

# VARIETY

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## ENGLISH PICTURE SCANDAL

### BLUE "BLUE SUNDAY" SONGS MUST CLEAN UP OR BE UNSUNG

**Vaudeville Managers' Protective Association on War-path Against Suggestive Lyrics—Two Listed to Be Ordered Out.**

The "blue" Blue Sunday songs will have to go out of vaudeville, as fast as the Vaudeville Managers' Protective Association hears their lyrics are off color.

Two of the numbers have already been listed for a passing whenever sung in a vaudeville house that the V. M. P. A. know about. One of the numbers was ordered off a big time stage in New York last week, with the singer of the song told why. The number has an unusually suggestive lyric, made so raw in the final lines of the chorus it has brought complaints immediately from patrons to the house management wherever sung.

Another number slated has a final chorus last line almost as repellent. The "Blue Sunday" agitation appears to have inspired lyrical writers into lines that seem to shade between applause and suggestiveness, with the point frequently brought out what may be done on Sunday regardless of any law.

In one house last week when a song of this character was sung, the orchestra chilled up immediately on the suggestive finish, while the gallery loudly laughed.

A vaudeville manager and an important one in commenting upon this class of song attempting to come into vaudeville, said he could not understand why music publishers would accept lyrics of that nature for singers. Informed that type of lyric was known as a "stage song" with the chances it could not be commercially sold as a song hit but was exploited by the publishers as a rule to promote the remainder of his catalog, the manager observed that then there was all the more reason why the "blue" lyrical number should not be put out.

#### VOTES WASTED

Stage Folk Given Ballots at Last Election.

Albany, N. Y., Feb. 2. The complete returns of the last election show that Mary Pickford received one vote in this state for President; Charlie Chaplin, three for Governor; William S. Hart and Theda Bara, one each for U. S. Senator, and some one cast a vote for the late Jack London as State Engineer.

### ERLANGER-SHUBERT TRUCE GOES WRONG

**Phila. Bonehead Nearly Brings on a Squall at Stanley.**

Philadelphia, Feb. 2.

Local film and show fans here are still discussing the Ear-Dempsey-Brennan climax to the gladfest opening of the new Mastbaum Stanley screen theatre last Friday evening. Shameless as the admission is, it was this feature of the Mastbaum jubilee that most tickled practically all of those present.

No one will say who first put the idea into the bonehead that proposed to make A. L. Erlanger and Lee Shubert, both present, shake hands. Those who entertained the idea saw the jubilee potential with possibilities for a great corner in the peace market. Everybody present knew the bitterest commercial warfare had raged for years between the two men. Everybody knew that the future of the showdom of the country theatrically could be made a thing for prodigious profit if the two factions could be moved to be-

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### NOTED SHOW MEN FACE TRIAL

**Sir Walter De Freece, Gerald du Maurier and Other Directors Must Answer Charges Against Alliance Corporation—Promoters Accused by Investors Who Put Up \$700,000**

#### \$5,000,000 CONCERN

London, Feb. 2.

Hearing in the High Court on the writs issued against the directors of the Alliance Film Corporation has been set for a date immediately following Easter. There are 180 cases, involving approximately \$700,000, alleged to have been obtained from investors in stock of the corporation through fraudulent misrepresentation.

In the prospectus of the Alliance Corporation, issued in 1919, the capitalization was placed at 1,000,000 pounds. Among other promises it contained one to the effect that the company would enter into a contract with the First National Exhibitors to handle Alliance productions in America; and it was estimated that the annual profits from sales in Great Britain would be 34,000 pounds, while those from the Continent, United States, Canada

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### SHUBERTS PAY \$500,000 TO RECLAIM GARRICK, CHICAGO

**Bonus Given to Jones, Linick & Schaeffer—Negotiating With Woods for Recovery of Studebaker—Two New Shubert Theatres in Chi.**

Chicago, Feb. 2.

It is reported in inside circles that the Shuberts have regained the Garrick here from Jones, Linick & Schaeffer at a premium of \$500,000, probably the largest bonus ever paid for a theatrical leasehold.

Lee Shubert, on his recent visit here, is said to have closed a deal with Aaron J. Jones whereby J. L. & S. relinquished the 20-year lease that firm had procured on the Garrick, beginning in 1923, the Shuberts taking over the 20-year tenancy on an agreement to pay the rent at the new figures and an added sum to J. L. & S. of \$25,000 each year above the rental price agreed. This will about double the present rent the Shuberts are paying.

The vaudeville-film firm thus turns a profit of half a million by two signatures, as it was not to take possession for several years. The original renewal of the Garrick lease had been proposed to the Shuberts at a considerable advance over the present rent, and Shubert held out for \$5,000 a year less than the landlords proposed. Jones, Linick & Schaeffer heard of it and met the demand, signing the lease to take effect on the expiration of the Shuberts' tenancy without consulting with Shuberts.

Shortly afterward a similar trick was turned by Lester Bryant, backed by A. H. Woods, and the Shuberts had the Studebaker stolen under their noses, leaving them represented in the second largest city on the continent with the Princess and the Central, two small and remote houses. Lee Shubert came here and sought to lease, buy or build, but could find nothing satisfactory. He is said to have then made Aaron Jones the proposition, and Jones is said to have acquiesced not because of the \$500,000, but because of friendship, as he believes he would have netted two or three times as much by operating the house.

The Garrick is ideal for vaudeville, being within a stone's throw of the Palace and State-Lake. It is now the principal Shubert legitimate stand. The Shuberts are now negotiating for a similar deal with Woods, for the recovery of the Studebaker. Also the Shuberts have leased two sites on Clark street, opposite the Hotel Sherman, for two theatres, construction to start in 1923.

### NO HOPE FOR FARE CUT TO AID ACTORS

**Oscar Price, Formerly in R. R. Administration, Tells Why.**

Oscar Price, who was Director-General of Railroads, when the Government took over the railroads of the United States during the war, discussing the heavy expense constantly increasing fares entail upon touring theatrical organization, says the agitation on the part of managers to secure a special rate for theatrical organizations is a waste of time. He adds that it would be impossible for the railroads to make a rate for one industry not applicable to others.

Mr. Price states the United States Steel Corporation, the combined beef packing corporations and a number of others spend more money in railroad transportation in a year than all the theatrical companies put together, and if any tangible effort were made to place the theatrical industry on a preferred basis there would be an outcry from these corporations—not to mention the influence brought to bear to make it applicable to them as well.

Mr. Price does not think there is any relief in sight, but thinks pressure should be brought to bear from all angles for a general reduction in fares throughout the country.

#### BENEFICIAL CONVENTIONS

Kansas City, Feb. 2.

Although the Chamber of Commerce of this city has definitely secured 47 conventions for this city for the ensuing year, an attempt will be made to more than double that number. In a report just issued it is shown that convention visitors here in 1920 spent over \$5,000,000, and with the National Convention of the American Legion as one of the big ones for 1921 a record breaker is expected. Frank I. Newman, of the Newman theatres, represents the amusement section on the convention committee.

#### CUT FILM SALARIES

Chicago, Feb. 2.

The American Film Co., has cut all salaries 25 per cent., which resulted in the resignation of the Chicago Exchange manager and all salesmen.

### LEADER OF GREAT INDUSTRY FIGHTS FOR FREE SUNDAY

**G. F. Johnson, Biggest Employer in Shoe Trade, Says Ban on Sunday Shows Is "Unwholesome, Unsafe and Unwise"—"Let Well Enough Alone."**

BINGHAMPTON, N. Y., Feb. 2.—

George F. Johnson, millionaire shoe manufacturer, threw a bomb into the camp of the faction that is agitating the prohibition of Sunday picture shows in Johnson City and Endicott last week when he came out wholeheartedly in support of film entertainments on the Sabbath.

The "Joy killers" did not believe Mr. Johnson would take the stand in favor of Sunday pictures and received quite a shock when the manufacturer announced he was absolutely in favor of screen entertainments on the Sabbath.

Johnson, who is one of the fore-

(Continued on page 7.)

**D. D. H.**

## CRUSADE AGAINST AMATEURS IS BEGUN BY A. A. IN ENGLAND

Campaign Levelled at Wealthy Society Candidates for Stage—Propose Only Graduates Be Given Space on Bills.

London, Feb. 2.

The Actors' Association has inaugurated a serious effort to clear the stage of amateurs who work "for the fun of the thing," thereby filling space which otherwise would require the services of professionals.

As part of their campaign, the Association is seeking to make arrangements with all dramatic schools of standing for issuance of diplomas to efficient pupils, without which it would be impossible for amateur actors to receive professional engagements.

The action of the Actors' Association is directed not so much against the "average" amateur as against the wealthier class of stage-struck people, some of whom have high social standing and, with only a little experience in private theatricals, backed by money and the praise of their friends, think they are ready-made knockouts. There have been many of these cases in recent seasons, especially since society and official leaders have seen themselves on the screen.

It is the general impression that the Actors' Association will be successful in its campaign and receive the co-operation both of dramatic instructors and theatre managers, although some of the latter are to blame for catering to the wealth and vanity of untalented aspirants for stage honors.

### LADY FORBES' COMEDY

Titled Manageress Produces "Lonely Lady."

London, Feb. 2.

In America "The Lonely Lady," in which Lady Forbes-Robertson (Gertrude Elliott), presented herself and company at the Duke of York's Jan. 24, probably would be called "The Golf Widow." It is a comedy in three acts and was well received, through the popularity and good acting by the titled manageress.

The story deals with a golf maniac, so jealous of his wife he will not permit her to indulge in her favorite hobby, dancing. She advertises for a male companion to relieve the monotony. The husband, discovering her memorandum pad, has one of his friends answer. The pair meet at the Savoy, where the friend acts such a blackguard the lonely lady only escapes by giving him her pearl necklace as ransom. That evening he and two other men are her husband's guests at dinner. There the hero of the ad pretends to find her necklace and returns it. Privately, he lectures the husband, with the result the latter agrees to indulge his wife's dancing craze and a golf during a trip to Switzerland.

It is a mixture of drama and comedy, not at all convincing. In the cast are two professional actor-peers, Earl Cowley and Lord Lyveden. The latter gives an excellent performance, as the lonely lady's father-in-law.

### ACT APPEALS FROM JUDGMENT

London, Feb. 2.

Scott and Whaley have appealed from the judgment recorded against them in the "Mo and My Girl" case, by which they were ordered to pay Henschell 6,000 pounds.

Ordered to find securities to cover the cost of their appeal, the act's counsel declared that if the judgment could be dismissed, the bankruptcy proceedings against Scott and Whaley also could be, as the official receiver had reported that Henschell was practically the only creditor.

### BEATRICE BECKLEY SELECTED

London, Feb. 2.

Beatrice Beckley has been chosen to play the title role of "Mary, Queen of Scots," when produced here. The opening date will be in the near future.

John Drinkwater, the author, is now in America to supervise the rehearsals for the American presentation.

## BLACKTON TO OPERATE LONDON FILM THEATRE

Bush Terminal Backing New Enterprise.

London, Feb. 2.

The Bush Terminal people are erecting a huge office and loft structure in the Aldwych section of London, a portion of which is to be given over to a mammoth picture house.

The cinema is to be conducted by Commodore J. Stuart Blackton, the former American film producer, who is settling in England and proposes to make pictures with English scenery designed primarily for the American market.

### AMERICAN ACTS OVER.

May Ward and Rice and Werner Open in London.

London, Feb. 2.

At the Holborn Empire Monday May Ward and Rice and Werner started an English tour.

Miss Ward did very big and seems set over here. Rice and Werner in their comedy turn scored so completely they were offered contracts for a year after her first performance.

Freeman Bernstein, who is in London, secured the booking for his wife, Miss Ward.

### A BEECHAM ON TRIAL

London, Feb. 2.

Henry Beecham, a brother of Sir Thomas Beecham, has been committed to await trial on a charge of manslaughter. The charge is the outgrowth of a fatal motor accident, responsibility for which is denied by Beecham.

### BRANSBY WILLIAMS IN LEGIT

London, Feb. 2.

Bransby Williams is planning to forsake vaudeville for the legitimate to play a repertoire of Dickens pieces, also "The Red Lamp," playing the role created by Tree. He will open at Birkenhead some time early in May.

### "THE CIRCLE" IN MARCH

London, Feb. 2.

"Mary Rose" is finishing at the Haymarket, after 400 performances, and is to be followed March 3 by "The Circle," a new play by W. Somerset Maugham.

### JENNIE LEE'S RETURN

London, Feb. 2.

Jennie Lee, the original Poor Jo in Dickens' "Bleak House," when produced at the Globe many years ago, is to return, reappearing at a matinee at the Lyric Feb. 7.

### TRANSFER NO CANCELLATION.

Paris, Jan. 19.

An important decision has been handed down by the local courts relative to the transfer of the Cigale from Plateau to Jacques Richepin. The former in December, 1919, engaged Richepin for two years at 2,400 francs per month to play in revues, but in June, 1920, the house was taken over by Richepin as a legitimate theatre.

The performer Richepin thereupon claimed 25,000 francs for non-execution of contract by Plateau and won.

### GOULD RETAKES MOGADOR.

Paris, Jan. 19.

Jay Gould, who has been connected with the Mogador theatre since it was first built as the Palace, and who recently granted a lease for operetta to Zibell and Soulie, has bought out the former's share and will co-operate in the direction with Soulie as general manager.

The Mogador has been doing good business recently with revivals of popular operas.

## LAUDER GETS OVATION AT LONDON REOPENING

Comedian Holds Palace Stage Hour and Half—Americans Score.

London, Feb. 2.

The return of Harry Lauder to the Palace Monday, under the William Morris' management, was a tremendous success. The comedian held the stage for more than an hour and a half, singing new and old songs and talking. During one song he upbraided the audience for being "conventional and afraid to let themselves go." After this the entire house sang the choruses of his songs lustily.

Lauder had to make a speech, after a delegation of Scotch soldiers had presented him with floral tributes. During the presentations he greeted members of the audience by name and told personal stories about them.

The supporting program is a fine one, especially the American, Bob Anderson and his pony; Parish and Peru and Taylor's "Dream Stars," a musical sketch. Others on the bill enthusiastically received were Misquette and Maxley, dancers; Six Highlanders, and Manchu Troupe, Chinese hand balancers and jugglers.

### THREE CLOSING

No Successes in London Yet Announced for Tour.

London, Feb. 2.

"The Knight of the Burning Pestle," the comedy running at the Kingsway for over a month, and "The Romantic Age," at the Playhouse, ended Jan. 29. Their successors have not been announced.

"A Southern Maid" will wind up at Daly's shortly, and be followed immediately by "Sybil," now on a successful provincial tour.

### BELASCO'S "COMEDIAN"

Holds Rights Over Here For New Gaiety Play

Paris, Feb. 2.—A number of the New York legitimate producers have cabled direct or through agents for the American rights to Sacha Guitry's new play, "The Comedian," which opened here recently.

The U. S. and Canadian rights to the play has been vested in David Belasco for some time past.

### ONE DAY FOR FUND

Theatre People Enthusiastic Over Haig Plan.

London, Feb. 2.

General Sir Douglas Haig's "Warrior Day" movement has been adopted with enthusiasm by the theatrical profession.

It is to have the theatres give the total proceeds of one show, on a day to be selected, to a fund for ex-service men.

The benefit performances probably will be held in March.

### ERLANGER-SHUBERT TRUCE.

(Continued from page 1.)

come one and act in common against the market.

In the emotions of the Mastbaum inaugural celebration came the concept to the bonehead of reconciliation. Before the principals knew what was being pulled, Erlanger and Shubert found themselves facing each other with friends at either side holding out the Erlanger and Shubert hands in the proffer of a shake of friendship.

After that no one's memory of what occurred is quite clear. A majority of those near the center the ring say it was Erlanger's fist that doubled first, but others aver that the digits of Lee, even while being held for the reconciliation, were already puckered pugnaciously.

Anyway the proposed reconciliation ended in a struggle to keep the men apart.

Jenny Passama, opera singer (she created the role of the mother in "Louise," the 500th performance of which has just been celebrated at the Opera Comique, Paris).

## PEGGY O'NEIL

SAVOY THEATRE, LONDON

## 4 NEW LONDON PRODUCTIONS OPEN WITHIN TWO WEEKS

Marie Lohr and Constance Collier in Dramatic Offerings—Play by H. G. Wells and St. John Irvine—"Sybil" Going In.

## THEATRE MEETING BARS SUNDAY SHOW

Bourchier's Plan Strongly Opposed—Shaw in Lead Against It.

London, Feb. 2.

Arthur Bourchier, at a theatrical mass meeting, again put forward his Sunday opening scheme. He pointed to special charity shows and the picture houses to back his theories, saying that Sunday performances would find new actors and new authors, but that actors must not be forced.

"This argument is taken here as a sign of the weakness of Bourchier's scheme. The public pay to see favorites, not newcomers and understudies.

Bourchier argued that, with Sunday performances, Monday night shows might be dispensed with, allowing touring companies to travel in comfort Monday. Monday is now one of the best nights in the week for road shows.

The Actors' Association and other unions oppose the scheme, their position being vigorously backed up by George Bernard Shaw.

After considerable discussion, most of which was in opposition to the Bourchier plan, the scheme was turned down by the meeting.

### PETE WISER DIES.

American Actor Passes Away on Operating Table.

London, Feb. 2.

Pete Wiser, an American actor who played here in "Potash and Perlmutter" and other productions imported from the United States, died under a surgeon's knife in a hospital here Jan. 27. He was undergoing an operation on the abdomen.

### "HANKY PANKY JOHN" OVER

London, Feb. 2.

"Hanky Panky John" was successfully produced at the Playhouse Jan. 31 by Stanley Logan, succeeding "The Romantic Age."

It is an excellent piece of work, though not a particularly original farce.

### ENGLISH FILM SCANDAL

(Continued from page 1.)

and other British colonies would aggregate \$0,000 pounds.

To date no productions have been offered by the Alliance, although Matheson Lang's "Carnival" is promised for a trade showing early in March.

The original directors of the Alliance were:

Sir Walter De Frece, Member of Parliament, managing director of the Variety Theatres Controlling Co., and husband of Vesta Tilley; Gerald Du Maurier, actor-manager; Charles Highams, Member of Parliament and advertising expert; Alfred Charles Hunter, described as technical manager for Fox films; Walter Hutchinson, partner in a publishing firm; A. E. Mathews, actor and managing director of the British Actors' Association; Alfred Baldwin Raper, Member of Parliament and a wealthy timber merchant; and Walter Crotch, who now is being held by the police in connection with charges growing out of the Farrowe Bank smash.

Charles Highams has retired from the board and Du Maurier wanted to, but was not permitted to do so. He has taken no active interest in the corporation lately, however. Sir Walter De Frece, whose name had magnetic power in attracting investors to what promised to be one of the biggest film ventures in the history of British amusements, sought to get out of the Alliance, but was persuaded to remain.

Four important openings are slated for the early part of February, the first of which will be Marie Lohr's production of "The Hour and the Man," by H. A. Vaccelli and J. C. Snaith. It will have its premiere at the Globe on Feb. 11, closely following "Fedora," which winds up its engagement there after 111 performances, Feb. 5. Miss Lohr announces that she has secured another new play, "L'Inconnu," by Louis Verneuil. "The Fulfilling of the Law," a Harold Terry play with Constance Collier in the lead, will have its first presentation in a provincial house Feb. 14, and then will be brought into the Garrick, London. "The Wonderful Visit," by H. G. Wells and St. John Irvine, will be opened at St. Martin's Feb. 10, succeeding "The Skin Game." "A Southern Maid" finishes at Daly's Feb. 5, after 300 performances, and "Sybil" will be brought in about Feb. 15.

## HARRY MOUNTFORD IS NOW BOOKING AGENT

Handling Club Entertainments from A. A. F. Offices—Opposition to DeVeaux?

That Harry Mountford has become a booking agent came out when he supplied a bill last week for some union organization's private entertainment in New York.

Mountford furnished the acts, it is said, after solicitation by him, and it is also said that while Mountford would not evade a general booking business of that class, he is specializing on union entertainments, a field for some years held by the Harry DeVeaux organization, now known as the International Actors' Association. The DeVeaux booking annex has been recognized by labor unions as their chief fun provider and DeVeaux has been given about the exclusive call for that special entertainment.

The Mountford acts are engaged out of the A. A. F., Mountford's annex of the Actors' Equity, with Mountford also an A. A. F. official. He is reported making an active campaign to secure commission to furnish "club" shows, but with sparse results.

## ETHEL LEVEY'S PRESENT FOR BREAKING RECORD

Takes Box Office Score at Palace—Gets \$500 Extra.

That Ethel Levey had broken all box office records last week at the Palace, New York, was reported Monday. Later in the week it was said that when Miss Levey's envelope containing \$2,500 was sent back stage to her on the final show Sunday evening \$500 was ordered added to the amount by E. F. Albee, who also instructed that Miss Levey's incidental expense account, including a charge for a harpist in the orchestra, special rehearsal and other small items amounting to about \$350 be charged against the theatre.

Miss Levey and her daughter, Georgette Cohan, left New York this week for a month's stay at Palm Beach.

When Miss Levey returns north, she may play three weeks at the Orpheum, Brooklyn, Keith's, Philadelphia, and Keith's, Washington, before sailing again for England March 22.

Miss Levey cannot accept longer time over here because of contracts in England.



# ORPHEUM EARNS \$4.25 A SHARE; AMUSEMENT ISSUES ARE WEAK

Beck Circuit Does Gross Business of \$15,563,814, Shown by Annual Financial Statement—Famous Off 56 1-4—Look for Lower Prices Between Now and March 4, Then Long Bull Campaign.

The annual financial report of the Orpheum Circuit, sent out to stockholders this week, showed net earnings after payment of 8 per cent. on the \$6,000,000 of outstanding preferred, all charges and Federal taxes of \$2,336,958, which means a net profit applicable to dividends on the 550,000 shares of common stock outstanding of about \$4.25. Variety predicted this item of profits last week at \$4 a share of common or \$2,200,000. The company showed a gross income of \$13,563,814, and paid out in artists' salaries and film service a total of \$5,575,569.

In spite of this showing—more than twice the amount of the regular dividend disbursement on the common—Orpheum was barely steady in the early part of the week, going from better than 28 last week to 27 on Tuesday. Trading was dull in pretty much all the amusement shares, with Famous Players-Lasky common displaying special weakness. Wednesday just at noon the quotation was 56 1/4, as against the high last week of 59. Loew held steady around 16 1/4 at 16 1/4, after moving up to better than 18 last week.

The Loew people sent out an annual balance sheet and income account to its stockholders disclosing the situation in the treasurer's office as of date Aug. 31, 1920. It showed earnings well in excess of the regular common stock dividend, but was unsatisfactory in that it reflected only the condition of five months ago. A good deal of water has gone over Niagara Falls since then, and the stockholders probably wished to have more definite information of the Jan. 1, 1921, state of affairs.

However, the report is entirely regular. If Loew chooses to hold its annual stockholders' meeting in midsummer the conventional method is to make its fiscal year in relation to that date and its annual report of financial conditions would coincide.

The statement shows a consolidated net income, besides all charges and estimated income and excess profit taxes, of \$2,868,360 covering the period between Oct. 19, 1919, and Aug. 21, 1920, approximately nine months. This would indicate a rate of \$3.60 per share applicable to dividends on the 1,050,000 shares of common, as against the regular dividend rate of \$2 a year.

Total gross income for the nine months was \$21,060,672, and total expenditures were \$16,634,869. The cost of operating theatres, which presumably includes the salaries paid to artists, is shown as \$13,101,441. The net Loew, Inc., income previously quoted does not include the item of \$810,000 net profit which belongs to "co-operative interests," including Canadian and other corporations in which Loew's, Inc., is a stockholder.

Accompanying the financial statement is a letter from the company, which says in part:

"It will be noted that the earnings of the corporation since its organization Oct. 18, 1919, have been approximately twice the amount of the dividends paid at the rate of 50 cents each quarter declared on the stock.

"In spite of the present financial and industrial depression, the business for the current year is showing a healthy increase over the corresponding period of last year. Comparative operations of the same theatres for 1919 and 1920 show a gain of 26 per cent. in net profit. The newly acquired theatres are showing satisfactory increases in their current business.

"Metro Pictures Corporation has proven to be a very valuable acquisition to Loew's, Inc. It has placed Loew's in a position of controlling an important portion of its products from the source to the ultimate consumer, independent of outside conditions. The current earnings of the Metro corporation are more than

double that at the time of its acquisition by Loew's, Inc.

"It is our experience that even in periods of drastic reduction in other lines of business low price amusements such as ours have continued to do business profitably. There is every indication that the present year will be one of continued and increasing prosperity for this company."

Practically nothing has come out regarding the movements in Goldwyn, and the stock has not been reported in the commercial reporting company's lists for a week.

Triangle is sluggish, with sales in minor blocks steady at 7-16, or about 44 cents a share.

In a letter to the Orpheum stockholders, sent out as part of the annual report, Martin Beck, president, says:

"The present year will see the completion and opening of the new theatres of large seating capacity at San Francisco, Los Angeles, Kansas City, Minneapolis and Oakland. These additional theatres, to be known as Junior Orpheum houses, will not only greatly increase our earnings, but will be important links in our chain. The new Orpheum at New Orleans will open Feb. 7, and with the advantage it will have over the old Orpheum in location and seating capacity should show decidedly increased earnings."

The David Wark Griffith Company has just paid its first dividend amounting to 1 per cent. quarterly. The stock is not listed anywhere, but has been traded in on the Curb. It is understood that a financial report covering its operations since its organization early last fall will soon be put out. It is expected to show a large profit on "Way Down East," which has been placed among its assets. It is pointed out that although the capitalization is large, every effort has been made to protect investors by life insurance policies on Griffith, who, of course, is the principal asset of the organization.

As to the present aspect and the immediate future of the general stock market (discussed in this place because of its sympathetic effect upon the amusement securities) there is a good deal of uncertainty as usual. As Variety figured it several weeks ago, the "short account" has been pretty well liquidated around current levels. Also old weak holders have been shaken out and the professional speculative community is almost entirely out of the market on the long side.

Since that view was expressed, however, the list has advanced pretty substantially. As usual, the public does not quite realize that the price level is well over the pre-holiday low. This is characteristic of the amateur who bases his views on the newspaper reports of business conditions. Having digested the current advance and become used to the advance he looks to the business reports for his estimation of future market movements.

The news columns lately have been generously supplied with bullish argument in the settling down of the labor situation and the revival of numerous interests, and it is said that there is a public participation in to-day's market.

The public being in it would seem that the bears would be likely to attempt another campaign on the short side. Probably the reason for the shrewd speculator being out of the market just now is his belief that big Wall street interests will make one more bear drive before the market is allowed to begin a substantial upturn over a long period. One keen successful speculative trader closely in touch with his own circle of operators has expressed this view to Variety, with the additional comment:

"The bears will take another profit before the market will be left free to take an upward course. It is going to take something substantial on the bull side to get the start. As I see the situation, that will be an actual change of administration policy in Washington. This is due March 4, when the new Re-

publican president will be inaugurated and the new Congress will get under way. My guess is that the bears will bring their campaign to its climax roughly about the second week in February. When they have jockeyed the market down they cover and then jump to the long side and load up on stocks for a long pull.

"To be sure I put the time of the probable end of the decline in February, but do not think prices will sink to the level touched before on a pure 'hunch.' When the drive will begin I wouldn't dare guess. There are certain spots in the list which indicate that it has already got under way, but the big slam may come to-morrow or may be delayed a week. I've been playing the board for 10 years and I do not attempt to outguess Wall street any more, even if I am playing with their money. However, I do not believe prices will get down to the rock bottom they touched the day before Christmas."

The summary of transactions Jan. 27 to Feb. 2 inclusive are as follows:

STOCK EXCHANGE.					
Thursday—	Sales.	High.	Low.	Last Chg.	
Fam. Play-L.	400	57 1/4	57	57	—
Loew, Inc.	1200	16 1/4	16 1/4	16 1/4	—
Orpheum	1100	27 1/4	27 1/4	27 1/4	—
Chicago sold	100	Orpheum	at 27 1/4		
Friday—					
Fam. Play-L.	800	57 1/4	56 3/4	57	—
Loew, Inc.	2200	16 1/4	16 1/4	16 1/4	—
Saturday—					
Fam. Play-L.	100	57 1/4	57 1/4	57 1/4	—
Loew, Inc.	100	16 1/4	16 1/4	16 1/4	—
Orpheum	100	27 1/4	27 1/4	27 1/4	—
Sunday—					
Fam. Play-L.	500	58 1/4	57 1/4	57 1/4	—
Loew, Inc.	2200	16 1/4	16 1/4	16 1/4	—
Orpheum	400	27 1/4	27 1/4	27 1/4	—
Monday—					
Fam. Play-L.	300	57 1/4	56 1/4	56 1/4	—
Loew, Inc.	200	16 1/4	16 1/4	16 1/4	—
Orpheum	100	27 1/4	27 1/4	27 1/4	—
Boston sold	150	Orpheum	at 27 1/4		
Tuesday—					
Fam. Play-L.	400	56 1/4	56	56 1/4	—
Loew, Inc.	400	16 1/4	16 1/4	16 1/4	—
Orpheum	100	27 1/4	27 1/4	27 1/4	—

THE CURB.				
Thursday—	Sales.	High.	Low.	Last Chg.
Triangle	100	—	—	—
Friday—				
Triangle	1000	—	—	—
Saturday—				
Triangle	1000	—	—	—
Monday—				
No sales reported.				
Tuesday—				
Triangle	500	—	—	—
Wednesday—				
No sales reported.				

## DENY PICKFORD LICENSE

Arrested Three Times in California for Speeding During 1920.

Los Angeles, Feb. 2. An automobile license has been refused Jack Pickford for 1921. During 1920 he was arrested three times for speeding in this state.

# BILL BARRING "SPECS" FROM SIDEWALKS PASSES N. Y. SENATE

Walton Measure Makes Outdoor "Barking" Misdemeanor—Another One to Limit Profits to 50 Cents—Tax on White Way Signs Planned.

## 2 CENSORSHIP BILLS UP IN HOOSIER STATE

Reform Forces Have Strong Support in Legislature.

Indianapolis, Feb. 2. A second bill for the establishment of State censorship of pictures has been introduced in the Indiana General Assembly, now in session here. The first bill, introduced last week, would create a State picture commission, composed of three members appointed by the Governor, with power to say whether or not a picture shall be exhibited in the State and to charge producers license fees for examination of their films. The other bill provides practically the same but names the State treasurer, the State superintendent of public instruction and the lieutenant governor as members, ex-officio.

An inkling of the strength of the "blue law" crowd with the Legislature was given when a bill to prohibit the holding of athletic or sporting events to which admission is charged on Memorial Day failed of passage in the Senate by the bare margin of one vote. This was all the more unexpected because it was an open secret that the bill was aimed at the suppression of the annual 500-mile sweepstakes held on the Indianapolis Motor Speedway each Memorial Day. The Speedway people can wield a lot of influence.

Albany, N. Y., Feb. 2. Delegates of the Women's National Sabbath Alliance were in the New York State Capitol with a bill to prevent persons from bathing on Sunday. Although several legislators were buttonholed, no solon was foolish enough to champion the latest cause of the "Blue law" advocates.

## CIRCUS SAVED FROM FIRE.

St. Louis, Feb. 2. The quick work of Joe Medcalf, elephant trainer during a fire at Lancaster, Mo., where the Yankee Robinson Circus is wintering, resulted in much circus paraphernalia and several wagons being saved from the flames. The fire had destroyed a blacksmith shop and garage, and was threatening the quarters occupied by the circus, when Medcalf, with the aid of two elephants, moved the circus' property to a safety zone.

Albany, Feb. 2. The Walton bill, making outdoor vending or "barking" illegal by ticket speculators, passed the Senate to-day and is to be followed at once by a twin measure, introduced by the same Senator, limiting profit on theatre tickets to 50 cents each. That it, too, will pass is practically a certainty.

The second measure will be an amendment to the general business law and provides for one year or a fine of not more than \$1,000 for any person or firm that sells tickets at more than 50 cents more than its face value. It has been reported favorably by the senate committee on the judiciary.

A new bill affecting the amusement business has just been introduced by Assemblyman Flynn, Democrat of the Bronx.

It calls for a heavy impost on outdoor advertising such as billboards, wall or fences "and advertising devices," at a rate that would put a fearful crimp in the White Light district. Theatre front electric signs or bills would be exempt on display on the actual theatre advertising its own show, but other show billing would be taxed.

The rate of tax is set in these terms: "In a borough or city of the first class having by the last state census a population of 700,000 (this is the up-state nifty when it wants to pin the bee on New York City and no other town) such tax for the first nine square feet shall be 60 cents a square foot, and for the next nine square feet or any portion thereof at the rate of 90 cents a square foot and for the next nine square feet or any portion thereof and for all in excess of such area at the rate of \$1.20 cents a square foot."

The rate for smaller cities is graded downward according to population, so that Middletown, N. Y., can erect a great white way of electrical novelties and blossom forth in collar and underwear 54-sheets without paying anything to the state treasury.

## EASTMAN COMMON JUMPS FORTY POINTS

Expected Dividend Causes a Wild Scramble for Shares.

Rochester, N. Y., Feb. 2. Common stock of the Eastman Kodak Co. jumped 40 points on the local market the other day, from 540 to 600, and next day it went up five points at a time to 625. Great excitement was caused in financial circles here as the price advanced under insistent calls from New York for stock. The reason given for the demand is said to be that at its annual meeting soon the company will declare a stock dividend.

Kodak common is now paying 2 1/2 regular and 7 1/2 per cent. extra quarterly and is regarded as the most consistent best paying stock in the country. The highest point reached by it was in 1914, when it went to 716. As the company is not in need of money it would look as if this possible increase would be in the nature of a melon to stockholders in the form of large stock dividend.

## LOEW TREASURER AND \$2,000 MISSING

St. Louis Police Are Hunting Young Box-Office Man.

St. Louis, Feb. 2. The local police are seeking John Thies, 22, treasurer of Loew's Garlick. With the discovery of the young man's disappearance, it also was found \$2,000 of the theatre's funds are missing and, according to the police, irregularities have been found in his books.

A description of Thies, with a request for his arrest, has been sent to Milwaukee, it being reported to the police that he went there to visit an actress. The latter's name



Alice SHELTON and DAILEY Lou  
"NIFTY SONGS AT THE PIANO"

Appearing this week (Jan. 31), at B. F. Keith's Jefferson Theatre, N. Y. Next Week (Feb. 7), B. F. Keith's Riverside.  
THOS. J. FITZPATRICK is taking care of our future.

TEDDY WALDMAN  
The Blues Harmonica Player, Assisting  
BY A TANQUAY  
IN HER NEW ACT



# SHUBERTS' NEW VAUDEVILLE EXCITES COMMENT GENERALLY

**Ascher Brothers, Chicago, Reported Possibility—  
Fox Still Non-Committal—Shubert Vaudeville  
Stock May Be Underwritten—Other Reports.**

Chicago, Feb. 2.

Ascher Brothers, the powerful and growing vaudeville and film theatre owners, associated with Goldwyn and the du Ponts, are said to have allied themselves with the new Shubert opposition vaudeville circuit.

The mutual connection of du Pont money gives plausibility to the story. E. J. Bowes, a director in the Shubert-Advanced vaudeville project, has been here twice recently in consultation with Nate Ascher, and will be here again next week.

The Aschers now have their palatial Chateau, their brand new West Englewood and their new house in Peoria in vaudeville, booked through Pantages on an arrangement known to be temporary only. The Chateau is a large theatre in a fine residence neighborhood, regarded as ideal for the best style of vaudeville. Peoria is also thought big enough to stand a two-a-day high-priced policy. The West Englewood is not regarded as figuring in the new deal, and the new Roosevelt on State street is being completed without a stage. But six new houses, one in Rockford and the others in Chicago at strategic neighborhood points, are in contemplation. One house, already ground-leased will be on Washington street, in the heart of town.

The capital which has so rapidly lifted the Aschers into power and prominence is known to be solidly behind these building ventures, and there is a fund of millions lying in local banks awaiting suitable building conditions for breaking ground. The Ascher houses, especially the Peoria theatre, are already young storm centers of keenly competitive bookings hereabouts.

Boston, Feb. 2.

The general dope about town is that the Shuberts will pick out the Majestic for vaudeville, if nothing happens to their plans to launch such a venture. This house, ideally situated, has not been a big money maker for several seasons with legitimate shows. The Boston opera house is considered to be a bit too far out for big time. The same is true of the Arlington, another up-town house the Shuberts have under lease and which now is housing a stock company.

Philadelphia, Feb. 4.

It has been announced that the Shuberts will devote the historic old Chestnut street opera house to vaudeville.

Syracuse, N. Y., Feb. 2.

The Shuberts, in connection with their entry into the vaudeville field, have no intention of erecting a vaudeville house in Syracuse, the home of the Shuberts. Lee Shubert made this plain in a talk over the long-distance telephone this week. Lee advertised that Shubert vaudeville was possible for Syracuse provided the firm could secure a suitable house here. He denied the Shuberts were seeking the Empire, on which the K. and E. lease expires March 20, after which Bringer will send his output to the Bastable here.

Baltimore, Feb. 2.

If the Shuberts intend to play vaudeville at the Academy of Music, it will result in a legal tangle, through Fred Schanberger, holder of the Keith franchise with big time at the Maryland, alleging the Shuberts can not play attractions anywhere here under his booking agreement with them, excepting at the Auditorium and Lyceum. Both of these houses are controlled by Schanberger.

The booking contract held by Schanberger with the Shuberts is for five years and expires in 1925.

The Shuberts are reported to have paid \$500,000 for the Academy when purchasing it some time ago. The Shuberts do not take possession until 1923. Meanwhile it plays the K. & E. shows.

The "Advanced Vaudeville" plunge by the Shuberts and their associates in the recently capitalized \$20,000,000 vaudeville corpora-

tion is especially designed to carry with it new vaudeville features and acts to be built and put on by the Shuberts themselves.

In the last 10 years of Winter Garden shows the Shuberts have a mine of material for such usage. For use in the produced acts for Shubert time it is claimed that most of the settings originally employed can be made available with but few changes. The production end is therefore regarded as one not calling for an exceptionally large additional expenditure.

Another important angle from the Shubert end is that such acts will carry players under contract to the managers. With the produced turn having a set salary, a profit is expected to attain for the production department, whether the act may be playing in a Shubert owned or controlled house or in other theatres to use Shubert booked bills.

**Jimmie Jacobs Approached.**

The Shuberts are reported to have approached Jennie Jacobs, for the purpose of arranging with Miss Jacobs to leave New York in the spring for the other side, to locate desirable foreign acts for the Shubert vaudeville. It is not known what answer Miss Jacobs returned. It is improbable, however, she could accept the assignment, owing to the extensive development by her since assuming charge of the booking department of the Edward Small agency.

A story is around that Frank J. Godsol will be the active business head of the Shubert vaudeville organization. Godsol just now is operating the business end of Goldwyn, in which he, Lee Shubert and others made an investment prior to the departure of Samuel Goldwyn from that corporation. With Goldwyn's return, Godsol started in as the executive operator.

Godsol is reported to have been one of the first money men to anticipate large returns in the vaudeville field, through the Shuberts, and was claimed at the time the first stories of Shubert vaudeville commenced to break, to have subscribed \$1,000,000 to the Shuberts' vaudeville capitalization.

William Fox is understood to be still non-committal on the Shubert proposition—supposed to be holding out to take complete charge and place Edgar Allen in as booker. Fox's Riviera changes its policy of combinations after this season, with every likelihood it will be pictures and vaudeville. This is borne out by the report Bimberg's Standard will revert to combinations next season.

**Combination Policy Reported.**

The "Evening Mail" is said to have carried a story indicating the Shubert vaudeville venture would be a combination of pictures and small time. It was supposed to have been written by Burns Mantle. Paul Block is a director in the Shubert \$20,000,000 vaudeville announcement and Block is interested in the Mail. Private information says the venture calls for 10 men to put up \$200,000 apiece, subject to further assessments. Stanley Co. has not yet been called upon to go into the deal, it is reported from the same source, so that the Jules Mastbaum interest is, up to now, a personal affair.

Miller & Co., bankers, were reported asked last week to underwrite the Shubert vaudeville stock, and the Shuberts are offering it for underwriting, it is reported. As Loft Candy stock was underwritten at eight and put on the market at 12, using this as a basis of figuring, the Shubert vaudeville venture, an untried proposition, should be underwritten at about half—offered the public at 15.

The Orpheum Junior Circuit has been using "Advanced Vaudeville" as its billing slogan. Last week the Shuberts announced that "Advanced Vaudeville" was not to be the title of the new Shubert vaudeville but "Select Vaudeville."

The Orpheum will conflict with the Shubert string at Kansas City, Chicago, New Orleans and St. Louis. (Continued on Page 29)

## BEE PALMER CANCELS 4 TIMES ON 4 SHOWS

In Picture House, Chicago, This Week.

Bee Palmer, compelled to remain here to meet the Max Hart attachment suit for \$6,000, accepted an engagement at the Pantheon, a boulevard picture palace, opening Sunday. By Monday night she had done four shows and quit four times—once after each show.

Morris Silver of the W. V. M. A. who handled the booking, stationed himself at the Pantheon, and up to Tuesday had met each resignation with a new promise.

It was even money Wednesday against Bee wiggling out the week.

## BONUS ELIGIBILITY FIXED IN ALBANY BILL

Time Limit Set on Applications for Share of \$45,000,000.

Albany, N. Y., Feb. 2.

The bill providing for the distribution of the state bonus of \$45,000,000 has been introduced in the Assembly by Miss Marguerite L. Smith, of New York. A commission of three is to be appointed by the Governor, one of whom must be the Adjutant General. \$150,000 is appropriated for the necessary force to administer the fund.

The bonus will be payable on application to the commission and the time limit for applications will be fixed by the Legislature. The legislative committee of the American Legion, which drew up the bill, has gone on record in favor of July 1, 1922, as the latest date on which application can be made.

Qualifications necessary to entitle a person to the bonus are as follows: It is payable to both men and women. The applicant must have been enlisted, inducted, warranted or commissioned in the military or naval service of the United States and must have honorably served some time between April 6, 1917, and November 11, 1918, for a period of more than two months. The applicant must have been honorably separated or discharged from the service, or be still in it (active, reserve or retired). He must have been a resident of the State of New York when he entered the service, and must have been a resident of the state on November 2, 1920.

Officers above the grade of captain in the Army or Marine Corps and officers above the grade of lieutenant, senior grade, in the Navy, are not entitled to the bonus, nor are men whose only service was in the Student Army Training Corps. No bonus will be paid to a person who has received a bonus from another state.

The amount of the bonus payable to each person entitled is \$10 for each month, but \$250 is the maximum amount allowed.

The Secretary of State has been deluged with inquiries concerning the bonus. Letters have been received from all over the United States and its insular possessions and from foreign countries. Some assume that the money is already being distributed and send their address and copy of discharge papers, with the request to forward "check without further delay." Of course, even after the law is passed, some time will necessarily elapse before the adequate machinery can be organized to hand out the \$45,000,000.

## TOUGH ON POLICE CARNIVAL

County Attorney at Leavenworth Puts Crimp in It.

Kansas City, Feb. 2.

It's a pretty tough old world when the games and amusements furnished at a "Police Carnival" get so strong that the local county attorney has to step in and put on the lid. This is what happened at Leavenworth, Kansas.

The "Police Carnival" had been extensively advertised and was to run until Feb. 3, in a local rink. When things were in full blast, with paddle-wheels spinning and many other games running for prizes, the county attorney gave notice all gambling must be stopped.

The order put a crimp in the affair as about all that was left was dancing, and Leavenworth never had the reputation of being much of a soft drink town.

# STATION INCOME TAX EXPERT AT VARIETY TO AID PLAYERS

**Revenue Agent Woodville Will Advise on New Exemptions for Stage People Covering Excess Expenses on Road, New Treasury Ruling.**

Federal income tax returns for year 1920 will become available at Variety's New York office from Feb. 15, on, and are due to be filed by March 15, at which time taxes are payable. The total tax may be paid at that time, although the tax-payer has the privilege of making quarterly payments—March 15, June 15, Sept. 15 and Dec. 15. The rates remain the same as last year, net incomes up to \$4,000 being four per cent; eight per cent above \$4,000, with surtaxes applying over \$5,000. Excess profits, also attain as last year.

Cadwalader Woodville, U. S. Internal Revenue Agent will again be stationed at Variety's office, by direction of Collector Edwards, in charge of the second and third New York districts which take in the

timely, provision having been made for them in this section.

**Example Showing Meaning of Regulation**

John Adams received salary at the rate of \$15,000 per year from Smith & Jones. He is away from home three months in the year. All expenses (including board and lodging) incurred are to be paid by Mr. Adams, without reimbursement. Taxpayer is one of family of five. It costs him, to maintain his household, \$400 per month. This amount includes rent, grocery bills, light, servant hire, etc. His pro rata board and lodging while away from home is \$10 a day or \$300 per month. It, therefore, costs him \$220 in excess of his average expenses at home, which amount is attributed to business.

## GUIDE FOR PREPARATION OF FEDERAL INCOME TAX RETURNS.

Total number of weeks employed professionally from January 1, 1920 to December 31, 1920.....	.....
Salary received per week.....	.....
You may deduct the following:	
Business telephones, telegrams and taxis.....	.....
Commissions to agents.....	.....
Dresses used exclusively on the stage and lasting less than one year.....	.....
Express on trunks.....	.....
Fees to stage hands.....	.....
Grease paint, make up, wigs.....	.....
Hats and gloves.....	.....
Laundry, pressing and cleaner's bills.....	.....
Lingerie.....	.....
Maid or valet for theatre only.....	.....
Scenery depreciation (when you own the act).....	.....
Shoes and stockings.....	.....
Sleepers when not paid by employers.....	.....
Transportation when not paid by employers.....	.....
Wardrobe for men when used exclusively in the play.....	.....
Advertising.....	.....
Photographs.....	.....

theatrical zone. Mr. Woodville will be at Variety's office from 10 a. m. to 4:30 p. m., daily excepting Sundays, starting Feb. 15, to assist professionals in making out income tax forms.

There are some important changes in the ruling on deductions over those of last year. Included in the allowances for deductions is that of living expenses on the road. The total item of such expenses, however, is not allowable. Only that percentage which is in excess of what the living expenses would be at home or in an apartment are allowed.

The government doubtless will require proof of expenditures. This ruling may involve difficulties and later mean the signing of affidavits where proof of the outlay; cannot be shown by receipted bills and the like.

The collector has framed a guide to aid for the especial use of professionals as shown on this page. Slips will be furnished at Variety's office along with the returns and are to be attached to the form when filed.

### Expenses on Road.

An extract from the treasury regulations regarding deductions of living expenses while on the road is:

Treasury Decision No. 3,101, approved Dec. 16, 1920 recognizes that a certain amount expended on a trip may be attributed solely to business, and that such amount is deductible as a business expense, but does not disregard the fact that wherever a person may be, at home or abroad, he must have personal and living expenses, which in any event are not deductible.

Section No. 216 of the Revenue Act of 1918 has made provision for credits against net income to married and unmarried persons and the heads of families, by permitting credits of \$1,000 in the case of unmarried persons, \$2,000 in the case of married persons and heads of families and additional credit of \$200 for each person dependent upon and receiving his chief support, if such person is under eighteen years of age or is incapable of self support because mentally or physically defective. The fact that expenses may continue at

home must be disregarded entirely. The entire \$15,000 should be reported as income and the excess expense of \$220 per month for three months, namely \$660, is an allowable deduction in computing net income.

### How to Report.

A taxpayer claiming the benefit of the deductions referred to in the foregoing must attach to his return a statement showing (1) the nature of the business in which engaged; (2) number of days away from home during the calendar year on account of business; (3) number of members in taxpayer's family dependent upon him for support; (4) average monthly expense incident to meals and lodging for entire family, including taxpayer himself when at home; (5) average monthly expense incident to meals and lodging when at home if taxpayer has no family; (6) total amount of expenses incident to meals and lodging while absent from home on business during taxable year; (7) total amount of excess expenditures incident to meals and lodging while traveling on business and claimed as a deduction; (8) total amount of other expenses incident to travel and claimed as a deduction.

Claim for the deductions referred to in the foregoing must be substantiated, when required by the Commissioner, by records showing in detail the amount and nature of the expenses incurred.

## SAMMY LEE OUT OF ACT.

Sammy Lee withdrew from the Colonial bill Monday, due to knee trouble, and will remain out of vaudeville for at least three months according to his physician. Meanwhile Lee will associate himself with Lawrence Schwab, devoting attention to the production of new acts.

Donald Kerr substituted at the Colonial and will continue with the Lee turn until the principal has fully recuperated.

The name of the act has been temporarily changed to Donald Kerr and lady friends.



# BIG ANIMAL FEATURE FOR RINGLING CIRCUS THIS YEAR

**John Ringling Arranges While Away for Hagenbeck Display—Lions, Tigers, Leopards and Horses in World's Largest Act of Kind.**

The Barnum-Bailey and Ringling Brothers' Circus will carry this season for the first time in several years a heavily billed feature attraction, composed of several different kinds of animals in the centre of the arena at the same time. It's a Hagenbeck importation by John Ringling and is said to be the largest animal act in the world.

Besides four lions, six tigers and leopards, possibly other animals, the Hagenbeck animal turn will include 24 horses appearing with the wild beasts.

Mr. Ringling was due back from abroad this week, with the report out the Barnum-Bailey-Ringling Circus will open its annual New York engagement at Madison Square Garden March 24.

The Hagenbeck-Wallace Circus for years had a menagerie attachment from which was drawn trained animals for ring display, but the featuring of an animal turn of this dimension by the Ringling Brothers will be a departure for them in the operation of a circus.

## MISS JARDON'S "NERVES."

**Singer Leaves Stage at Palace Monday Before Finishing.**

Dorothy Jardon had a case of "nerves" at the Palace Monday matinee, leaving the stage while in the midst of "Eli, Eli," saying to the audience, as she clasped her heart: "I must stop. I have nervous prostration." Later and following the Frank Van Hoven turn which came after her, Miss Jardon returned to the footlights, apologizing to the house for not concluding her act.

Miss Jardon has sung several songs, responding to one or two encores, when she said, in announcing the Hebrew chant: "Although I am an Irish-Catholic, I will sing 'Eli Eli' in Yiddish."

At that time it was late, after five, Van Hoven not appearing until 5:12. The lateness of the hour, possibly forgotten by Miss Jardon, was thought to have been the reason why a few people arose to leave. This apparently disturbed the singer, who brought the song to its sudden close.

## RIDER HAS HARD LUCK

**Equipment Lost Coming From Cuba, Olympia Desval Cancels Booking**

Olympia Desval, circus rider, was forced to cancel 12 weeks around New York because of the loss of her act's equipment which went astray on the way from Cuba. Miss Desval had been playing for six weeks with Publione's Circus and was returning to the States during the first week in January.

The American Express Company had charge of the shipping of the paraphernalia, some of which is declared impossible to replace.

Miss Desval has turned the matter over to her lawyer for both recovery and damages in the case.

## ANOTHER LUCY WESTON.

The Lucy Weston reported in Variety last week as tendered a benefit in Chicago by the Bush Temple Musical Stock Company, of which she was a member, is not the same Lucy Weston, says Lucy, who came over here some years ago from England.

That Lucy, says Lucy, is in New York, where she has been all season, and doesn't want her folks in England if reading Variety (which Lucy thinks they do) to believe she was the other end of the Chicago benefit.

## CHARLIE KING BANKRUPT

Charles J. King (Charlie King Vaudeville), has filed a petition in bankruptcy. King's liabilities are scheduled at \$11,575, with no assets. The list of creditors include Robert Law Scenic Studios, \$1,500; Famous Players, \$600; and Andrew Brannigan, \$2,600.

## SHUBERTS DENY THEY ARE IN ON H. O. H. SALE

**Purchaser Believed Acting for Office Building Promoter.**

Speculation has been caused by the sale of the Harlem opera house to Louis Herzog, an attorney, for \$760,000. The purchase includes the Apollo, adjoining the H. O. H. on 125th street, and now operated as a picture house.

Rumors connecting the Shuberts with the sale were denied at the Shubert office, although it was admitted that the Shuberts were interested in a Harlem site for their proposed vaudeville circuit.

It is believed by people familiar with Harlem real estate values that the purchaser is acting as an agent for a group of uptown business men, who plan to tear down the present buildings and erect an office and stores edifice within three years or at the expiration of the Keith lease.

A point was made that J. J. Murdock, of the Keith office held a personal equity in the property in conjunction with the Lichenstein estate, and that the sale could not have been consummated without his sanction, which would discountenance any rumors to the effect that other theatrical interest had acquired the property.

The Harlem opera house has been showing a profit for the past three years with a split week vaudeville policy playing Keith acts and pictures.

For the past ten years vaudeville has been the policy of the house with an interval, when stock was played for two seasons. For most of that period the house was considered a "white elephant," but it has been doing about \$8,000 weekly with the present policy, the Keith people splitting the profits with the property owner on a fifty-fifty basis with no rental.

## BERT CLARK SHELVES ACT

**Inability to Agree On Salary Causes Him To Close.**

The Bert Clark turn, which includes Flavia Acaro, ended a Keith engagement at the Palace, New York, last week.

Clark could not agree with the Keith office on terms and decided to shelve the turn.

The act was getting \$600 and included another male in addition to the principals.

## VAUDEVILLIANS TRIPPING

A trip around the world is being planned by Benny Ryan, Bert Hanlon, Paris Green and Violinsky. The quartet sail for England in April to take pot luck and play vaudeville dates whenever possible.

If the scheme is successful the vaudevillians intend to visit every country on the globe before returning to the U. S. A.

## ARTHUR UNGER NOT GUILTY.

Albany, N. Y., Feb. 3. Arthur Unger, manager of the Miles, Schenectady, arrested Dec. 13 on charge of disorderly conduct, following an altercation with a policeman, was found not guilty in police court last week.

The dispute arose when the policeman, who was assigned to enforce the law relating to the admission of minors, attempted to enter the theatre in the alleged performance of his duties.

## KEEFE FILES COMPLAINT

Walter Keefe, New York Pantages representative, filed a complaint against Walton and Brandt, with the Vaudeville Managers' Protective Association this week, alleging the act did not open according to contract at Pantages, San Francisco, Monday.

## MURPHY PARDONED THROUGH GIRL'S PLEA

**Sentenced in 1914 for Assault—Carnival Man.**

Philadelphia, Feb. 2.

Richard Murphy was pardoned and released from the Eastern State Penitentiary, locally known as "Cherry Hill," last Thursday, after a long struggle to obtain favorable action by the pardon board at Harrisburg.

Murphy in 1913, at the age of 21, was convicted at Hazelton, Pa., for alleged assault upon a 19-year-old girl. Sentenced to an indeterminate term of from 10 to 15 years, he served a little over six years. At the time of alleged assault Murphy was with the Ferrari shows, a carnival troupe.

Mae Murphy, a former artist and now an agent here, worked for Murphy's pardon and it was her address to the pardon board last week that brought about that climax. The State Attorney General stated later that it was the best appeal he had ever heard for a pardon and that Miss Murphy was a natural born lawyer; also that she had entered law instead of the stage.

In support of Miss Murphy's appeal a letter written by Prosecutor Bigelow, who tried the case in Hazelton, and received by William Lapoint, a New York attorney, who also worked to secure Murphy's release. Mr. Bigelow stated in the letter that the girl in the case could not be believed and had he known that, the case would never have been brought to trial.

Last year an appeal for pardon was refused. Since then free vaudeville shows have been given at "Cherry Hill" weekly for the prisoners and in behalf of Murphy, Bart McHugh, who was interested in the Murphy case, did much in the framing of the shows and securing material.

## CANCELLED ACTS BACK

**Three Turns Out Through Fay Concert, Return To Keith.**

Richard Keene, one of the acts that lost Keith time through having played a Frank Fay Sunday Concert at the Cort theatre two weeks ago, was declared in good standing and opened for the Keith office at Proctor's 58th street Monday.

Robert Emmet Keane and Bert Earl and Girls, also involved in the Cort performance, are now playing for the Keith house. The former lost a week with Earl losing a half week, but receiving the salary involved from his agent and the booker.



BURTON GREEN

AND

IRENE FRANKLIN

NEXT WEEK (Feb. 6), MONTREAL, CANADA

# KEITH'S, SYRACUSE, PLAN TO GIVE AMATEURS CHANCE

**Private Try-Outs Before Special Board Will Decide if Amateurs Are Entitled to Appear at Regular Keith Shows—Not "Amateur Night."**

Syracuse, N. Y., Feb. 2.

## "THE BRIDE" SHOWN AS "BLUE" EXAMPLE

**Keith Office Has Private Performance for Bookers.**

Last Thursday morning at the Palace, New York, a private performance of the Lina Abarbanell playlet, "The Bride" was given, at the request of the Keith office, with only the executives and booking men of the Keith agency present.

Following the performance the assemblage was addressed by E. F. Albee, who drew their attention to the various points in the playlet that had caused it to be taken away from Keith consideration by an order earlier in the week, as reported in last week's Variety.

The head of the Keith institution told the bookers "The Bride" was the sort of stage material to be avoided in their judgment for turns to make up programs.

## DOROTHY WAHL ROBBED

**Thieves Get Away With Loot From Freeport Home.**

Thieves entered the home of Dorothy Wahl, at Freeport, L. I., last week and made away with about \$40 worth of miscellaneous articles. Miss Wahl is at present playing south. The Freeport home is occupied by her mother.

The report brought to life that Freeport is being played quite heavily by the workless wonders. The latter through some means find out the homes temporarily closed and make a special play for the unoccupied homes.

## SAME BILL MARRIAGE.

San Francisco, Feb. 2. Joe Brennan ("Irish Yankee") and Irene Delke ("Fountain of Youth") were married at Sacramento Jan. 22.

The bridegroom is doing a single on the Loew time while his "other half" is a member of the headline act of the bill.

## PUBLICITY ACCUSATION.

**Harry Lee Denies He Was Party to Press Work.**

Harry Lee, while monologuing on the Loew Circuit, ran afoul of the V. M. P. A. through the enthusiasm of a Southern press agent, who heralded him as the father of the Lee Children.

Harry Lee had divorced the mother of the Lee Kids before either of the prodigies was born, and is not their parent. The newspaper man, however, dug up the story and as a result Lee received a letter from Pat Casey of the V. M. P. A. asking him why he continued using the error for publicity purposes.

The monologist wrote explaining that it was done without his sanction or connivance and the matter was straightened out.

Harry Lee was formerly of Hoey and Lee, a two-man comedy act of several years ago.

## ASKS FOR MUSIC

Warsaw, Poland, Jan. 13.

Editor Variety:— I am an attache of the American Legation here in Poland and an experimenter and am writing in behalf of the American Red Cross, also of Poland, in the hope you publish this.

The Red Cross, which is doing very fine relief work here, is in great need of American music, dance and popular songs, and feel sure that some of the publishers in New York would be willing to mail them some if they could realize what it means to have some late music from the States away off here in Poland.

Any one wishing to contribute can just mail it to me at the Legation here and I as well, would be indeed very grateful. I will willingly pay the postage if they will mail me the bill. It will require foreign postage, but must be addressed as follows:

RALPH B. O'BRIEN, Dept. State, Washington, D. C. For transmission to American Legation, Warsaw, Poland.

Thank those kind enough to send us any music.

Ralph B. O'Brien

## KEITH'S IN DETROIT

Detroit, Feb. 2.

John J. Murdock was in Detroit last week and stated the Keith interests would have a new Detroit theatre before long.

The Temple now books through Keith's office.



# PAN MAN CHARGES BLACKLIST, WESTERN DENIES; O'NEILL SAYS ERNIE YOUNG IS W. V. M. A. GOAT

Chicago, Feb. 2.

The written statement given out by James O'Neill in Chicago, manager there for the Pantages Circuit, makes the direct charge that the Western Vaudeville Managers' Association of Chicago, is "black-listing" acts that play for Pantages. It also discusses in acrid terms the House of David Band controversy and some phases of the Ernie Young imbroglio.

Here is the statement:

"Mr. Nash, of the Western Vaudeville Managers' Association, gave an insipid and hypocritical reason for his disbarment of Ernie Young. That affair was an outgrowth directly of the House of David Band booking with the Pantages Circuit, and is a verification of our contention that the Western Vaudeville people do not live up to the spirit of the letter of the Vaudeville Managers' Protective Association.

"Our attorneys are now investigating several letters received by acts that they are to be black-listed. If any agents connected with the New York Orpheum Circuit offices or the Keith Circuit ever wrote such letters they would be thrown out immediately.

"We hold no brief for Young. He is an all-around athlete and seems able to take care of himself. He gave us none the best of the House of David Band deal. But the act is playing the Pantages Circuit, and it should not be amiss to let the vaudeville world know a few inside facts regarding the affair.

"Young was not barred by the W. V. M. A. for any connection with Jack Pine.

## House of David Case.

"Through the connivance of the Western Vaudeville Managers' Association, Chicago Orpheum officials and others, the House of David Band was forced to cancel an engagement with the Pantages Circuit in Peoria, Ill. Forcing an act to cancel a contract or agreement is a direct violation of the rules of the W. V. M. A., and when the situation was brought to the attention of E. F. Albee by the New York office of the Pantages Circuit, it was immediately decided that the House of David Band would have to be taken off the Orpheum Cir-

## House of David Band Center of "War" in Peoria— Other Acts Reported Warned Against Playing Pantages Time—Nash Says Charges Are Absurd, Demands Proofs.

cult, a route for it having been laid out on that circuit as part of the inducement to cause it to cancel Peoria.

An investigation was at once started of the entire affair. The reason given for Young's dismissal was merely camouflage to protect the Chicago bookers from summary action on the part of the W. V. M. A. or from Mr. Albee in his capacity as head of the Keith Circuit, which does not tolerate such acts. They made Young the goat to save their own hides. Unquestionably the New York Orpheum office laid out the route in response to the pleadings of the Chicago contingent, the route being held out to the act as prepayment for canceling Peoria.

"We do not propose to be discriminated against by direct competitors who have entered into an ostensibly friendly agreement with us first. The W. V. M. A. has not only threatened the blacklist against acts playing for us in Peoria, but has chosen that as a crisis to make an issue of it. We accept the issue. And we already have material with which to follow it out. This will in due time be presented to the W. V. M. A. and to its president, Mr. Albee—and perhaps, elsewhere."

## Nash Replies for W. V. M. A.

In Chicago John J. Nash, business manager of the Western Vaudeville Managers' Association, when apprised of the nature of the Pantages statement, said:

"This office has nothing to fear from any investigation or of its attitude toward the house Pantages books in Peoria or elsewhere. Following universal vaudeville custom we have advised acts that if they play the other theatre in Peoria first they will lose their value for the time being in the house we book.

"Naturally, as it is not a large city and the competition is keen, we have numerous instances on our records of acts which played the Peoria theatre for Pantages and which we have since booked and are now booking, though, of course, not in Peoria.

"I invite any one in possession of letters from this office or from agents associated with this office to lay them before the proper officials and immediate action will be taken to preserve every ideal and policy of the W. V. M. A.

At the risk of growing monotonous, I repeat that the House of David Band matter was not the cause of Ernie Young's cessation of business with this office, and any charge that he was offered a route as a reward for keeping the band out of our competitor's house in Peoria is an absurdity. I am sure Young himself will not confirm any such statement. The Band did play our theatre in Peoria, booked in when submitted by Young, then an agent for this office in the regular course of business. We naturally were eager to beat the other fellow to this or any other desirable act. The Band had already played the West Englewood and the Chateau for Pantages when we played it in our house in Peoria, which is in fact pretty good answer to whether or not we are blacklisting acts that play our houses hereabouts."

## Keefe's Statement.

Conflicting statements about the House of David Band booking and the expulsion of Ernie Young from booking on the W. V. M. A. floor in Chicago were made this week in New York. Walter Keefe, New York booking representative for the Pantages circuit, stated talk of Pantages-booked turns being black-listed by the W. V. M. A. was non-

sense. He insisted the House of David Band booking mix-up was the cause of Young's expulsion. Keefe said:

"I know Young was made the goat in the David Band squabble. The Western Vaudeville people forced him to cancel the first booking for Peoria under threat of expulsion. That meant Young broke his contract with us. Right now Ernie Young cannot book with the Pantages office because of breaking the Peoria date, but we have a friendly feeling toward him for the statement he made last week. It was a manly attitude for him to take, and we are with him for it.

"The Western booking people, to cover themselves, asked that the band be given an Orpheum route. When that was secured I called on Frank Vincent. Even before we started going over the situation Vincent said that if we had a claim on the David Band we could have the act. He said the day had gone by for grabbing material from one circuit for another after it had been contracted for. I think the Orpheum circuit the finest in the world. I know I have advised acts to accept bookings from Vincent whenever offered, and I know Vincent has done the same for us.

## Ridicules "Blacklist" Talk.

"Talk of blacklisting Pantages acts by the W. V. M. A. is a joke. Of what value would that be? There is an office offering five or six weeks as against 40 weeks on the Pantages books. The meat of the W. V. M. A. time is booked out of New York (Junior Orpheum), and so any blacklisting chatter sounds bunk to me. I will say that we won't be in a hurry to book acts that play another house in Peoria. For all we care they can go ahead and blacklist. We are going to have three new theatres in the section soon. The Aschers' (owning the Peoria house booked by the Pantages office) are building in Rockford, Decatur and South Bend, and those houses are going to play vaudeville."

The statement issued by O'Neill, of the Chicago Pantages office, followed a phone conversation with Keefe in New York regarding an explanation of the Ernie Young-House of David Band imbroglio.

## KEITH DAYTON LEASE WILL EXPIRE APRIL 30

Final Bill in Present House  
April 24.

Dayton, O., Feb. 2.

The final show will be given April 24 in the present Keith here, at Ludlow and Fifth streets. Their lease expires April 30 and the remaining week will be taken up in the removal of personal properties. J. J. Murdock, who was here last week, stated he had found two sites for the erection of a new house and it was likely the Keith people would build on both. James L. Weed, local manager, states that negotiations for purchasing the second site had not yet been completed and could give no information until it was consummated.

The new vaudeville house will be ready in the early fall and if the deal is closed for the second site a new picture house will be built on it, to be operated by the Keith interests.

## PRESIDENT AT THEATRE

Attends National to See "Abraham Lincoln."

Washington, Feb. 2.

President Wilson, accompanied by Mrs. Wilson, attended the theatre last night for the first time since becoming ill, over a year and a half ago. It was also the President's first appearance in public since his speaking tour in defense of the League of Nations, which came to a sudden close in Wichita, Kan.

Using the rear entrance to the theatre, the Presidential party, including Mrs. Wilson's brother, John R. Bolling, entered the theatre, making their appearance unexpectedly at the National to witness John Drinkwater's "Abraham Lincoln." Only the theatre attaches had knowledge, and his arrival, just prior to the first curtain, caused the greatest excitement. The President was accorded a wonderful reception, which was acknowledged from the box.

The President apparently enjoyed his visit, and, although noticeably nervous, constantly looking at his watch and moving his hands, he appeared more like himself than for some time. At the close of the second act he received W. H. Rapley and William Fowler, manager, of the National, and thanked them for their courtesy.

## SHERMAN'S STOCK PEOPLE

New Orleans, Feb. 2.

The Robert Sherman Stock is to occupy the old Orpheum for 20 weeks, business permitting, beginning next Monday. It will have Iva Shepard, Robert Keith, Vincent Dennis, James Nelson, Helen Shipman, Jesse Stewart, Bruce Miller and George Beane, who will also act as stage director.

The Orpheum's name is to revert to the St. Charles, which it bore for half a century. Just what name will be given the house by the Shuberts when they take it over in September for 10 years, has not been announced.

## DECISION FOR HARKINS

Following a complaint filed against B. D. Berg by the Harkins Sisters last week, the Vaudeville Managers' Protective Association has rendered a decision directing Berg to pay Dolly Harkins \$22.77 and Naomi Harkins \$17.50. The amounts represented a claim for a half week's salary against Berg. H. A. Friedman, who took over the B. D. Berg producing business this week, assumed responsibility for the claims.

## Mardo Sells Portland Holdings.

Portland, Me., Feb. 2.

Elias Loew, of Boston, has purchased the controlling interest in the New Portland. He announces a picture policy.

Loew bought the holdings of Fred Mardo and H. W. Hutchinson. Hutchinson continues in charge.

The mother of Florence Moore is critically ill with heart trouble at their home in Great Neck, L. I. Miss Moore had been unable to reach Frank Moore, a brother, early this week. He was formerly of Morton and Moore. Until recently Frank was staging revues at the Pantages theatre, Los Angeles. Telegraphic advices from the coast stated Moore's present address was unknown.

## CLAPP OUT OF AMSTERDAM.

Turn Over Three Theatres, With William D. Waldron in Charge.

Amsterdam, N. Y., Feb. 2.

The Rialto, Regent and Amsterdam theatre here have a new manager, William D. Waldron of New York, formerly with the Proctor Circuit. Waldron is expected to jack up the houses, either with new policies or methods.

Edward C. Clapp, who relinquishes control, says he is going to take a rest.

The Rialto is playing Shubert vaudeville against Keith vaudeville at the Strand. Both continue to carry on their advertising battle. The Strand charges 30 cents top at night and the Rialto 35 cents, with both having the same scale for matinees.

The last half Rialto bill (Shubert) was Burt Earl and Girls, Chappelle, Stinnette and Co., Pete Curdy Trio, Les Aristocrats. The week Walter C. Kelly, Margie Gray, Lyle and Harry, "Nobody Home" are the program.

The Regent plays pictures; the Amsterdam, road shows.

## FLUSHING JOINT VENTURE.

The new theatre to be built in Flushing, L. I., will be a joint venture of the Keith interests, Wilmer & Vincent and B. S. Moss. The site located on Main street, Flushing, was first secured by Moss, and later turned over to Wilmer & Vincent.

The new house is to cost \$500,000 and will play a policy like the Coliseum, probably being booked in conjunction with the other Moss pop houses, when completed.

## O'BRIEN WITH PINCUS.

George O'Brien has become associated with Harry Pincus in the latter's vaudeville booking agency. O'Brien was formerly with Max Hart and left the Keith booking floors when Hart did.

Pincus books generally, in all vaudeville excepting big time.

## NOTICE TO AGENTS

Must Obtain Signatures of Acts Or Keith Will Deal Direct

Vaudeville agents must obtain the signatures of their acts on contracts issued by the Keith Exchange within five days according to the latest bulletin issued by the agency.

Failure to do so will mean the office will reissue contracts eliminating the name of the agent and doing business with the act direct, except in cases where extenuating circumstances make it a physical impossibility to conform with the latest ruling.

## CICCOLINI'S PLAINT

Ciccolini, the opera singer, was to have played the Coliseum this week, but refused to accept the date when the Keith office would not agree to headline him, the headline position having been given to Eva Tanguay.

Ciccolini had been originally set to play the Palace this week, but the Dorothy Jardon booking would have resulted in a conflict, both being operatic singers, and Ciccolini was offered the Coliseum instead, with his subsequent refusal because of his headline stipulation being turned down.

The Palace date originally to have been played by Ciccolini this week has been set for May 30.

## SHAFTER'S BOOKING AGENCY

Otto Shafter is entering the booking agency field. At present he is booking a house on Long Island. Shafter was in the Loew office until recently booking through the franchise of the Tom Jones office. Prior to that he was located in Chicago as a booking man.

## Canceled Act Given Pan Time.

Jones and Jones, the colored team cancelled by the Keith office following an appearance at Astoria, Long Island, have been routed by the Pantages Circuit.

## STOP YVETTE RUGEL

Johnny Dooley Appears Alone For Shubert—Wife Bound To Keith

Johnny Dooley appeared at the Shubert Century and Winter Garden Sunday concerts offering a single turn. The original billing included the name of Yvette Rugel, his partner and wife.

E. F. Albee, upon being informed that Miss Rugel was to appear at a Shubert concert, sent for the act and informed Dooley that Miss Rugel held a nine-week pay or play Keith contract and that she would be held to the letter of the contract.

Asked if his future relations with the Keith office would be affected by his appearance at the Shubert houses, Dooley was informed that as he held no future Keith contract he was within his rights in appearing alone.

Johnny Dooley and Yvette Rugel were recently members of "Vogues and Vanities." Following this engagement they produced a vaudeville act which was discarded when Ray Goetz informed Harry Weber, their agent, that the team was using two of the scenes from "Vogues and Vanities" which he intended to revive.

The act opened at Mt. Vernon, N. Y., and was shelved. Dooley then made a proposition to the Keith office they book him and Miss Rugel as "single" turns on the same bill, both to do a double at the finish.

When no action was forthcoming on this offer Dooley accepted the Shubert engagement.

## Keith Takes Hamilton, O., House

Hamilton, O., Feb. 2.

The Grand, which has been playing Gus Sun vaudeville, has been leased by Candler Amusement Enterprises of Springfield, O., for three years from Broomhall & Schwalm.

The future policy of the house will be five-act vaudeville bill, booked by the Keith offices on a split week basis.

## NEW TRENTON HOUSE

Capitol Will Have Pop Vaudeville And Pictures On Split Week

The Capitol, a new 2,800 seat house in Trenton, N. J., which Walter Reade is building, is scheduled to open March 15, with a pop vaudeville policy, six acts and pictures on a split week basis, booked by Fally Marcus.

Marcus has also secured the booking of the new house in Jersey City now in course of construction by Haring & Blumenthal, seating 2,500 and due to start about March 15 with six acts and pictures.

The Lynn, White Plains, N. Y., 2,500 capacity now building by Richard Hayes will go on the Marcus sheet, when it opens April 1. The Lynn will play six acts.

## CHARLIE GOULDING RESIGNS

Schnectady, N. Y., Feb. 2.

Charles H. Goulding has resigned as manager of the local Proctor theatre, following a service of nine years with the Proctor Circuit.

Mr. Goulding has accepted an offer to connect with the Biddle Holding Co., of 452 5th avenue, New York City, which operates picture theatres.

Ackerman Gill, assistant manager of Proctor's, Troy, is now in charge of the local theatre.

## Amalgamated's Office System.

The Amalgamated Booking Agency has installed a system requiring agents to wait in a room adjoining the booking office proper and interview the bookers in turn, to avoid the congestion ensuing from the limited quarters.

## Stock at Steinway, Astoria, L. I.

The Steinway, Astoria, L. I., formerly playing pop vaudeville booked by Plimmer, switched to dramatic stock Monday, the Blaneys installing the company and taking over the house.



# MANAGERS DEFENDING ACT FROM EXCESSIVE COMMISSION

V. M. P. A. and N. V. A. Co-operating in Protecting  
"Little Cafe" from 12 Per Cent. Weekly Booking  
Charge—Jack Fox Ejected.

Chicago, Feb. 2.

The Vaudeville Managers' Protective Association and N. V. A. are officially defending Wilbur Cushman in the attachment suit of Jack Fox, an "outside" agent, who tied up the salary of the "Little Cafe" act at the Hippodrome on a \$1,200 commission claim. The suit will be bitterly fought, Fox having retained Adolph Marks and the V. M. P. A., N. V. A. having engaged Ben C. Cahane.

Fox's attachment is based on a claim of 12½ per cent. commission. As soon as this came to light Fox was ordered off the Pantages local floor, and Sunday night was ejected from the Chateau Theatre, where the act is now playing, when found on the stage there.

A route had been offered the act at \$700. Cushman wrote the P. office declining, stating that he could not play at that figure while paying 12½ per cent. He was sent for and given contracts direct, together with a letter instructing him not to pay any agent for the time, and he was promised the protection of the office in such stand. James O'Neill, Pantages' representative, instructed Fox not to molest the act. Fox, however, attached it as soon as it came to town. O'Neill at once revoked his booking privileges and will be a witness for Cushman.

"Tink" Humphrey, as the V. M. P. A. representative here, engaged Cahane and is otherwise acting for the defendant.

## HEAD OF BIG INDUSTRY.

(Continued from page 1.)

biggest influence in industrial, most captains of industry in the United States, wields by far the financial and social circles in this part of the state and theatre owners in Broome county are elated over the stand he has taken in the Sunday show question. He is probably the richest man in the state, outside of New York City, and it is the belief he will add theatrical men with his personal pocketbook, if necessary, in his fight against the "blue law" advocates.

Mr. Johnson's attitude in favor of Sunday shows was published for the first time in last week's issue of "The Record," Johnson City. In a telegram to E. E. Noonan, editor of "The Record," from Daytona, Fla., where he is passing the winter in his palatial residence on the coast, Mr. Johnson said:

"I believe it would be a serious mistake to interfere or seek to prevent moving pictures in Johnson City or Endicott on Sunday afternoons or evenings. In these times of stress and trouble the moral effect of too much regulation of people's private affairs is very bad, unwholesome, unsafe and unwise. Let well enough alone."

"The Record," which has a large circulation among the employees of the shoe factories in Johnson City and Endicott, "played up" Mr. Johnson's telegram in a two-column box with a three line caption at the top of the front page. The telegram was the talk of the county and the popular manufacturer, who has built his shops and, incidentally, his great wealth, on the "square deal" policy to people in his employment, was roundly commended for his stand in favor of Sunday shows. On the other hand, the "joy killers" hereabouts fell back in their chairs and gasped when they read Mr. Johnson's announcement for, as stated previously, they did not believe the millionaire would come out in favor of Sunday entertainments. The "holler than thou" element surely was struck a hard blow.

A report was current in Endicott this week that it is not at all unlikely that the voters of the newly amalgamated village may find before them, when they enter the polling places next March, a proposition to declare for and against Sunday films.

## IN AND OUT.

The Faden Trio this week were forced to cancel the Southern Keith tour owing to the illness of the mother of Joe Faden, reported as dying at their home in Troy, N. Y.

Leon Kelmer, manager of Keith's Greenpoint, Brooklyn, has recovered from an attack of grippe.

Harry Sylvester (Jones and Sylvester) is undergoing treatment in his room at the Somerset Hotel, New York. He will be laid up about ten days.

Albert Perry, injured some days ago in an automobile collision in Times Square, has returned to his role in "Heartbreak House," at the Garrick. Edgar Kent has been filling the part.

Florence Holbrook and Denton Vane filled in at the Rialto (Shubert's), Amsterdam, N. Y., the first half of last week, in place of Laura Hope Crews, in a Barrie playlet.

Miss Holbrook and Mr. Dane have been with "Look Who's Here."

## MARRIAGES.

Rae Atherton (Bates Musical Co.), to John Hardy of Boston, at Portland, Maine.

Thomas B. Bryan, musical director of Al G. Field Minstrels, and Jeannette M. Hargart, non-professional, Jan. 25 at the home of the bride's mother in Poughkeepsie, N. Y.

According to rumors coming from Oakland, Cal. Jacob Froebel, representative of the Elwyn Concert Bureau of Portland, Ore., who is in charge of the western tour of the San Carlo Opera Co., and Alice Gentile are engaged to marry.

## BIRTHS.

Mr. and Mrs. Thomas MacDonald, Jan. 22, at Washington, D. C., son. Mr. and Mrs. Ray Hodgdon, Jan. 27, at their home in New York, daughter. The Hodgsons now have three children. Two are boys.

Mr. and Mrs. Lew M. Goldberg, Jan. 26, a son. The father is the vaudeville producer and agent for Mr. and Mrs. Menlo Moore, (Moore & Megley) in New York, daughter.

## NEW ACTS.

Cunningham and Bennett in "Subjects of the Day."

Dorothy Edwards, contralto; Miss Ormsby, soprano, and Mr. Wolf, pianist, in "A Music Corner." Miss Edwards is a sister of Gus Edwards, who will produce and present the turn.

Maud Ryan (Innis and Ryan), single.

Gormley Sisters (Mattie and Helen), revue.

Nevins and Gordon in "Doesn't Mean A Thing"; three persons. Harvey and Sophie Everett in "Gold and Silver." Rives and Arnold. All three acts written by Johnny Hyman.

Guilfoyle and Gayle in "Upside Down." Talking and singing.

Harry Puck with five girls.

## CON'S BATTLER PUTS ONE OVER

Slaps Kid Smack With Lame Right—Out 15 Minutes

Sand Lake, Feb. 2.

Dear Chick:

Everything is high attic and nobody has been punched in the nose for the past 20 minutes so I can squawk about nothing except my fighter is beginnin to get a fat head now that he has got the wrinkles out of the front of his vest from eatin five times a day.

But he certainly can battle and I expect that sooner or later you will hear all them New York boxin fans singing his praises. The only fight he lost since I grabbed him was those that I wrote you about being gyppeded out of. Any time they stage anything on the up and up, you can bet your lay out against a can of li yung that he'll come down in front and cop.

He knocked another one of them home town champs kicken here Monday night and they was bettin three to one he wouldnt finish a deuce. I had a gut who used to work with "Tomato" boxin and rubbin him, run out on me when we was playing Troy. This bird had hopped up here and tipped of a local socker named "Kid" Smack that "Tomato" could only punch with one hand, the right, and steamed Smack up to challenge him when our act hit this tank.

The night before the fight "Tomato" runs into this bird in one of them "speak easier" and goes through all the motions of gettin tanked up. He was just stallin however, and he tips this egg that he would like to call off the fight as his right hand was so sore he could hardly a glove on. This is sweet music to my former messenger and he right away tells "Tomato" not to be a sucker and reminds him that he will lose his appearance forfeit if he dont answer the bell.

"Tomato" cracks to me about what happened, and I sent a couple of actors around Smack's camp, where the word had been passed, and they was willin' to bet the town pump on the strength of the inside tip they got on "Tomato's" lame duke.

Monday night when we got in the ring I stalled and asked the referee if we couldn't have a seven-ounce right glove, as my battler's hand was inflamed and swollen. The guesser was homer, and told us we would wear five-ounce gloves or forfeit the fight.

Over in Smack's corner they ate it up and hollered for us to put on the gloves and stop beefin', for Smack would take all the pain out of "Tomato's" hand by rockin' him to sleep right quick.

While I'm puttin' on the gloves "Tomato" goes through all the motions of a guy havin' a tooth pulled. Pretty soon the bell rang, and out went my battler, usin' his left hand most of the time, jabbin' this sap away and blockin' with his right and groanin' every time he had to use it.

Things went along like this for three rounds, and "Tomato" didn't

(Continued on Page 29.)

## INSIDE STUFF ON VAUDEVILLE.

Just how the producers aligned with the Shuberts are viewing their vaudeville prospects doesn't conclusively appear. They seem to be waiting further developments of the Shubert plan, particularly the announcement of what theatres in New York and outside the Shuberts intend to devote to vaudeville. While Lee and J. J., whenever they have traveled during this season, have announced in each city that they intended to play vaudeville in it, neither has been definite in mentioning the house selected.

With the theatre shortage of the past two seasons, another shortage would come about next season if the show business again picks up and attractions go out. The bad business so far this season has left many out of town houses open for any policy, but the big city congestion where runs may be had has not changed.

The Shuberts are reported to have attempted interesting their legit producers in the vaudeville plan, but without any substantial success. A. H. Woods was said to have been approached by the Shuberts several times, but so far as known he did little else than listen. The new Woods house in Chicago, yet unopen, was undergounded as the Shuberts' vaudeville home there, but it's unlikely through the capacity. That house will not seat over 1,300, if that, it is said. The Shuberts might go after the Auditorium, Chicago, as K. & E. did with their "Advanced Vaudeville." The Auditorium, with George W. Lederer with his "Steam Roller" at the head of the K. & E. vaudeville, did regular business and was the direct means of frightening the Orpheum Circuit people in the West into insisting that they, with the Keith interests in New York, come to an understanding with K. & E., which they did, paying K. & E. \$250,000 and assuming their contracts. K. & E. at that very time were away "overboard" with those self same contracts, having more acts to place than houses to place them in. Had the Keith people held off for another two weeks, K. & E. probably would have paid them instead to take the contracts off their hands.

If the Shuberts play their vaudeville as road shows (revues) without the regular vaudeville bill, the question of how many performances weekly may come up. It's questionable if a troupe in a revue held together by a story which will cause the appearance of artists more than once in the performance will agree to two shows daily, the customary vaudeville number. If playing eight performances weekly under a revue blanket, that sort of performance will hardly be looked upon as big time opposition unless the admission price is cut to meet the vaudeville top scale, or below it. The matter of extra performances in that case would also be taken up by the actors no doubt, and would be of considerable importance. If playing a straight vaudeville program, the Shuberts will have to engage many of the smaller turns that heretofore they have not used. That would also have to be done if the Shuberts take on outside bookings, such as Fox. In any event if the Shuberts go after vaudeville acts they will create competition for them, something the big time has not had, other than in its own offices, since William Morris' days. At least that will create a demand for a certain grade of turn, though the Shuberts' vaudeville value to the artist in general will be much lessened if it does not take in the entire field.

Lee Shubert said the other day, speaking of the vaudeville: "We are going about this slowly but surely. There's no hurry and we intend to be properly set when starting. We were with the K. & E. vaudeville, as you know, and we learned a lot from it that we are guiding ourselves by now. There will be no K. & E. about this one." Lee some months ago when stating the Shuberts were serious in their vaudeville plan, said at that time they would not open a circuit without having 20 houses, and at that particular time, he stated, they had but 12 in sight.

It has been about conceded of past years that vaudeville seldom lands a real box office card, whether it's a new turn or an established one. Each act may be said to draw something and a headline perhaps enough to attract passing notice. By a real draw is meant someone who can increase the gross over the average and leaves no doubt there is a strong box office demand.

But two positive instances have come up so far this season. One was Ethel Levey at the Palace, New York, last week. While in vaudeville for one week only, Miss Levey was a furore around the Palace. People went there who had never before been in the house in all probability, and that Miss Levey's draw was extensive could be gleaned through the varied assortment of patrons who expressly called at the theatre to see her.

The other instance is the Gus Edwards' new act in which he personally appears. Though a big act, Edwards' pronounced draught at the box office made it imperative the big time assign his turn a route, even in the midst of an unheard-of congestion in bookings. There has not been the power displayed in years by any production turn in vaudeville that Edwards has shown since appearing with the new act around the New York houses.

The vaudeville managers from the central west visited New York last week seeking a new booking connection. The men said they represented six houses and spoke for the other managers, all of whom are now supplied through the same office.

The managers stated they were dissatisfied because of shows costing too much, but admitted that industrial conditions were to blame for the failure of their houses to show a profit. They also admitted that before the factories started going on part time or closed altogether that there was no complaint.

An independent booker was appealed to. He explained it was impossible to supply them with shows for less money. He also discussed his own case, saying he had spent \$10,000 trying to put over an independent agency but had not succeeded.

It is not known whether the managers made new booking arrangements, but left the city with the information that they could more easily cut down the cost of their shows than secure new independent booking.

At Frank Fay's concert at the Cort Sunday night a nine-year-old niece of Harrison Fisher, the artist, was coaxed upon the stage and recited "Nero's Last Hour." Applauded for an encore, her uncle, seated in a box, was appealed to for a suggestion, and the kiddie then offered something in Italian.

Following that Frisco, the jazz-hound, called out from the back of the house: "Say, Frank, now let's have something in Yiddish so we can all understand it." After the show he insisted on meeting the child's uncle, stuttering that he always wanted to meet "Bud" Fisher.

Eighteen months ago Harry Dewhurst was a judge of the superior court, sitting in Los Angeles. He was dignified, prosperous, smooth shaven. In a few weeks he will be back in Los Angeles, with whiskers to his waist, blowing a clarinet in the House of David Band, working for his "keep."

Clifford and Bothwell are the originators, as far as anyone knows, of the idea of the man painting on a woman's bare back. The lady has a very pretty back and the man paints a very pretty rose on it. For years the team was identified with this "business." Last week it played the Hippodrome, Chicago, and to its amazement was informed that another act on the earlier "shift" had used the bit. Clifford interviewed the man and there was a lively row. The infringer was ordered to cut it out and walked off the bill.



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See MAX HAYES for further details about the pinch. Regards to BEETLER and JACOBS.



## MAJESTIC, CHICAGO.

Chicago, Feb. 2. One of the best vaudeville bills at this house in a long time. If there was a fault it was that the theatre orchestra not seeming able to pick up the tempo of several of the acts, but it was Monday's matinee.

The show started extra early. The first three acts were of the novelty sort, and would usually be termed "silent acts." The first was Amaranth Sisters, two good-looking girls with French mannerisms, who tried very hard to introduce themselves with a song, but fell by the wayside, as dancing is their forte. The smaller one does some acrobatic twists and turns that pulled strong applause, and for a finish they combined the French grace with American pep to bring them back to many bows. Dotson did more than hold the number two spot, but does some gag that found healthy laughs. His "41" dance as a closer could have tied the show up, but he took his two bows, held his hand up for silence, then left.

Royal Gascoignes in "two," with a special blue velvet drop, did some novelty juggling with English talk that found ready response. Gascoigne is a showman of first water and deserves a spot on a bill. His double somersaulting dog only does two tricks now; his feminine assistant is good to look at and well dressed.

L. Wolfe Gilbert, assisted by his singing maid, a piano player, personality and a dozen or more well-remembered popular numbers, more than held his own in making it an enjoyable afternoon. His new number, one of those singable whistling ballads, and his singing of his old tunes helped to stop his own act, necessitating several encores. Imhof, Conn and Corene sure were among friends, and on entrance were freely cheered. Though this sketch, "The Pest House," has been seen here quite a few times, it never went better. At times the laughter was so hilarious that the artists just couldn't talk and had to wait for the folks out front. Imhof has won a niche in the hearts of vaudeville-goers, and any time he wants to cash in on his reputation he can step out as a character single and still be welcome. He is one of the institutions of vaudeville, and from the remarks heard in the audience and the ovation given him on his appearance could easily stand headline honors.

Claudius and Scarlet were almost ruined by the orchestra, but when they started strumming their banjos and the old songs appeared on the drop it was easy sailing. Franklyn Ardell, in his latest sketch, "King Solomon, Jr.," and his wonderful supporting cast, were a howl. Two of the cast could easily stand a little billing, as they do much to put the story over. First is Marjorie Clements, as wife number three, and the wise-cracking chorus girl, possessed of a clear voice, an expressive face and an individual mannerism that should carry her far. Wife number six, Helen Goodhue, a suffragette type with a militant voice and manner, set a fast pace for the other girls to follow. Ardell, in his light and ad lib fresh style, went over with a vengeance. Miller and Mack, though not finding as easy going as at the Palace, put their big comedy over in fast, snappy style, their acrobatic finishing dance, as always, a sure-fire hit and applause winner. Joseph De Kos Co. must have forgotten that they were closing the show, and started introducing themselves in pantomime, but on seeing the rush to get out they settled to their work of standing on each other's heads and throwing flip flops to a satisfied bunch of matinee-goers.

## PALACE, CHICAGO.

Chicago, Feb. 2. Harry Fox, with his banter, his wicked wisdom and his poignant personality, headlining, assisted by the irresistibly beautiful Beatrice Curtis, who stands forth in this intimate house more incredibly alluring even than at the more conventional theatres; the girl has an adorable dramatic power withal and her diction is, like her person, superb. She will be a star in romantic plays as certainly as she continues to follow the stage. Praise be to the gods that she cannot sing—this will lead her

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Fox follows the Barr Twins, dancing sisters. This should not be entirely new to him. In the Barrs, however, there is scarcely any other parallel with the trans-Atlantic Dollys. They are a sprightly pair, have charm and grace and neat frocks and Rube Beckwith, a likeable boy, at the piano, but they register no vivid reactions; just a nice sister team.

The Dancing Kennedys started off this bill (one of the best playing combinations of months) with speed and variety of ballroom and trick work, very heartily accepted. Reed and Tucker followed with their fiddles and mild "nut" stuff, going for several bows and all-around satisfaction. Miss Lolya Adler (New Acts) held up splendidly in third position. Glenn and Jenkins, with much new material and many new laughs, assassinated the mob, wrung it dry and left it yawning for more.

Roy La Pearl, with his camouflage ing-act opening, went slowly for a minute, then his two wonderful plants in the box stirred up a commotion and after that there were convulsions of laughter. The pianist sang a song and La Pearl sang one. They could easily have done a third. La Pearl really was cheating with the pipes, because he is a ballad seller of stellar type and should ballad sell. This is no reflection on the comedy, which never lagged. He should keep it all in and top it all with a solo. He could scarcely "go" much stronger, however, if he did.

Claude and Marion ripped off a comedy howl next, the big lady and the meek man gagging and clowning. At times the material seemed ragged, but Miss Marion could always yank a laugh with facial and physical aids. Her song numbers, in an extraordinarily powerful voice and spectacular delivery, hit resoundingly. Osaki and Taki closed. Lat.

## STATE-LAKE, CHICAGO.

Chicago, Feb. 2. Monohan and Co., a roller skating act, with a dummy being utilized at the finish for some fast whirlwind skating. Babcock and Dolly, a man and woman depending on two abbreviated gowns worn by the woman and a couple of neck spins and falls by the male member. Not State-Lake quality. Newell and Most are well known in the west, having headed some of the more pretentious tabloids when they were in vogue. They have all the grace and class of a musical comedy couple and were the first hit of the bill.

Jack Rose, with Jimmie Steiger at the piano, clowning, sang numbers, blew his whistle to everybody's satisfaction and a smashing applause hit. Jack can stay around here for six months and still be new. He may be nutty, but he knows what he's doing and never oversteps himself once.

Patton and Marks in "Elts and Pieces" is a gem of a playlet and for this sterling young couple proves a perfect vehicle. They look and act the real artists that they are, and musical comedy is paging them fast. Rae Samuels with her catalog of sure-fire songs went for another hit. She made a short speech and begged off. Herman and Shirley in their almost-a-sketch, with the man's super-contortion dancing, made an excellent closer to an all around good bill.

Bob Hall cleaned up at the afternoon show, the State-Lake being one of his high spots. Pearson, Newport and Pearson not seen.

## AMERICAN, CHICAGO

Chicago, Feb. 2. One of the best miniature musical revues ever offered here in some time is that of Gil Brown's "Juvenilities," with an abundance of scenery, songs, dances, music and talent, featuring Melba Goodman and the Payne Children. This revue followed Brown's "Spic and Span," that went for a hit at this house just two weeks ago. As the act stands now, it is worthy of the better houses.

The bill was opened by Torellis' Circus, with a man assisting for the comedy, who was probably one of the hostlers, judging from the way he handles himself. In some parts the act dragged, as it appears that a new dog was being broken in and would not take the cues, or was too timid to do so. For a finish they brought on the never-failing laughing-getting bucking donkey. Next to follow were Wing and White, two girls, one at the piano and the other singing songs, a piano solo by Miss Wing getting most out of their offering, with Miss White getting

some returns on her singing.

Francis, Clark and Brown, two men and a girl, offered a sketch called "Walters Wanted," formerly done by Cole, Russell and Davis. The curtain rises to the girl hanging up a menu sign in front of a restaurant. There is a crash of dishes, and she immediately turns the sign around. It reads: "Walters Wanted." On come the two men, who are ex-convicts, and are offered the job, followed by a lot of bright lines as to where they were employed last, how long, etc. They are informed by the girl that they will be known by numbers, the men replying that they are familiar with the routine. For a finish the trio started to harp as they went to start to harp. The boys took the girl's watch off her wrist; she blew a police whistle; an officer appeared and walked the two men off the stage. In taking their bows the officer also comes on for no reason whatsoever, as he is not programmed, and does not appear until the finish, he probably being a stage hand. The turn took three solid bows.

Then came Gil Brown's "Juvenilities," seven girls and a boy. A quartet of girls open with a barefoot dance, followed by Melba Goodman singing "La Veeda," that went for a positive hit. A toe dance by Miss Payne, and then her specialty with her brother in "one." These kids never appeared at a better advantage before; they were given the opportunity, and their talents were brought out by their director. Miss Payne's yodeling of "Mammy," and the way she delivered "Lena" in character form, sent her off big. Master Payne's dance and violin playing also registered. Every member of the act is local talent, and in all, the act is worthy the price of admission. Murray Bennett held the next to closing position. He sang songs and told stories, and held his auditors in high spirits.

Al Espe (formerly Espe and Dutton), assisted by Elgarda Salsha and Alan Francis, closed. Here is an act worthy of big time—class, comedy and merit. The act opens in "one" with some comedy talk between Espe and Francis, the kind of talk that many acrobats strive for, but fail to attain. Francis then goes into a violin bit with Espe continuing the comedy, followed with a double comedy song and acrobatic dance. Then they go into full stage with Elgarda Salsha doing a French maid, not only sweet to look at, but a real help in the act. Espe does some cannon ball and torpedo juggling, and when he started catching the torpedoes on the nape of his neck he brought the audience to its feet. This is a sensational act that's a big feature for the small time and deserving of a position on the big time, for it holds everything.

## ACADEMY, CHICAGO.

Chicago, Feb. 2. Perhaps the most interesting act on the bill for the last half was that of Tom and Ada Leo. The act was formerly known as Tom Foolery and Co., man, woman and dog, the latter not used in the new act. They carry a beautiful cyclorama drop with a center opening, and the stage is dressed a la production style, showing off several pieces of expensive furniture. Their efforts are centered on making their offering presentable for the better houses. This team go through fast juggling, balancing of cue sticks and billiard balls, and the smashing of crockery. The woman is of a type very pleasing and makes a splendid foil to the man's comedy, as a drunk. The act went over for a smash hit, and was worthy of all it got. Next was J. Aldrich Libbey, a graduate of the old school, who never changes.

Waak and Leonard Sisters, a musical act, open in front of a drop showing an ocean liner at night. A pantomime bit by the man and one of the girls at the opening of the act would lead the audience to believe that a blood-curdling drama is about to be staged, but their minds are soon enlightened when the girl removes the cover from a harp and plays a ballad on it. She is then joined by the other two with a violin and saxophone for several selections in trios, duets and singlets. The combination of "Swanee" and "Home Sweet Home" by the trio, and a ballad by the man on a large tuba, went for a solid round of applause.

The two Lees, a man and a woman, with comedy cross-fire chatter, the man doing the neighborhood cop with Irish dialect, opens with a number, and she then exits. The tad copper then appears, and directs traffic, with a few wise cracks. The woman come on again in a change, and they counter a lot of old and new gags. A little more attention should be paid by the woman to her makeup.

The next-to-closing spot was allotted to "Thelma," a blonde, who pleased with her violin and songs. "Thelma" played a medley of songs, and then put over three fifty character numbers in Irish, Hebrew and Italian. Another violin solo, for a closer sent her off to two bows. The Four Novelty Pierrots, with grotesque makeup and some fast hand-to-hand and pyramid-building, closed, the women doing most of the understanding.

## HICKS' CAMPAIGN ON

Hotel Paper Proposes Manager as Boxing Head.

Chicago, Feb. 2. The Daily National Hotel Reporter, in a front-page outburst last week, nominated Leonard Hicks, president of the "Greeters," head of the Grant and Lorraine hotels here and several restaurants, to top the new boxing commission of Illinois, now that it appears a boxing bill is about to be passed.

Hicks has toured the state with pro-boxing propaganda. He has an immense acquaintance in the theatrical and sporting world and has been a factor for clean and manly sports for many years. He is only 34 years old, but has been a manager of downtown hotels for a dozen years. He is the husband of one of the Millership sisters.

## AT AMERICAN HOSPITAL.

Chicago, Feb. 2. Dr. Max Thorek has reported on the following patients at the American Theatrical Hospital: Fred Kennedy, tabloid comedian, discharged; Charles Phillips, of Jones, Kinick & Schaefer staff, fractured linck-cap, discharged; Jimmie O'Brien (O'Brien and Shelley Twins), intestinal trouble, discharged; Margaret Keefe ("On Fifth Avenue"), appendicitis operation, discharged; Maide De Long, appendicitis operation, convalescing; Paul Biese, leader, intestinal operation, discharged; Mrs. Sadie Lurton, Biese's mother, hernia operation, doing well; Alice Pinard of "Bringing Up Father," abdominal tumor operation, discharged; Mrs. Gelman, sister of Freda Leonard, stomach ulcer operation, discharged; Helen Graham, Lottie Mayer Company, foot injury, recovering.

## "TIK-TOK REVUE" CLOSES

Chicago, Feb. 2. "The Tik-Tok Revue," produced by Victor Hyde, after playing the Interstate Circuit and the State-Lake, here, closed and returned to New York, failing of further routings.

## RIALTO, CHICAGO.

Chicago, Feb. 2. Frear, Baggott and Frear show speed in warming up with a fast routine of juggling baseball bats and the throwing of hats. Solid applause. Callen and Kenyon, two entertainers of the ratskeller type, sang several songs of the pop order, and went over nicely.

Ed and Emma Lee open in a garden set singing a double number. Miss Lee, who is of the chubby type, nice appearance, puts her toe dance over in style. Another number by the man and a double jazz number by the pair sent them off to good returns.

Ardell and Tracy, man and woman, with the man using Swede dialect. He plays three selections on a cello, one a classic. "Tostli's Good-Bye" by the girl and a couple of pop songs complete their offering.

Up to this point there was nothing but singing, and no signs of comedy, until York and Maybelle made their appearance and knocked them. Miss Maybelle is of the sweet colleen type, while York does the extreme nut. Had to be off.

"Pinched," a four-people skit, three men and a woman. The scene takes place in the judge's private chamber, and is of the underworld. The curtain rises to a dark stage with several lines spoken by the jurist before the lights thrown in, the stage crew probably being responsible for that. It carries a punch for this kind of an audience, and received half a dozen curtain calls. Keating and Ross, long and short, are really two good singles that can't miss in making a good double with their songs and sure-fire grotesque dance that is placed to close. They proved another hit. The International Revue, seven men representing the seven warring nations, with Hebrew and Negro used for comedy purposes; the entire idea is done as a minstrel act with an American officer as the interlocutor and the other men dressed in their native costumes. The idea, though good, is produced in a small-time way. It found a ready welcome at this house.

## TWO LEADING WOMEN

Lizzie H. Collier and Katherine Grey Alternate in "The Bat."

Chicago, Feb. 2. Lizzie Hudson Collier is back in the leading role with "The Bat." Miss Collier, who opened here, gave one performance when she was taken seriously ill and sent to the hospital, and replaced by Katherine Grey.

On the return of Miss Collier, it was decided to allow the players to alternate.

As this show will play eleven performances a week hereafter, they will each draw a full week's salary.

## ALICE GENTLE IN STOCK.

San Francisco, Feb. 2. Hugh Knox has been engaged by Manager Jim MacArthur, of the Ye Liberty theatre, Oakland, to select the company which will play dramatic stock at that house following the conclusion of the winter season of road attractions.

Knox's first official act was to sign up Alice Gentle for ten weeks at \$1,000 weekly to play the lead. Miss Gentle has considerable following in the East Bay city. March 1 will see the opening of the company. Knox is now in Los Angeles looking over the field for artists.

## HOLT-ROSEDALE HIT

Chicago, Feb. 2. Vivian Holt and Lillian Rosedale have left the McIntyre and Heath show to accept engagements in concert work at the superior picture production houses.

They opened at the Riviera for Balaban & Katz and were signed for six weeks with a return later. They have some contracts for further Victor records which interfere with consecutive bookings.

## CLAIM BILLING

Chicago, Feb. 2. LeRoy and Cooper filed a complaint with the Billy Jackson Agency and the W. V. M. A. against Smith and Benson, for using the billing "Two Boys and a Piano" claiming to have originated this billing six years ago, and want protection on their originality.

## NEW COLORED SHOWS

Chicago, Feb. 2. Izzy Weingarden and Billy King have taken over the Grand theatre, Thirty-first and State streets, installing colored stock. This company will play for four weeks, then to New York, Washington and Baltimore.

## CHICAGO NOTES.

Chicago, Feb. 2. Harriette Eldridge, of Eldridge, Barlowe and Eldridge, was taken suddenly ill while playing a local engagement and rushed home. Pneumonia set in which had made it necessary for the act to cancel their Loew bookings.

Rose Cohen, private secretary to Claude "Think" Humphreys, was taken seriously ill and when taken to the hospital an immediate operation was ordered. Miss Cohen is convalescing though she will be away for six weeks.

Gordon Walton, who has had charge of the cabaret department of the Unity Vaudeville Exchange, resigned Jan. 26 and will present several acts under his personal direction.

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# J. L. & S. TO ADD EIGHT MORE THEATRES TO LOEW CIRCUIT

Have Acquired Three Saxe Bros. Downtown Houses and Will Build Five More—Will Spend \$6,000,000 in New Buildings.

Chicago, Feb. 2.

Jones, Linick & Schaefer have acquired three downtown picture houses and announce five new theatres to play Marcus Loew vaudeville here. This is one of the most sudden and momentous theatre announcements in Chicago history.

The three-firm has purchased from Saxe Brothers of Milwaukee the three Harry Moir exhibition houses which the Saxes acquired a month or less ago. They are the Boston, Rose, Alcazar, not pretentious theatres, but ideally located and always fortune-makers owing to their continuous day and night play. The Saxes found that their release contracts were not strong enough in Chicago territory to warrant operating these theatres. This gives J. L. & S. six houses within the "Loop." McKicker's, the Rialto, Randolph, Orpheum, Bijou Dream and Lyric.

The five new theatres start with breaking ground this week for a 3,000 seat house in Roseland, on the far south side. The other four will be spread over considerable distances, taking in prosperous neighborhood centers. All will be built simultaneously, at a cost of some \$6,000,000.

Loew vaudeville has never been represented here in proportion to the size of the town, owing to the friendly agreement between Loew and Jones to play no Loew policy here except in the J. L. & S. houses. Now Chicago will have seven Loew vaudeville theatres, McKicker's and the Rialto now being in the chain. Loew is said to be not financially interested in any of the new theatres.

## CHICAGO'S NEW PARK.

Cooper Gets 53 Acres for Amusement Venture.

Chicago, Feb. 2.

Chicago is to have a new \$500,000 open air amusement park next summer. It will be called Woodlands and will be at Milwaukee avenue and Devon, on the extreme northwest side.

Paul W. Cooper, formerly identified with Riverview, in the same general locality, is president and promoter. Walter Johnson, manager of concessions at Riverview, will perform similar functions here. Ground spanning 53 acres has been leased.

## PETE SCHAEFER, PRES.

Chicago, Feb. 2.

Peter J. Schaefer, of Jones, Linick & Schaefer, was elected president of the Allied Amusement Association, to succeed Mayrice Choyinski. This is the local league of picture exhibitors.

## TELL TAYLOR DIVORCE

Chicago, Feb. 2.

Tell Taylor, song writer and publisher, is suing his latest wife, Mrs. Blanche Telling Taylor, for a divorce, charging her with cruelty and naming six alleged admirers.

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# Chicago

## SPORTS

All the pow-wows of the big gathering of speed ice skaters held at the Lake Placid International Meet last February designed to bring into the control of the amateur skaters themselves the running of all amateur meets throughout America have come to naught. Though an organization was formed and by-laws formulated, with prominent amateur skaters empowered to act, the professional managers of the International League licked the amateurs and now run things as high-handed as ever.

Professionalism is indicated in the constitution of the Amateur League by anyone who makes money through practice of the sport, directly or by proxy. Yet the league almost in its entirety is composed of officers who are themselves rink owners, professional hockey club owners, directors or stockholders or executives of firms dealing in skating supplies.

Al. Moeller, a clean amateur who attempted to give the professional heads of the amateur body battle last season, was given an unceremonious canning after several meetings held ostensibly to try him on charges, but obviously held to give him the gate and get him out of the way of the freedom that the professional directors of the amateur ranks desired.

The way Moeller was canned, after years of faithful amateur service, without a chance for a come-back, must stand as one of the reasons why the best-lovers of clean amateur sport cannot consistently consider ice speed skating as coming legitimately within the interpretation of an amateur pastime.

Mario G. Di Pirro, Assemblyman from the 20th District, Manhattan, has introduced a bill to legalize Sunday football games. Mr. Di Pirro draws a vivid word picture of the inspiration afforded youth by watching men like Jim Thorpe, McMillan, Boynton, and in commenting upon its effect upon college athletes, he says, "The number of college football stars who in recent years have become recruits to the professional football ranks would indicate that the fear of pollution exists only in the twisted souls and brains of certain objectors to every thing that is vigorous and virile and not in the normal brains and souls of the participants and followers of the sport."

Commenting upon the superior article of sport produced by professionals in contrast with the undergraduate variety and touching upon the immense turnout at the professional football game staged at the Polo Ground recently and the popularity of professional basketball recently introduced, he makes a point that it stimulates participation and attendance.

Di Pirro also contends that the modern open formation game can be followed by any normal intelligence that a local football team would foster civic pride.

Concluding, he says, "The only serious objection to the holding of Sunday football contests will be a squeal of the small fry promoter, and the squawk of the sanctimonious, blue-law advocate."

An expert overnight shift of opinion picks Charles Jewtraw of Lake Placid, N. Y., for first place in the International Amateur Ice Speed skating races to be held at the Adirondack sport resort Feb. 11-12.

The shift of judgment follows Jewtraw's showing at the races of the Montreal Amateur Athletic Association, held Jan. 27-28. Prior to the Montreal meet, the first amateur contests of the kind held in Eastern Canada in years, the fans were all for Joe Moore of New York to win the Placid honors this year. Last year at Placid, and at other points of the amateur circuit, where the International contests were held, it was nip and tuck between Moore and Everett MacGowan of St. Paul for first place, with MacGowan finally running off with the honors. MacGowan has since turned pro, and this year's contest was looked upon as a walkover for Moore, who has been showing his old-time form in the rink and outdoor contests held since the beginning of the new ice skating season. Including the annual events held at Newburgh, N. Y., Jan. 1, Moore failed to pull down a single first final at the Montreal meet.

Mrs. Cornell Home.

San Francisco, Feb. 2.

Mrs. Harry E. Cornell, wife of the manager of the Oakland Orpheum, returned home last week on a six months' tour of the Far East.

of Watesford, and Assemblyman John T. Merrigan of Albany, introduced in the New York State Legislature at Albany Tuesday night a bill fixing a penalty for bribery of baseball players. The bill was drafted to prevent a repetition of the unpleasantness that cropped up prior to the recent World's series, when it was alleged that certain members of the Chicago Cubs were bribed to "throw" the 1919 world's series to the Cincinnati Reds.

The sponsors of the bill are considering a suggestion that the measure be amended to include all branches of sport, particularly wrestling.

The penalty for a person guilty of bribing a baseball player to "throw" a game or a player convicted of "throwing" a contest, calls for a fine of \$10,000 and imprisonment in the penitentiary for not less than one year and not more than five years.

Johnny Evers, of Troy, manager of the Chicago Nationals, is behind the bill, and in statements to the newspapers appealed to the fans to support the measure and to urge legislators in their district to vote for its passage.

The Tendler-Jackson go, at Milwaukee, was as lively a fracas as the sports have lamped in many a season. Jackson was fast but weak. Tendler was steady but not so fast. But both the 135-pounders were active all through and it was a test for the observer to follow the work, so steadily did they swap wallops. On the showing, Jackson hasn't a chance with Tendler, and neither has a chance with Leonard. A young kid named Danny Kramer, Tendler's understudy, showed more class in the prelim than his tutor in the star bout. He weighed 122, but they say he can make bantam. If he can, he'll clean up that section. They say he finished with eight knockouts in his last eight times out. This time he laid low one Berger in three rounds with a sock in the liver.

The Albany club withdrew from the New York State Basketball league at a meeting of the organization in the Mohawk Hotel, Schenectady, Sunday. The withdrawal was the culmination of a controversy that existed since a recent riot in Amsterdam when a mob of Amsterdam fans attacked Referee James Devey of Troy and members of the Albany club on their way to the railroad station after a game between the Albany and Amsterdam clubs.

Glen Falls, which has been seeking a berth in the State League for months, replaces Albany, Ray Fairman, a Glen Falls newspaperman, taking over the franchise. Amsterdam retained its franchise.

Martin J. B. McDonagh, for many years sporting editor of the Troy Record, this week assumed his new duties as assistant manager to H. Russell Ende, manager of the Proctor and Griswold theatres of Troy. McDonagh has not severed all relations with the Record, but will act in an advisory capacity in the sporting department of the local paper. He has been president of the New York State Basketball League since it was organized a year ago and his new position will not interfere with his duties in the basketball circuit. McDonagh has been succeeded as sporting editor of the Record by Jack McGrath, his assistant for the last year.

Johnny Evers, manager of the Chicago Cubs and Troy's chief claim to fame, has purchased a one-third interest in the Albany (N. Y.) Club in the Eastern League. He paid \$5,000 for his share and turned the stock over to his eleven-year-old son, John, Jr. The peppery Trojan tried to secure a franchise for his home town, but when he found this impossible, decided to invest in the Albany Club. It is expected that he will use the Albany team as a farm for Chicago recruits. Walter Johnson, Ty Cobb and John Collins also are interested in teams in the Eastern League. Joe Birmingham, an Albany boy, and at one time man-

ager of the Cleveland Americans, was recently made pilot of the Albany Club.

Johnnie Daly, who showed Fred Stone how to manage the ice blades after several other crack professional tutors had failed to bring the elastic Stone through, is now pocketed near Cooperstown, N. Y., training a lot of raw material in the art of vining, head spinning, and general ice convolutions. Daly proposes next year to head a company of fast professionals through the Canadas and the ice sections of the States, with programs of contests of long and short distances open to all comers. Mart Woods, record holder for fast and distance contests, will be among Daly's headliners.

Republican leaders of the State Legislature are considering a plan to levy a tax on professional baseball, football and other sports for purposes of revenue. According to official figures obtained by Variety's Albany correspondent at the state treasurer's office, the receipts to date from the state boxing commission have reached, the total of \$101,738.7.

The total expense of the boxing commission from the time the commissioners took office last fall has been \$21,385.99, according to the official figures, leaving a clean profit for the state of \$80,352.77 for four months.

The recent six-day bike race run in Chicago was the first of its kind to ever make a dollar in that town, and it went over with a vengeance. The promoters, George Young and Gene Sennett, are said to have cleared numerous "grand," and are sitting pretty for the next one, because the game caught on heavily especially the late-at-night play. The show people went to it strong and helped to popularize it. Madden and Magin, wise vets, held back and let a couple of locals get the publicity as long as there was any publicity in sight, then they stepped out and took the event away from the field.

All kinds of reports have been circulated concerning what Governor Miller (New York) intends to do about boxing. There is good reason to believe he will not advocate abolishing the official recognition of the sport. What the Governor will try to do will be to consolidate boxing supervision work with a sports commission to be organized having supervision over boxing, baseball and racing. The Governor has held up his plan for the present. The present boxing commissioners, are scheduled to walk the plank, it is reported.

Jess Willard, former world's champion, has been invited to train at Fort Edward and also at Tom Luther's camp at White Sulphur Springs on Saratoga Lake for his bout with Jack Dempsey, his conqueror at Madison Square Garden March 17. When it became known Willard was considering training in the Adirondacks, the Fort Edward Merchants' Cooperative Association notified its secretary, C. G. Beverley, to get in touch with Ray Archer.

(Continued on page 17.)

**"ELI," The Jeweler**

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# WHEELS' BURLESQUE CLUB DAY LAST THURSDAY NETS \$60,000

American Wheel Attractions Contribute \$25,000—  
Columbia Shows, \$35,000—Outside Houses Help  
—Two Shows Aided Feb. 2.

It is expected the gross amount of money that will go to the Burlesque Club of America as a result of the benefits given by the Columbia and American wheel shows Thursday, Jan. 27, will reach \$60,000. Estimates place the American returns at \$25,000 and Columbia at \$35,000.

"The Jazz Babies" and Stone and Millard show on the American wheel did not play 27, the routing laying them off. They were scheduled to give the gross of matinee and night shows to the Burlesque Club fund Feb. 2 instead.

In addition to the regular wheel contributions, the Gayety, Philadelphia, a stock house operated by Col. John Walsh, turned over its matinee receipts Jan. 27 to the club fund. B. F. Kahn, operating the Union Square stock, New York, gave matinee and night receipts.

The Jack Reid show (American) only had one performance scheduled at Schenectady Jan. 27, but played an extra matinee. E. Thos. Beatty, scheduled to play one day in Reading, played an extra day for the Burlesque Club benefit.

The exact amount realized will not be available until the latter part of the week, a few of the shows' totals for Jan. 27 not having been received by the American wheel up to Wednesday afternoon.

## SCHENECTADY REMAINS.

Schenectady, Feb. 2.  
The Van Culer operated by Charles Miles, will remain open two weeks longer, playing American Circuit attractions the last half of the weeks.

It was planned to close the house for renovation and to increase the seating capacity. It is rumored here that the lease may be taken over by I. H. Herk and the house become a regular American wheel stand.

Opening originally with Pantages vaudeville, the Miles has tried playing traveling road attractions and burlesque, with the latter form of entertainment the only one to show a profit.

## TESTING ONE-NIGHTERS

The American Burlesque wheel is testing out several one and two night stands in Pennsylvania and New York next week with a view to filling in the open week created by the falling out of the Avenue Detroit, Feb. 6, the house going into stock on that date. This is the week between the Empire, Cleveland, and the Academy, Pittsburgh.

"Round the Town" will play the Park, Erie, two days, and Oil City, Newcastle and Uniontown a day each, the bookings being for this show only and in the nature of an experiment to see how the towns take to burlesque.

## MET, WOODED, WED IN 3 DAYS.

Toledo, O., Feb. 2.  
A record for quick action by Cupid was hung up here Friday, when Rose Monahan, a chorus girl in a burlesque company, was married to Edward Rubie, a stage hand in the Grand Opera House, Akron. They met, wooed and wed in three days. The bride left the show here.

## CADILLAC LEASE EXPIRING

The American Burlesque Association lease of the Cadillac, Detroit, expires in June, 1921. A Detroit despatch credits the Shuberts with securing the house for next season. At the burlesque headquarters it was stated they did not know who the future lessee was but that the American Circuit would not include the Cadillac in its chain next season.

## CAROLINE ROSS' DIVORCE

It is announced by Caroline Ross she has obtained a divorce in Chicago from her husband, George B. Trapp, and the custody of their five-year-old son.

Miss Ross is subret with the Pat White Show.

## DAMAGE FOR COSTUMES

Mollie Williams Tries Action in Albany.

Albany, N. Y., Feb. 2.  
The suit of Mollie Williams against Buchheim Brothers, cleaners and dyers, was tried in the City Court last week. When the show played Albany last spring 20 costumes were sent to the dyers at night to be cleaned and returned for the matinee the next day. They were burned in a cleaning machine. Miss Williams asked \$1,600 for their loss.

The Buchheims were covered by insurance to the extent of \$1,000, but refused to pay the \$1,500.

Miss Williams then offered to settle for \$1,000, but the insurance company would not settle on this basis, claiming the costumes had depreciated in value by reason of 28 weeks' wear. Through mutual agreement the date for trial was set for last week.

Six hundred dollars' damages were asked in court. A decision will be rendered in a few days.

The action was brought in the name of the owner of the show, George L. Rife.

## Heinie Cooper Trying Films

Harry (Heinie) Cooper, principal comic this season with Reeves show (Columbia) has signed to do a series of two-reel comedies during the summer, following the burlesque season, with a new company organized to exploit him in films.

## N. V. A. COMPLAINTS.

Bob "Bozo" Archer complaining against Eddie (Bozo) Snyder to the effect Snyder has taken the name of Bozo and is using it despite a claim made by Archer that he is the sole person entitled to the use of the nickname, professionally. Archer states he used the name first 15 years ago with Edmond Hayes' show, "The Wise Guy," and later in the Edmond Hayes vaudeville act called "The Piano Movers."

Salvado Saleido Salvo versus Albert Gorman, Inc., alleging he (Salvo) paid Gorman \$100 to produce an act, with an understanding Gorman was to get booking for the turn. Salvo claims his act was sent over to the Steinway, Astoria, L. I., Jan. 16, and when he (Salvo) got there he discovered it was "Amateur Night." The question at issue is whether Gorman received the \$100 as a booking fee or for services as producers. The N. V. A. is investigating Salvo's complaint.

Anna Chandler filed a complaint with the N. V. A. against Eva Tanguay, alleging Miss Tanguay is infringing on business described as "a boy in a box, the latter using almost the identical words that another boy uses in a box in Miss Chandler's act." Miss Tanguay, on receipt of a letter from the N. V. A., informed the Complaint Bureau she had eliminated the business in question, but inasmuch as Miss Chandler was complaining against her (Miss Tanguay) about the matter, she (Tanguay) would immediately put the business back in her act again pending a decision by the N. V. A. as to who is entitled to the rights of it.

## FORUM

Ft. Worth, Tex., Jan. 25.  
Editor Variety:

In Variety of Jan. 21, Jack Lait, reviewing June Elvidge and Co. at Nashville, said I played the character of an Arab with a "Wop" accent (probably meaning Italian). The notice also said I "wore patent leather shoes to match," which I am forced to deny.

My stage knowledge has been sufficient to preclude the possibility of my wearing any kind of modern shoe with an Oriental costume.

Insofar as the accent is concerned, I am only the actor, not the author. I wonder if vaudeville reviewers ever stop to think that actors must play roles as directed and that they can't take liberties with the author's conception.

Carlo De Angelo.

# WELCH'S BLINDNESS MAKES SHOW WINNER

Public Sympathy Shows in Box Office Takings.

Arthur Hammerstein's musical show, "Jimmie," may be turned into a road winner, curiously through the affliction that made Ben Welch, its featured comic, blind. Frances White is the star of the show, but since it went to the road last month the newspapers have been according Welch exceptional tribute for his perseverance in appearing, and he is being referred to as "the blind comedian." The show management regards this sort of publicity sure fire, as shown by the pace of "Jimmie" since Welch's affliction became generally known.

Welch is being taken care of by Frank P. Murphy, who for many seasons appeared with Welch in burlesque. Murphy left an attraction when he learned of the comedian's blindness, and is taking care of Welch every minute in the theatre. Players in the company say the affection between the two men is pathetic.

Murphy himself has but one eye. Murphy scraped Welch's face a bit in shaving him Monday night in Brooklyn, and was "called" by Welch.

"Jimmie" opened at the Crescent Monday night, playing to capacity. That was partly through the "two-for-one" idea used on Monday (two tickets for the face value of one). The gross was \$2,209, at \$1.50 top.

## TWO LOCALS FOR AMERICAN.

The new houses are to be leased or built by the American Burlesque Circuit before next season's opening.

The American now has but one New York house, the Olympic on 14th street.

## ILL AND INJURED.

Dorothy Mackaill ("Midnight Frolic") is in Manhattan Square Sanitarium recovering from an attack of congestion of the lungs.

Emmy Adelphi is recovering from an operation for the removal of tonsils and adenoids.

The Aerial De Lyons failed to appear at the Hamilton Monday as scheduled because of a member's illness contracted in Boston last week.

Lillian McKenzie, wife of W. C. McKenzie, who is assistant to Jack Welch in the Selwyn office, is recovering from an operation for tumors. She was discharged from Hahnemann hospital this week.

M. S. Bentham, the agent, is now at the Hotel Lincoln, Indianapolis, where he expects to remain for another week before returning to New York. Bentham broke his leg recently at French Lick Springs, Ind.

Manny Eichner is in the Flower Hospital, New York, suffering with appendicitis. It will be two weeks before Mr. Eichner can leave.

## PRODUCTION ENGAGEMENTS

Douglas Stevenson, Alan Kearns, Carle Carlton's "Alimony Isle," title since changed.

Charles J. Lammers, with Lewis-Worth Co., Miami, Fla.

Robbie Bentley, Mary Cecil, Leslie Leigh, Chester Morris, for Westchester Players, Mt. Vernon, N. Y.

David Gardner, Florence Rayfield, "Midnight Rounders."

Joseph Sweeney, T. Tamamotomoto, Zola Talma, Howard Truesdale, L. Alberni, Roy Stout, "Near Santa Barbara."

Olive Tell, "Cognac."

Grace Ellsworth, for "Love Birds."

Lee White and her husband, Clay Smith, who arrived in San Francisco on the Sonoma from Australia a fortnight ago, are in New York for a few days. They are booked to sail for England on the Cedric Saturday.

Ackerman J. Gill, former assistant manager of Proctor's theatre in Troy, N. Y., this week took over the management of Proctor's in Schenectady, succeeding Charles H. Goulding, who resigned to manage a chain of motion picture houses.

It's reported Lynn Overman is to replace Forrest Winnant in Hurtig & Seamon's "What's Your Number," now in Washington.

Milo, the tramp comedian, to have sailed on the Aquitania Feb. 7 for England, was taken ill with pneumonia last Friday and has been confined to his home since.

Ned Wayburn's prize \$5,000 cow "Nellie" had a calf last week at the Wayburn farm, Bayside, L. I.

# MAIDS OF AMERICA

Carrie Balance, depositor.....Althea Barnes  
Joe Givens, teller.....Leo Pelletier  
Joe Givens, teller.....Dave Woods  
Old Man Johnson, depositor.....Ed. Merrigan  
Slippery Sam, robber.....Dick Pritchard  
Rally Smart, secretary.....Jane May  
Ann Narcont, depositor.....Tom Howarth  
Curran C. Doe, president.....George E. Snyder  
Slim Spicket, watchman.....George Leon  
Bobby Barry.....Cupid

"The Maids of America" is J. Herbert Mack's show, and J. Herbert Mack is the president of the Columbia Amusement Co. When the Mack show annually arrives at the Columbia, New York, where it is this week, they are waiting for it. "They" are the burlesque bunch that may receive instructions what to do about their shows, so Mack's show had better be as near perfect as Mack says others must be. And if it is not, what 'they' will say about it!

"But they wait vainly each year, for 'The Maids of America' is a standard burlesque attraction. Mack asks no one to do anything he hasn't done himself with his show. It is as well produced as any burlesque show traveling; it is dressed in extreme good taste; has principal women and chorus girls who, on their looks, are a credit to the troupe; and this season the performance appears to be accumulating during the evening more than the customary average of laughs.

The featured comedian is Bobby Barry, with George Leon alongside. Barry has a method of his own. He is diminutive, and the only resemblance he bears to any one else is through his speaking voice, an exact duplicate of Harry Kelly's. (Kelly is with the Cantor show.) Leon seems to have followed Al K. Hall somewhat, in general make-up, and particularly facially; but after a while he draws a laugh or so, though, for the fun part of it's Barry all the way. The performance ends in a gale of laughter, in a Chinatown scene. It's 11 then, and someone must have clipped that scene right at the spot where the big laugh came, through Barry and Leon throwing things at Ed. Merrigan, made up as a Chink cabaret singer.

The abruptness of bits is marked. Barry and Leon will work up their bits to the point, then walk off, leaving each bit with no finish, though as the effort is spent for the laugh, with that gained they are apparently satisfied. Still it gives a disjointed look to each, and an effort might be made to smooth these bit finales out.

Billy K. Wells wrote the book, bearing the sub-title of "A Trip to Laughland." Dan Dody staged the numbers, with the 18 girls having some evolutions, but they are of such good appearance in a refined way and youthful that if they are not always on the move or have the usual 's, it isn't held against them. A couple of the girls are used for trio dancing with George E. Snyder. Hazel Vernon and Gussie Sobelson, also another girl who did the dance as the Winter Garden miss, took nice care of a chance given them individually to display.

This Mr. Snyder should not be overlooked. As a straight man he's aces, with diction unusual for burlesque; but he's more of a character player. His dope in evening clothes would make Lew Kelly hustle, and Mr. Snyder, while following the Kelly trend of talk, has original dialog, much of it ingenious for that type. He also did an old actor with effect.

Among the women Althea May seems to be leading principal through given the prima donna role with several numbers belonging to it; but Miss Barnes' voice doesn't always ring true. That must be more a matter of the numbers than her voice. The number best suited to her seemed to be "Just Like a Gypsy." But the actual leading woman principal is Jane May, a bright and good-looking girl, who leads a number, without adding dance steps, in a manner to make the song liked. Miss May always is there with a smile, and it helps. Even when playing straight while cross-firing with Barry she gave the talk a little zest with that smile of hers, as though Barry was so funny that two shows a day up to now had not cured her yet. Whether it was Monday night at the Columbia or Friday night at Seranton, a little judgment like that goes a long way.

Tess Howarth has some lines and is half of a two-act specialty with Mr. Merrigan. They got laughs from the difference in sizes, Mr. Merrigan being little and Miss Howarth tall. It's a small time turn, but fits in here, though given an important spot, in the full stage besides. Another specialty was the Three Jolly Bachelors in songs, three men in alpaca tu., without hats, doing fairly well on the numbers. The names of the trio are Dick Pritchard, Dave Woods and Leo Pelletier.

"Dancing Mad" is the finale of the first part. Its finish is not made mad, fast or furious. It could stand speeding up, with some of the lyrics cut down and more of the dancing inserted. One of the scenes that provided a neat background held the chorus girls in a dressy arrangement of what seemed to be (Continued on page 29.)

# WHIRL OF MIRTH

Heinie Simple.....Al. Ferris  
Luke McKalls.....Eddie Hill  
Mrs. Heinie Simple.....Miss Bessie  
Harry Dorsey.....Neil Shaffer  
Miss Honeyuckle.....Mabel White  
Miss Peach.....Ruth Addington  
Miss Take.....Anna Rose  
Bill Cash, hotel clerk.....Joe Lyons  
A. Bowscape, jasper.....Carl Delorto  
Cecil, a kuno.....Himself

L. M. Weingarden is billed as presenting this week's bill at the Olympic, "Whirl of Mirth." It is old style burlesque, say of ten years ago. Regulars of the wheel will immediately recognize the grade of the show when it is stated that the big hit of the evening was a bit in which the chorus girls stepped out of the line and each did a fragment of specialty, with the comedians roughing it up around a lib. The 14th street crowd, as lauded so boisterously that a pair of husky house attendants walked over the center aisle as a warning that enough noise west of the footlights was plenty.

This is not to say the show is entirely made up of threadbare stuff. It has many bright moments, but it is old style in its make-up and personal. For example there are four principal women, three of them, including the subret or ingenue—it's hard to differentiate sometimes—are framed along generous architectural lines, sturdy in foundation and opulent in superstructure. Miss Bessie, who did an all too brief bit of shimmying that was positively thrilling. It took the upstairs clients a minute and a half to calm down after this agitation.

Al Ferris leads the cast in display type and plays a modified Dutch comedian with a repressed dialect. Some of his clowning was funny and some of it was not. He took a good deal too long to get over his scene in the second act, during which he played the sous. But the business with the transfer of the matches, a bit that occurs as being a new twist to the money changing bit, was laughable. So was the nonsense with a red doe.

The show also has an olio, although it is disguised as a cabaret scene doing duty as the last part of the opening piece. It is fairly well varied with the specialties made quite brief and numbers interpolated between turns.

Eddie Hill is the familiar "Patsy" character. He works hard and serves very well as feeder. The straight worker is Neil Shaffer, a good looking, clean cut player for that department. This much must be said for the trio, they work up all their points to a climax in a laugh even if they do use well-worn devices for the purpose. There's always a kick at the end of their bits and a good percentage of them register.

The four women principals were Ruth Addington, a statuesque prima donna; Mabel White and Anna Rose, and Margaret Bessie. Miss Addington is an excellent ballad singer and contributes something to the comedy as a neat straight feeder, while Miss Rose is a first rate coon shouter doing her best number in the show with "Don't Take Away Those Blues" late in the evening, although she saved her poorest costume, an arrangement of gauzy short skirt and pink underdressing, while her chunky figure calls for severe discipline. In tights she was sensational.

Miss Bessie presented a similar silhouette, but she used discretion and appeared always in tailor-mades. Miss White was as slender as the other three were the opposite. She has an agreeable voice and dances fairly. The entire show was short on dancing as might be expected from the buxom type of the women. The men had a little stepping in a comedy way, but nobody seriously, except the miscellaneous sixteen chorus girls.

The costumes are beginning to show the wear and tear of five months' playing and travel since their reincarnation, and the scenery is gaudy and flashy without representing any great investment.

Aside from the chorus number mentioned before, probably the best applause getters of the evening were the specialties. Eddie Hill and Anna Rose, started with song and talk, old fashioned in style, although fairly well put over. Delores and Bessie, two women, web act, had something of a novelty. Miss Bessie is the anchor for a perpendicular webbing, while Miss Delores, otherwise one of the chorus, climbs the web and performs simple feats, her partner, singing meanwhile. The crowd liked this, but the best specialty was that of Carl Delorto and Company. Three girls (also members of the chorus) do easy accompaniments on instruments between a guitar and a ukelele, while Delorto plays the violin.

Joe Lyons is programmed, but could not be identified in the proceedings. The program is another typical puzzle, requiring second sight on the part of the audience to be of much use.

Rush.

## BURLESQUE ENGAGEMENTS

Rosair Sisters, for Singer's Show, next season.

Margaret Cameron, for Family Theatre stock, Rochester.



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### "MIRACLE MONGERS."

"Miracle Mongers and Their Methods," by Houdini, is the second book on mysteries of the stage, written by that master-craftsman. Houdini's first was "The Unmasking of Robert Houdini."

A descriptive caption beneath the title of "Miracle Mongers," says: "A complete expose of the modus operandi of fire eaters, heat registers, poison eaters, venomous reptile defiers, sword swallowers, human ostriches, strong men, and the like."

At the volume's conclusion, Houdini, after mentioning museums of years ago, states the dime museum is but a memory now. "A few of the acts," says the writer, "had sufficient intrinsic value to follow the managers into vaudeville, but these have no part in this chronicle, which has been written rather to commemorate some forms of entertainment over which oblivion threatens to stretch darkening wings."

Peculiarly enough, with the publication of the Houdini book of time worn freaks, Annie Abbot, mentioned in the volume, is at B. S. Moss' Broadway theatre, New York, in a revival of the trick of strength-resisting, after a lapse of many years, when she was known as "The Georgia Magnet." Houdini gives Miss Abbot credit as an exponent of her side show line, mentioning she recorded a sensational success at the Alhambra, London (vaudeville), in about the same way Johnny Coulton, the American fighter, recently forced the attention of Paris through resisting the efforts of anyone to raise him from the ground.

In the exposes of the book, Houdini gives an explanation of this particular trick, which is in short, to throw the person trying the lift off balance.

"Miracle Mongers," says "The Magnet," failed to attract after 48 hours following her successful English debut, through a wise reporter discovering her method and publishing it. The same thing happened to a "Bullet-Proof Man" in London, around that time as well. Mattie Lee Price, says Houdini, was superior 25 years ago to either Annie Abbot or Lulu Hurst, also called "The Georgia Magnet," and likewise "The Electric Girl."

The book explains the tricks of fire-eating, sword-swallowing and other matters mentioned in the caption, that may prove of educational interest to old timers that these things may have puzzled, or among the variety fraternity that mingled more or less with the performers of the stunts.

Houdini does not depend altogether upon his knowledge of magic or mystery for the insight quoted frequently through the pages. He has gone far back for written records of various points dwelt upon, taking reports from research or newspaper accounts, to which are added his own observations, often gained at close range.

The museums of days gone by named by Houdini are Epstein's, Chicago; Brandenberg's, Philadelphia; Moore's, Detroit and Rochester; Sackett & Wiggins, Tour; Kohl & Middleton's; Austin & Stone's, Boston; Huber's, Globe (Harlem), Worth's, and Gayety, New York.

In Variety's Anniversary Number of Dec. 31, last, Houdini gave in a guarded manner, under the heading of "Spirit Manifestations," his impression of the spiritualistic, as practiced publicly and in private "seances."

That Houdini is the best versed magician of this day who can place his thoughts in print will be of vast importance, or should be, in the future, to the credulous of this nation, when Houdini finally consents to become public benefactor through telling what he knows about how dupes are made of simpletons and

### HELEN AND THE MOUSE-TRAP

That hackneyed Elbert Hubbardism setting out that if one has a mouse-trap that is better than any other mouse-trap the world will beat a path through the woods to get it, is brought home in the success of a girl in Chicago, Helen Shipman.

Not "featured," Miss Shipman has played the name part in "Trene" only outside New York. Yet, today, there is not anyone in theatrical life who would ask "Who is Helen Shipman?"—there is not a manager or anyone interested in the stage who is not affirmatively aware of the individual triumph which Miss Shipman has scored in the principal "road" company of that transcendent "hit."

Helen Shipman is 19 years old. She has been on the stage 16 years. She has been in vaudeville in acts like "Kidland," and has done a "single," mainly impersonations. For years she was buried as a "child wonder" in such hardy and unimportant stock standards as "Little Lord Fauntleroy" and "East Lynne." She had minor opportunities with Al Jolson and in a roof show, but it awaited a sympathetic atmosphere such as she found in "Oh, Boy," to give someone confidence in her that led to a star role. In "Trene" she reached for and embraced an ideal, and she was ideal in her embrace.

In Boston, Philadelphia and Chicago the critics "discovered" her and blazed her overnight to virtual stardom, as they did Laurette Taylor in "Alias Jimmy Valentine," Ruth Chatterton in "Daddy Longlegs," Marjorie Rambeau in "Klick In," and many other instances of New York stars made before they were ever heard of in New York. Miss Shipman will come into New York some day to find a buzz of excited anticipation awaiting her. And that is the way to come into New York; New York is no place to come to unless one is sent for—it has little patience and little sympathy for those who come to ask something.

### WOULD LIGHTNING DENT TIN?

Politics, it has been said, makes strange bedfellows. How about newspaper columns? In a recent edition of this periodical there came together two editorials, one about Frank Bacon and "Lightnin'," and one about Henry Ford and Jew-baiters. There was a discussion of Bacon's character in the play in one and of Ford's line of thought in the other. And there was just a dash between the two. Had there been no punctuation, there might have been an elision—if not a collision.

The thought came to one who read the two juxtaposed articles that if Bacon ever wants a surefire successor to Lightnin' Jones, he might create a stage version of Henry Ford. Having already acquired the experience of more than 1,000 consecutive performances as the biggest liar in the West, and the man who claims to have discovered, invented and suggested everything, what a wonderful Ford he'd play. Ford has such similar attributes. It is certain that if the tin Lizzie king were ever pointedly portrayed he would make the most striking stage character since Don Quixote.

Ford sued the Chicago Tribune for \$1,000,000 in libel and drew a verdict of six cents. Variety isn't so flush that it can afford to squander six cents needlessly, so it will refrain from calling Ford any harsh names—except to say that he is easily the most conspicuous and most pronounced ass, egotist, bigot and chump that this lifetime has presented to an amused if annoyed universe.

Having struck it lucky as the manufacturer and merchandiser of a cheap and available product, and having no other claim to distinction, this journeyman mechanic, with dirty finger-nails and more money than he with his narrow imagination knows how to spend, has been reaching for years after that nebulous crown reserved only to geniuses, heroes and prodigies—immortality.

Sitting on the low dunghill of his dollars, he has apparently considered that he, the world's truly greatest man, was not getting the same recognition that history had accorded such minor upstarts as Lincoln, Washington, Columbus, Eddie Foy, Lafayette, Babe Ruth, Bryan and Haig and Haig. So he looked around for the most immortality that could be bought reasonably, for he hasn't been rich long enough to be a wild sport yet.

He fell upon the war. That was a good live issue. So he engaged the Oscar, a mud scow, and organized a motley troupe of bolsheviks, grafters, school teachers and nuts, and went over to take the boys out of the trenches. Millions were murdered, the world was torn asunder, the greatest brains and hearts of the world had failed to stop this carnage; but this guy who understood monkey wrenches and tin cans, calmly set out in his monumental egotism to accomplish it.

This being a historic farce, he turned to the capital-and-labor problem. He loudly announced a system for making his workmen the prototypes for the solution. It has been proven that, after the plans were made public, Ford himself did not understand them and couldn't digest them. Later on, when business got bad, the piker manifested itself through the crust of the would-be philanthropist, and Ford flopped his crew cold and began to shut down plants in panic.

Then someone suggested that the Jews were getting pretty cocky. Ford rubbed his nose and said there was a great idea—"Kill the Jew." Being unfamiliar with history, he did not know how many stronger men had tried that and through how many centuries they had tried, and how they had persecuted and tortured and murdered, only to be finally borne down by the weight of humanity's conscience. But Ford picked it up as a new platform and launched it as a popular issue. He "won" himself the condemnation of millions of Christians and the deserved hatred of millions of Jews.

And this is the man who had the impudence to rave and scream and go to the highest courts to insist that he should be a United States senator!

Barring the kindness of Lightnin' Jones, Ford is perfect raw matter for a character offering unlimited eccentric possibilities to the adapter and the actor. And surely Ford would not object either to this suggestion or to its carrying out—for, hasn't a play been written around Abraham Lincoln?

others not so simple, by publishing his knowledge of these matters in some circulator of wide influence, for the education and benefit of the people at large.

Houdini could do the same thing in an expose performance, if he but would, but for some reason, will not attempt it. The plan is not to expose magic of the stage for comedy, for magic is an art and a profession, which Houdini through his estimate of it and his own standing, would not stoop to lower. But the plan could be for Houdini to inform the weak-minded, those affected by fortune telling through loss or hopes, and those inclined

toward a belief in the supernatural by exposing stage and private spiritualistic phenomena, mental telegraphy or mind reading and everything else of a supposedly occult nature where strictly aimed for robbing a public, either of small or large amounts, or causing mental stress and discontent.

If Houdini doesn't do it, someone else will, sooner or later, but it should be Houdini. He would have the moral support of every clean periodical in the country, from dailies to monthlies.

"Miracle Mongers and Their Methods" (Dutton & Co., '20).

### PLEASE OMIT FLOWERS

J. Marcus Keyes, following instructions from the Actors' Equity Association, which body he so militantly represented in Chicago, refused for months to give Variety any news. But Variety contrived to get quite a few items of A. E. A. news in Chicago without Mr. Keyes' consent or assistance. The parent body, while standing pat on its disbarment of Variety for furnishing of reading matter, apparently was not as strict against reading what this paper had to say, for it got plenty of information regarding its Chicago office in these columns.

The moment that Mr. Keyes had been eased out of his job—without the customary two weeks' notice, arbitration or any of those other policies which the organization has so aggressively fostered—he made a bee-line for the Variety office in Chicago. The bars were down and he could now give us news. The news was that "the A. E. A. double-crossed me in a notorious instance of ingratitude, injustice and self-interested inside politics," to quote the long-silent J. Marcus.

Keyes now says that the Equity, by virtue of its control being in the present heads, is essentially an eastern organization, and falls utterly to understand or appreciate conditions prevailing in the mid-west and affecting the thousands of players who never see Broadway, who cannot be run by the rules and rulings based on the situation in and around New York. But why did he wait until he had a grievance, or until he was on the outside looking in, to make himself heard? Was it not more his duty as an Equity executive than as an outsider to make his stand for the players in the "sticks" who needed and still need treatment individual to their conditions and circumstances?

It is only another example of men who mask under the cloak of a public or semi-public office a service to their own personal interests. As long as Keyes was on the A. E. A. payroll the A. E. A. was perfect, and anyone who looked squint-eyed at it was a sorehead. Now that he is out, the A. E. A. is everything else, says Keyes, now a sorehead himself.

Perhaps it was just as well that J. Marcus didn't give Variety any news during his tenure of official incumbency.

And it is just as well through the removal of Keyes that the A. E. A. Council is permitting its members to know that at last it is on the job, doing something worth while for the actor and the association, instead of figuring and estimating on finances, how to collect dues and other matters that never yet gave a union man a day's work.

This is a tough season in the show business, for ourselves as well as yourselves. No one connected with the show business has any need to fool himself over conditions, in the general aspect. The Equity needs at the heads of all of its departments and branches men with judgment, men with tact, and men who believe in keeping actors working, not to close them out of engagements by closing shows just to let others know that they have authority, whether abusing that authority or not.

If the A. E. A. had listened early in the season when Variety said there was a bad season on, instead of publicly denying it, and taking that cue, which even at that early was no secret to anyone closely following the theatre, the Equity could have saved many weeks to many players, instead of partially causing the loss of work, and relying upon the collection of a week's salary here and there, to make a noise.

Dues are all right and necessary. They should be paid by any member who wants to attest his loyalty and has the money to pay them with, but when not working an actor has something else to think of besides dues, even if the officials of his organization have not. Let the Equity keep on watching out for its members, let it throw out any officer or representative who does not work for the best interest of the organization, and above all else, let it provide always as far as possible that actors may work instead of loaf, and not provoke managers into closing companies, whether from New York, Chicago, or any place else.

### LEGITS MAKING MORE FILM FANS?

A studious observer of the metropolitan theatre makes the point that modern faddists among the legitimate producers are encouraging desertions from their gallery patronage and thereby making more film fans just at a time when the legitimate theatre ought to be making every sacrifice to hold its own against the pictures.

This man in his younger days was a frequent visitor to the topmost precincts of Augustin Daly's playhouse, then in its prime, and he built his early ideals of the stage art upon the principles of Daly productions.

Lately he had a whim to make a survey of the galleries of Broadway playhouses where the leading successes were running, in the hope of renewing his boyhood enthusiasms in the old surroundings up under the roof. His experiences, he says saddened him. A season ago he saw "Daddies" at the Belasco and he declares that his evening was ruined because from a seat about the middle of the top section half the stage was lost to view by reason of the curtain being raised less than halfway to the top of the proscenium arch, so that the staircase scene was altogether lost to him.

Many of the excellent passages of the piece were ruined when the players were cut off at waist or knees by the low hung curtains. As another conspicuous illustration of the slight that is being put upon the gallery gods by the modern extreme, he cites the Theatre Guild's presentation of "John Ferguson" at the Fulton. In one vital scene, which took place at the extreme upper stage, a boy was holding a conversation at the casement of the cottage. Variety's commentator declares on his word that from the second row of the gallery not a detail of the two characters in the action was visible except the shoes of the boy at the window. The rest was lost behind a drop raised only half way.

"Now," said our correspondent, "The producers of 25 years ago held to the custom of raising the curtain to the top of the arch so that the entire back drop was visible from the topmost seat in the theatre and the whole proscenium made a frame for the complete picture. You did not have to surmise what action was going on from an actor's feet or a temperamental pair of legs. The whole thing was in plain sight as part of a complete unity of stage illusion."

"At Daly's they had a most artistic arrangement which achieved the same effect as an entirely open proscenium. The curtain was separated in the middle from top to bottom and were drawn back by cords attached to the two halves midway between footlight level and the top of the arch. Drawn, the curtain fell into the most artistic draperies, which made a graceful frame for the stage, and left the entire picture open to view from the highest point in the house."

"It may be that the producer of to-day achieves some improved light effects by the lower position of the upper lights, but they do not compensate the gallery auditor for the loss of half the stage to view. Arthur Hopkins is a particular offender in this treatment of the upstairs portion of his large and faithful following."

"Some time ago, Americans were made indignant by a 'rowdy' London gallery that threw bombs of evil odor upon the stage where Laurette Taylor was playing 'Peg,' I think. It was made to appear over here that this was a demonstration involving the fish trouble, but I side with David Belasco, who has advanced the opinion that the trouble arose from a curtain so low that those who occupied the upper tiers could not see much behind the footlights and became properly indignant. Certain Britons never will be slaves to the new eccentricity which tries for an effect which is absurd."

"The modernist producer, I understand, contends that it must make

(Continued on page 12.)



## BELASCO CONSIDERS CHICAGO PROPOSAL FOR THEATRE THERE

Western Capitalists Offer to Back Venture in Order to Get First Showing of Big Productions—Belasco Going for Conference Soon.

Chicago, Feb. 2.

Local capitalists are understood to have tendered David Belasco a proposition to construct a theatre bearing his name, in the loop.

No clue as to the identity of those back of the proposition can be gleaned here, other than it is reported a very prominent banker of national repute, is head of the movement and interested with him are a theatrical magnate and a man connected with an art theatre movement here.

David Belasco, when seen, expressed surprise anything concerning the proposition had leaked out. He said:

"It is true that some such idea is in the air, but matters have not yet progressed to a point where anything can be said for publication. I expect to go to Chicago in about six weeks to talk over the proposition, and cannot speak further on the subject until we have arrived at some definite understanding."

Mr. Belasco was asked what effect such a plant would have on his agreement with "The Syndicate," and replied:

"I would not do anything that would jeopardize the friendly relations between Mr. Erlanger and myself. I have not spoken of the matter to Mr. Erlanger as yet because there is really nothing to put before him. But I shall do nothing in the matter until he is made fully aware of the situation, and besides it would take a year to construct the proposed house after a site had been selected and plans made in accordance with my ideas for a modern theatre."

The contract between the members of the present theatrical syndicate is for five years, about one-half of which period has expired. It is composed of A. L. Erlanger, Charles Frohman, Inc., Cohan & Harris, Nixon & Zimmerman, Charles Dillingham, Florence Ziegfeld and David Belasco.

### HOBART DEMANDS ROYALTY

Starts Suit in Harrisburg Against "Abie the Agent."

Harrisburg, Pa., Jan. 28.

George V. Hobart entered suit in the Dauphin courts here against Gus Hill, the producer of "Abie the Agent," which played the Orpheum last Wednesday. The suit didn't interfere with the night performance.

The writer applied for an injunction to restrain the company from playing the show, the petition setting forth a violation of contract relative to the payment of royalties and asking for a division of the profits.

The judges announced they would not act upon the petition until a formal hearing could be held, the date of which could not be fixed until the Hill corporation has had an opportunity to file an answer to the bill of complaint.

At his office this week Gus Hill said he had not taken any steps to defend the Hobart action as he was in no way concerned. Hill stated that he had secured the production rights for the Hirschfeld cartoons of "Abie the Agent" from the Hearst people and that when served with a copy of Hobart's bill of complaint, he turned the papers over to the Hearst attorneys.

Hill stated the "Abie the Agent" production of Henry P. Dixon and Ben Levine for which Hobart did the book had been discarded and that the Hill production was an entirely new one, the only similarity being the title.

Hill said the Hobart suit had not interfered with the road bookings of "Abie the Agent."

Henry Dixon is a burlesque producer and is interested in the Hill production. Dixon and Levine originally produced the show as a straight comedy and after having it out a few weeks, disbanded the company, owing to light business. Hobart wrote the book for it. Hill and Dixon reconstructed the show, turning it into a musical comedy.

## "GHOST" TO REOPEN WITH BYRON AS STAR

"Peg"—Revival to Succeed "Jean" at Cort Soon.

Arthur Byron is the new lead in Vincent Lawrence's "The Ghost Between," which started rehearsals again this week. Mr. Byron will be starred in the role played by Taylor Holmes when the show opened some weeks ago out of town and drew down some exceptional notices.

The producers brought the piece in pending the selection of a new star and the "Ghost" was named as the opening attraction for the new Klaw theatre. Not assured of a definite date when the show would be read, "Nice People" was given the honor.

Byron opened last month at the Cort, co-starring with Margaret Lawrence in "Transplanting Jean." Business held up fairly well until last week, when it dropped sharply. It will go out after next week and Laurette Taylor, in a revival of "Peg O' My Heart," will succeed it. Miss Taylor has been anxious to secure the Cort, where "Peg" made its long run.

The lead in "The Ghost Between" is the role of a doctor and it will be the third such character to be played by Byron, who was the physician in "The Roomerang" and "Tea for Three." The balance of the original cast for the "Ghost" play, including Laura Walker and Glenn Anders, remains.

Holmes held a run of the play contract for "The Ghost." This acted as an obstacle to his departure for some time. It was lately reported there would be a change in the ownership of the play following its withdrawal from the road. Whether this was to relieve the management of the Holmes agreement or whether an adjustment was made of that contract is unknown.

The first management (which probably continues) of "The Ghost" had no complaint against Holmes other than they thought him as a light comedian miscast for a dramatic part. Holmes would not accept their verdict in the face of the splendid notices he had received in connection with the play wherever it had appeared. Just what Holmes' terms were under the contract are also unknown. At one time during the controversy Holmes had about decided to take a publicity method of placing his side of the matter before the professional public, but reconsidered and issued no statement.

The New York opening of "The Ghost Between" has been indefinitely postponed due to the inability of Byron to break loose from his present contract, according to reports Wednesday. "Transplanting Jean" is scheduled to go to Philadelphia.

### SHILDKRAUT SAYS BREACH.

Leaves Wilner & Romberg Contract and Management.

Joseph Shildkraut, the young American actor, who made a name in Vienna with his father, has left the management of Wilner & Romberg. Shildkraut says his contract was breached by the managers in the matter of salary when he appeared in "Pagans," which opened at the Princess last month, but lasted only two weeks.

### PREPARING DOCKSTADER'S

Following his present vaudeville tour Lew Dockstader will begin rehearsals for his minstrels, to be financed and produced by Dockstader and Gus Hill.

A New York house will be secured and the show brought in for a run after an out of town break in, following which a road tour is contemplated.

## STAGE UNION MERGER PUT TO ARBITRATION

U. M. P. Ass'n and I. A. T. S. E. to Settle Clearers' Grievance.

The clearers' situation in Boston and Philadelphia, which has been hanging fire since the opening of the season, has been referred to New York for adjustment between the I. A. T. S. E. and the United Managers' Protective Association. At the Ottawa convention last summer it was decided the clearers join the local stage hands organization in New York, Chicago, Philadelphia, Boston, Providence and Boston, that giving the stage hands a single unit in each of the cities instead of two local organizations.

In all the other cities except Boston and Philadelphia the clearers' organization fused with that of the stage hands. Opposition by local managers in the two excepted cities has held up the matter there, and both cities finally placed it before the national organization (I. A. T. S. E.). A meeting between President Lemke and a committee from the U. M. P. A. was arranged for this week.

The fusing of the clearers with the stage hands means an increase of about \$2 per day. Managers are now contending that the clearers should have accomplished the fusing early in the season, and feel there should be no change in scale at the middle of the season. There is in neither case, however, any agreement between the local managers and clearers.

## GRAND OPERA BOOKED FOR THE CHATAUQUAS

"Faust" Routed for 20 Weeks; "Bohemian Girl" Also.

Indications of growing use of grand opera in chatauquas is found in the bookings for next summer. "Faust" is listed in one Lyceum bureau for chatauquas next summer for 20 weeks. "The Bohemian Girl" will be a feature on a new chatauqua circuit for 14 weeks. Companies offering these operas will be turned over to the bureau complete and will make the circuit along with the other features and "star" speakers.

An operative producer planned a more general invasion of the field for the coming season. He discovered however, that chatauquas are booked ahead for two years so that his plans will not fully carry until 1922 or 1923. Bureaus in New York supply chatauquas throughout the English speaking world. Australian bookings being frequently listed.

### VASSAR GIRLS TO TROUP.

Traveling Show for Teachers' Salary Fund.

Albany, N. Y., Feb. 2.

The Eastern New York branch of the Vassar College Alumnae will present the Vassar players in a group of one act plays Friday night, February 25, at Centennial Hall.

The players are Vassar seniors, who are giving a limited number of productions in cities throughout the East. The proceeds will be devoted to the endowment campaign now being conducted by the college to raise the teachers' salaries.

This is the first group of players ever sent out from a woman's college on tour.

### HARWOOD SAILING

John Harwood, stage director, who has been abroad visiting his family in England, during which time he put on the new Gladys Cooper show, is due to return here about Feb. 15.

Meantime Harwood has been negotiating with Marc Klaw to bring over here the piece now running at the Lyric in London, called "A Little Dutch Girl." It is a musical piece in which Maggie Teyte is being featured in the English metropolis.

### LOVE, STAGE STAR.

The Shuberts may star Montague Love in a speaking stage play. Love was to have appeared in "The Night Watch" but the Shuberts did not deem it advisable to have him in the same "all-star cast" with Robert Warwick.

## SIX COMPANIES SCHEDULED TO PLAY "THE BAT" NEXT SEASON

Wagenhals & Kemper Propose to Blanket Country—Original Likely to Remain on Broadway All Summer and Next Season.

## ARRAY OF STAGE STARS FOR "FUND" BENEFIT

Double Performance at Phila. Forrest and Garrick.

Philadelphia, Feb. 2.

A brilliant array of stars of the legitimate stage is billed for the matinee at the Forrest and Garrick here Friday for the benefit of the Actors' Fund. The same show will be duplicated at both houses and Thomas W. Love, general manager of the Nixon-Nirdlinger theatre interests here, declares the assembly of noted stage personages will represent a record as to the cost of the show if salaries were paid.

The players, of course, have volunteered their services. They will include:

Margaret Anglin, Dorothy Donnelly, Holbrook Blinn and Bruce McRae in a production of "The Reckless," a playlet from the Paris Grand Guignol.

Helen Ware and Herbert Corthell in a new comedy, "Love and Kisses."

Florence Reed heading a star cast in "The Triangle," a modern melodrama.

Others in the promised list are: Raymond Hitchcock, Claire Eames, Edith Tallaferro, William Norris, Desirée Lubouska, Doyle and Dixon, Laurette Taylor, Peggy Woods, William Faversham, Herbert Corthell, G. P. Huntley, A. E. Matthews, Ben Taggart, Mosconi Brothers, Julia Sanderson, Donald Brian, Ralph Morgan, Ernest Truex, Edwin Breese, Katherine Hayden, Vincent Serrano, Sidney Blackmere. The affair was in charge of Daniel Frohman who assumed personal direction, and Alexander Leftwich was stage manager.

### CHORUS GIRLS ARRESTED

Anna Barrett and Katherine Burke Under Bail.

Philadelphia, Feb. 2.

Two chorus girls, Katherine Burke, 22 years old, and Anna Barrett, 20, were arrested Monday and held in \$800 bail on charges of forcible entry and attempted robbery.

According to the testimony before Magistrate O'Brien, in the Twelfth and Pine streets station, the two girls called upon Lucille Porter, in a production playing here, and who is stopping at the Hotel Walton. Finding her out, they crawled through the transom into her room and were about to make away with lingerie when Detectives Nolan and Mooney, of the hotel, entered the room and arrested them.

The girls said that they had been out of work for some time, and, knowing Miss Porter, thought they would make a call before they went to Pittsburgh to begin rehearsals in a musical comedy.

The girls will have a further hearing.

### STAR FOR "THE GYPSY"

Three stars are named as possibilities to appear in Edward Delaney Dunn's new show, which he has just written, entitled "The Gypsy." Negotiations are on to secure the dramatic piece for one of the feminine contingent which consists of Leonore Ulrich, Marjorie Rambeau and Laura Walker, with another personage in the offering.

Several managers are now reading the play for their respective stars, with no definite results having come forth as yet.

The Shuberts now have four plays written by Dunn.

### Equity Branch in Kansas City.

Kansas City, Feb. 2. There is talk about the Actors' Equity may open a branch office here shortly, to look after its members in the tent shows of this territory.

Wagenhals & Kemper have decided to blanket the country with productions of "The Bat." Preparations toward that end are already under way, with James Shesgreen, general manager for W. & K., hard at it laying out the routes.

The present purpose is to let the flock loose with the ensuing season, commencing in August. Cast engaging isn't concerning the "m. t. present." Consistency bids postponement in that department with changes in the players' ranks changing economically every added day. The unequivocal success of "The Bat" and the comparative hit of "Spanish Love" put the firm in a mood to let things ride as the contracts said. The company now playing "The Bat" at the Morosco will remain there all through the summer and next season, if attendance warrants. "Spanish Love," because of its special settings, will be confined to the one production now at the Maxine Elliott.

"The Bat" road companies will include a western, eastern, middle western, southern and Canadian, besides the original company.

The Wagenhals & Kemper decision to blanket "The Bat" is but a single straw in the present theatrical situation showing which way the show winds will blow next season. On the road it will be a season of small cast shows. Managers who braved the regions outside this year with big organizations have almost invariably come a cropper. The experience has been costly for many producers, and but for the fat rolls of many of those who adventured, might have resulted in total annihilation for more than a few of the speculators. To list big shows that had to give up the battle of bucking road conditions this season would be to compile a formidable line-up of musical comedy, legitimate and spectacular stars and leading play folk.

The result of the season's ventures so far has been a tacit resolve on the part of all managers to confine their investments for next season for the most part to small company pieces, with melodrama of that sort topping the demands made by producers upon the play bureaus.

### ANGLIN-BLINN TRY-OUT

Stars Will Show New Playlet at Fidelity League Meeting.

Margaret Anglin, Holbrook Blinn, Alberta Gallatin and Lark Taylor are to present a one-act playlet at the next Actors' Fidelity League Social Session, to be held Sunday night, Feb. 13, at the Henry Miller theatre.

Another of the sketches to be staged will be a novelty playlet, showing the original rehearsal of "Macbeth," with Shakespeare as the director, and his characters including Macbeth, MacDuff, Banquo, etc.

This will be played by the younger members of the Fidelity League, in line with the policy of giving the latter an opportunity to display their ability before managers, that might not otherwise present itself in the course of their regular professional engagements.

The two sketches mentioned are among a long list of "opportunity playlets" the Fidelity will stage at their Social Sessions.

### LEDERER'S CAST

George W. Lederer's "The Girl in the Spotlight" reopens Sunday in Washington, taking up the route abandoned by Ethel Barrymore, through illness of the star.

The cast includes Hal Skelly, Mary Millburn, Eunice Savaine, Paul Burns, Jimmy Dunn, Jack Squires, Lottie Millburn, Evelyn Grieg. The remainder of the cast will be intact.

### ROCK'S SHOW CLOSING.

Boston, Feb. 2. It is reported the William Rock Revue, "Silks and Satins," now at the Wilbur, will close this Saturday. It opened there last week.



## NORA BAYES LOSES TANNEN ARBITRATION, ASKS REHEARING

Francis Wilson, as Umpire in Equity Hearing, Awards Tannen \$3,600 and Contract Provides \$600 Weekly During Run.

Francis Wilson, acting as umpire in the controversy between Nora Bayes and Julius Tannen over the dismissal of Tannen from Miss Bayes' "Her Family Tree," has ruled Miss Bayes was in no wise warranted in discharging Tannen.

John W. Cope acted as arbitrator for Tannen and Victor Reisenfeld for Miss Bayes. Miss Bayes has applied for a rehearing.

At the time Miss Bayes gave Tannen her notice a few weeks ago she stated that the case had been placed in the hands of the Actors' Equity Association, at her request. This was done, she said, because she wanted to be certain decision would be rendered by members of her own profession and Mr. Tannen's, and she waived her rights as a manager in order to give Tannen the fairest possible deal. She added she wanted Tannen's own organization (Equity) to determine whether or not he had a grievance.

Tannen held a run of the play agreement for the Bayes show. His claim would be for full services up to the ending of the engagement of "Her Family Tree" on its present run, with the ruling resulting in either Tannen returning to the show or collecting his salary, minus any sums he may earn elsewhere as an entertainer, while his Bayes contract lives.

When bringing the matter before the Equity Miss Bayes wrote the newspapers asking nothing be said until the conclusion of the hearing. Late last week she again addressed a note to the papers, saying the case had been decided against her, but requesting that pending her application for a rehearing, nothing be published.

According to the decision, Tannen is awarded \$3,600 to date. His salary is \$600 weekly. That sum will be due him each week the show plays.

Miss Bayes was represented at the arbitration by Victor Reisenfeld, a downtown business man. Brock Pemberton acted for Tannen. Francis Wilson was referee. It is said, at the wish of Miss Bayes. It is reported that Wilson favored the Tannen side of the matter and remarked that a manager couldn't "treat a boy that way."

Miss Bayes is not a member of the A. E. A., although she consented to have the Tannen case made final by arbitration. She was a member of the Actors' Fidelity League but resigned some time ago.

This week it was said that business was dropping with the Bayes show at the Lyric, with the Shuberts expecting to place a film there in about two or three weeks. Although there are a couple of shows waiting to come into a Shubert house, the report also says a film is to open at the Lyric.

That could be Metro's "Four Horsemen," which is under agreement to receive a Shubert house in New York around Feb. 20. The Astor was first reported for that film, and Metro expected to land it there, but the Shuberts did not confirm it, while the Henry W. Savage people were surprised at the rumor, in view of the success of Madge Kennedy in "Cornered" at the Astor.

"The Family Tree" has an arrangement for the Lyric calling for a \$12,000 stop limit. It is said the show cannot withdraw voluntarily unless it drops under that figure. At the pace it has played to lately close to \$14,000 weekly, a profit is claimed.

### STAIR IS SILENT

Detroit, Feb. 2.

David Nederlander, who has the lease on the Shubert-Detroit and who has a booking arrangement with the Shuberts starting next season, is also interested in the Cadi'lac, which will play Shubert attractions next season also, according to stories given in the local dailies last week.

No such story appeared in the Detroit Free Press—owned by E. D. Stair, who has the franchise here for Shubert shows. Mr. Stair has nothing to say at present on this subject.

## KEYES PROMOTING WEIRD FILM IDEA

Wants Players to Donate Pay for "Actors' Club."

Chicago, Feb. 2.

J. Marcus Keyes, dispossessed Chicago representative of the Actors' Equity Association, says he is going into the film business, and is organizing the Cinema Corporation, ostensibly to produce 18 two-reelers. He says the first will be "Dolly Dimples," with Grace Cameron. Keyes has not forgotten his perennial "Actors' Club," and says he will yet erect a "mammoth building" downtown and that he will ask people in the pictures to donate their salaries toward that fund.

Keyes, in a recent conversation with sympathizers, pointed out that there is room for an organization to take up the battles of the middle west actors. He said he had pointed out to the eastern authorities numerous instances of injustice caused by small companies being canceled when later bookings of more important (eastern) shows appeared; in this case the managers of the small troupes have been forced to pay salaries to their actors and lose the amounts, or if they did not the actors lost the amounts, while other Equity troupes and performers were taking their dates in competition with them.

This grew out of a recent demand of local producers that the eight-performance week be calculated on an average basis over a season and not week by week. The new Equity representative here is now taking this up with the managers.

## "EASIEST WAY" MAY BE BELASCO-REVIVED

Some of Original Cast, Including Frances Starr.

The sensational play of its day, Eugene Walter's "Easiest Way," as produced then by David Belasco, may be shortly revived by the same producer.

Members of the original cast as far as possible are being reengaged. It is reported, Frances Starr will be the star of the revival. Miss Starr is now in Belasco's "one."

### AGENCY FOR SALE.

Fernandez, Well Known Dramatic Agency, on Market.

Through an advertisement inserted in this issue of Variety it became known this week that the Fernandez dramatic agency had been put on the market for sale. It is the oldest agency of its kind in New York.

Bijou Fernandez retired from the stage, where she attained note as a leading woman, when her mother, who established the agency 25 years ago, died. That was about ten years ago.

Miss Fernandez intends entering into another business, though what line she will follow is as yet indefinite.

The sale of the agency will carry with it the Fernandez name.

### "MUSIC BOX" IN MAY.

Sam H. Harris and Irving Berlin's "The Music Box," on West 45th street, may not be opened until the fall. A good portion of the work on the interior is necessarily slow and the builders say the house may not be turned over until May 1.

If the "Music Box" is not completed earlier, no attraction will be offered this season. Only musical pieces will be housed there.

## BOSTON THEATRE FIRE RISK CUT 33 PER CENT

Twenty Houses Save About \$30,000 a Year.

Boston, Feb. 2.

The fire insurance rate on at least 20 major theatres in this city has been reduced, the board of underwriters having given out a new schedule which became effective yesterday. The new rates show a decrease of 33 per cent, and means a saving of \$30,000 or more annually to the fireproof theatres concerned.

Credit in winning the saving in insurance is given Ralph W. Long, general manager for the Shuberts, and William H. Stallings, a New York insurance broker. Negotiations with the fire insurance board started in October following a general meeting called by R. G. Larsen, of Keith's, as president of the Boston Managers' Association. The proposition was presented to the local insurance men in the same manner that won out with the New York fire insurance underwriters in 1919. At that time the rate on fireproof theatres in the metropolis was reduced 26 per cent.

Up to Feb. 1 the theatre rate averaged over \$10 per thousand. The new rate averages from \$6 to \$6.60 per thousand. The present high rate on the new schedule is \$7.16 per thousand, that applying to Loew's Orpheum. Although this house conforms to the general regulations the presence of a department store in front of it brings up the rate.

The downtown houses participating in the lowered rates are the Park Square, Majestic, Wilbur, Lowe's Orpheum, Colonial, Boston Opera House, Shubert, Plymouth, Columbia and Gaiety. The rating of each house differs as each differs in the standard requirements established by the insurance companies. The Park Square is now low, enjoying the \$6 rate, with the Boston Opera House second. Keith's is not included in the group of theatres being granted a reduction.

The Boston opera house leads in total saving on the new rate, the yearly insurance bill being \$2,000 less than formerly. The saving at the Majestic is about \$800 a year, and at the Park Square about \$550. This concerns the buildings alone. Counting the reductions on contents, which was also brought down, the saving is set at approximately \$30,000 on the 20 theatres affected.

Following the accomplishment of a new rate here, new rates for Philadelphia will be asked and Chicago will be asked to follow with a downward revision of the fire insurance schedules.

### HITCHCOCK IN CHICAGO

Going West for Run—Will Make Three Week Stands First.

The Raymond Hitchcock show, "Hitchy Koo," is to go into Chicago for a run after playing a week in St. Louis. It will be a K. & E. house in the Chicago loop.

Hitchcock next week plays Pittsburgh, then Cincinnati, before St. Louis.



HELEN SHIPMAN

Miss Shipman has scored an internationally-discussed success in "IRENE." Her gratitude to James Montgomery and his associates for this rare opportunity induced her to place in Variety last week a full-page card of thanks to them. Through a printer's error the title of the play, "IRENE" was inadvertently omitted.

## 30 SHOWS GOOD UNTIL SPRING; NEW ONES BEING MADE READY

"Sally," Leading Field, with "Tip Top" Close Up, Looks Set for All Summer—Two Theatres Are to Open Shortly.

## PRODUCERS THINK SHUBERTS SHOULD SPLIT

"Concession" Discussed by Affiliated Managers.

The new idea of charging ticket brokers for the privilege of selling tickets for Shubert attractions and houses has raised a question among several producers affiliated with the Shuberts, whether such revenue should not be split with the attraction on the same percentage basis operating with box office receipts. The Shuberts take the position that the plan is simply one of concessions and the right to sell at a premium, is as much a salable privilege as candy booths within the theatres.

Other producers do not agree, saying the agency privilege money, which it is proposed to collect, is really a part of the ticket revenue. They maintain that patrons do not purchase tickets for the theatres, but actually to witness a performance and, therefore, the concession, if it is so to be classed, should be shared in. Where the attraction is a Shubert piece there can be no question as to split. It is the group of productions by affiliated managers that raises the question.

Just what the brokers are to be charged has not been determined and not until the exact number of tickets handled by each agency will a scale be determined on. It is understood now that the concessions will amount to a weekly remittance of about five cents on each ticket. When the agencies were required to pay 12½ cents on each ticket handled, half of that was turned over to the government. When the remainder was split between house and attraction there was little left, and the system was done away with. According to the brokers' understanding, the concessions will about double the remainder pickings under the 12½ cent plan.

### SPECIAL MATINEES HURT.

Selwyns Oblige O'Neil Piece to Move to Another Theatre.

"Different," a Eugene O'Neill play which opened at the Times Square for special matinees Monday, has been forced to seek another theatre. Edgar Selwyn decided against special matinees, saying it handicapped the regular attraction. All three Selwyn houses offered special matinees through January.

The second half of the 1920-21 Broadway season appears to be pretty well set. The present lineup fixes the stay of 30 or more current attractions until well into the spring. The business pace continues satisfactory, though there are comparatively few musical offerings in the going. There will be a number of changes between now and Easter, which is exceptionally early this season, but the changes will hardly affect more than 25 per cent of theatres.

Activity on the part of recognized producers continues. Arthur Hopkins, Sam H. Harris, A. H. Woods, William Harris, Jr., and several others are at work on new plays which will be inserted on Broadway this season.

William Harris will have Drinkwater's new play, "Mary, Queen of Scots," ready early in March. It will be brought to New York this season because of desired spacing between Drinkwater plays. His "Cromwell" is the production for next fall. In the meantime, however, this manager will try out "Irish Dew," by Appley Merchant, the title being taken from the Irish whiskey of that name.

"Nice People" All Set. Sam Harris has "Nice People" practically ready for debut, awaiting the completion of the new Marc Klaw theatre. He is also at work on "The New House," with Richard Bennett starred. This presentation is out of the ordinary in that it was shown in New York at the time war was declared under the title of "Our Children." Louis K. Anspacher has rewritten it.

There is growing interest in Hopkins' presentation of "Macbeth," with Lionel Barrymore dated for premiere at the Apollo Feb. 17. Up to last week over 100 requests for tickets had been received. That was even prior to the announcement of the ticket sale, and the opening portends as one of the biggest of the season.

The Woods office is occupied with one new play at this time, it being "Gloria's Garter." This is the comedy tried out in Cleveland in stock last summer under the title of "Come Up in the Haymow."

The news of one revival preparing to leave was matched by the arrival of another. Laurette Taylor succeeds "Transplanting Jean" at the Cort, Feb. 17, with "Peg o' My Heart." Miss Taylor made her long stand in "Peg" at that house soon after it was built, and has been anxious to secure it for the revival.

Takes Over Guarantee. In securing the house it was necessary to take over the guarantee made by Ben Marshall, the Chicago architect who backed "Jean." The arrangement called for \$4,000 per week for eight weeks. "Erminie," which got off to a fast start at the Park, will be sent to the road after this month. It was expected that the revival would remain until spring, but the management (George Tyler) elected to limit the engagement and try for continued big (Continue on Page 29.)

### MISS WALTON AT DRAKE.

Chicago's New and Big Hotel Engages Dancer.

Florence Walton will soon leave for Chicago, where she will appear at the new Drake Hotel, declared to be "the place within itself," with apartments and rooms engaged before opening. It is the largest establishment of its kind in the world. Miss Walton will go out there under an agreement that will allow her the possibilities of aggregating a total salary of \$4,000 weekly for six months or longer.

### DALEY GETS FIVE YEARS

New Orleans, Feb. 2.

Jack Daley, ex-ad of "Little Miss Blue Eyes" last season and recently apprehended at Houston, Tex., upon request of railroads and hotels of Atlanta for passing checks of the Ringling Bros., was sentenced to five years imprisonment at the Federal prison in Atlanta.



## SHOWS IN N. Y. AND COMMENT

"Afgar," Central (13th week). Should run until mid-April. Pace now between \$14,000 and \$16,000 weekly. Management figures Alice Delysia to be a big draw on the road.

"Bad Man," Comedy (22d week). When the warm weather arrives this comedy will be still in the running. Is holding consistently to \$12,000 weekly with the demand firm.

"Broken Wing," 45th St. (9th week). Skipped over the \$11,000 mark last week. A Monday benefit aiding and matinee heavy. Gross is excellent for this house. Good for a run.

"Cornered," Astor (9th week). Another notch in the pace last week with the takings going to \$15,400. This drama looks set for a run until spring or later.

"Dear Me," Republic (3d week). Better than held the pace of the first week by jumping \$500 and going to \$11,704 last week. Is a comedy novelty and should last for a run.

"Deburau," Belasco (7th week). Belasco class in production stamps this adaptation. One of the producer's best tries which is bringing capacity business of over \$17,600 and a big advance sale.

"Emperor Jones," Princess (1st week). First week of regular presentation. Was put on by Provincetown Players downtown. Moved up at holidays for special matinee and moved here Saturday last for at least four weeks.

"Enter Madame," Fulton (25th week). Extra matinee continued through January gave this hit a bigger gross than in the fall. Over \$16,000 again last week.

"Erminie," Park (5th week). Thus far this revival has done very well. It drew \$16,000 last week. Management, however, figures the road a better proposition and will leave Broadway at the end of February. Phila. the next engagement. No attraction listed to succeed at the Park as yet.

"First Year," Little (16th week). There is little difference in demand between this comedy, "The Bad Man" and "The Bat." Size of house holds down the gross in comparisons. Played to \$12,812 last week with an extra matinee.

"Gold Diggers," Lyceum (70th week). Is getting more at \$250 top than any show in town with the exception of "Welcome Stranger" a this season offering in a bigger house. "Gold Diggers" drew \$14,500 last week. Capacity.

"Good Times," Hippodrome (26th week). Big house is running along to form expected. Is a magnet for visitors, the continued out of town publicity counting.

"Greenwich Village Follies," Shubert (23d week). Around \$18,000 weekly. Date for going out set March 5. Management figures show to draw bigger business on tour.

"Her Family Tree," Lyric (6th week). Getting fair business, but production costly and there is little leeway at present pace. May withdraw for road; nearly \$14,000 last week.

"Honeydew," Casino (22d week). Joe Weber will take show to the road after two weeks more. Pace indicated run could have lasted until after Easter. "Blue Eyes" will need Feb. 21.

"In the Night Watch," Century (2d week). Melodrama originally put on abroad. Premiere Saturday night last. Opinion divided. Is in cut rates.

"Irene," Vanderbilt (63d week). No doubt about this one sticking for a full two season run. Sure to break Broadway's record for musical plays. Business still around capacity.

"Ladies Night," Eltinge (26th week). Looks safe to run out the season and may last well in the summer going. Pace since raise of scale holding up with gross around \$14,000.

"Lady Billy," Liberty (8th week). Continued strength of this Savage musical play a surprise to some of the Broadway wisecracks. Over \$18,000 weekly. Should run to after Easter with ease.

"Little Old New York," Plymouth (22d week). Prediction that this comedy would run into the spring going holds strength. Better than \$12,000 last week, with heavy matinee draw. May continue season here.

"Lightnin'," Gaiety (125th week). Little difference in the great pace of the run leader. Played to \$15,879 last week with an extra matinee figuring.

"Mary," Knickerbocker (16th week). Strength shown at end of fourth month indicates good chances for continuance until summer. Road shows appear to affect business little. Over \$20,000.

"Mary Rose," Empire (7th week). Little under \$12,000 last week. Barrie play timed to run about five weeks more.

"Meanest Man in the World," Hudson (17th week). Although George M. Cohan is out of cast, this comedy should continue until summer. Last week the takings dropped a peg without the star, but was well up in the going with \$15,000 in.

"Miss Lulu Bett," Belmont (6th week). Chances of this comedy

landing now good. Business since the opening week after which show was changed (last act) steadily picked up. Got over \$7,500 last week, not much under capacity.

"Near Santa Barbara," Greenwich Village (1st week). Willard Mack's play with himself and Clara Joci starred. Opened Monday night. Was out under title of "Poker Ranch," also "Her Man." Succeeded "The Beggar's Opera."

"Prince and the Pauper," Apollo (14th week). Pace improved for the second week of the switch over from the Booth. Drew better than \$12,000 last week.

"Passing Show of 1921," Winter Garden (6th week). Big house is not going clean on the lower floor, but is playing to big business. Should run into the summer.

"Rollo's Wild Oat," Punch and Judy (11th week). No question of this comedy having landed. Last week with a little over \$6,000 the pace was the biggest yet, barring New Year's week. Virtual capacity.

"Sally," New Amsterdam (7th week). Leader in the demand. That is true in every agency. Talk now of the show running through the summer, with a house picked out for it when the next season is ready. Getting \$35,000 weekly.

"Sister Mary," Bijou (16th week). Is making the best run of the English importations this season. Playing along to \$8,000 weekly.

"Samson and Delilah," 39th Street (12th week). Demand for this star-lead drama, with nearly \$11,000 in last week. Upstairs trade steadily big. Indications for a run into the spring.

"Spanish Love," Maxine Elliott (26th week). Management predicts this drama lasting the season. Playing to \$11,000 weekly and better.

"The Bat," Morosco (24th week). An extra matinee inserted last week, with \$1,500 drawn. This sent the gross to nearly the \$20,000 mark. Leads the non-musical division with no competitor.

"The Green Goddess," Booth (3d week). Not an unsold seat since premiere, with standees in for most performances; \$13,500 the pace, with an indefinite run in sight.

"The Tavern," Cohan (19th week). Arnold Daly returned to lead again last week, succeeding John Meehan who succeeded Brandon Tynan. Pace dropped somewhat but should recover with Daly. Got \$11,500 last week.

"The Mirage," Times Square (19th week). Road time for this drama, laid out, has been set back three times. Played to \$11,000 last week; management plans continue until spring.

"Thy Name Is Woman," Playhouse (12th week). Better pace held true last week, with the takings again going to around \$8,500. Figures to continue into April; pace a money maker with the small cast. Grace George in "The New Morality," the matinee offering here.

"Tip Top," Globe (18th week). A sell-out at every performance with standees in most of the time. Getting around \$27,000 weekly.

"Three Live Ghosts," Bayes (19th week). Business holding to over \$8,000 earns a tidy profit for this small cast comedy. Run may continue until spring.

"Tickle Me," Selwyn (26th week). Has another week to go with Philadelphia the first road stand. "Prince and Pauper" may succeed Feb. 17.

"The Champion," Longacre (6th week). Counted as a hit with \$13,000 weekly, the pace at \$250 top. Is a sell-out except for the gallery, which is true of two other successes.

"Transplanting Jean," Cort (5th week). Business fell off markedly last week, and show due to leave at the end of next week. Laurette Taylor in a revival of "Peg o' My Heart" will succeed.

"Wake Up, Jonathan!" Henry Miller (3d week). Business for second week held up fairly, the pace being around \$11,000. Mrs. Fiske, the star, the strongest feature.

"Woman of Bronze," Frazee (22d week). Return to form during January no fluke. Takings again jumped with the gross going well over \$11,000 last week. Good business for this house.

"Welcome Stranger," Cohan & Harris (21st week). Another show to better its pace. Last week drew \$16,291. That leads the straight comedies. The \$250 top thing turned the trick.

"Way Down East," 44th Street (23d week). Running along between \$16,000 and \$17,000 weekly now.

"Over the Hill," Broadway St. (18th week).

"Welcome Stranger" in England. Arrangements were completed this week by cable for the presentation in England of "Welcome Stranger," with Harry Green in the principal role, played here by George Sidney Lewis & Gordon placed the piece in Great Britain through Ernest Edelsten.

## "MECCA" GETS \$44,000 IN 7 PERFORMANCES

Easily Takes Lead in Chicago Houses At Fair Prices.

Chicago, Feb. 2.

"Mecca," with its force of press agents, headed by Will A. Page and Nat Royster and the personal presence of Morris Gest, got the edge, as far as newspaper display, on all the other stellar attractions here. Every critic was profuse in praise of this mammoth production. And though the show will not gross weekly what "Aphrodite" did, it will play to more people. Downstairs prices on week days are \$2.50, boxes \$3.00, while Saturday and Sunday downstairs prices go to \$3.50. Matinees Wednesday and Saturday, top \$2. The show should do in its six weeks a quarter of a million, and is to be followed by a return engagement of "Aphrodite."

Only one attraction, "The Bat," will have a special matinee for Automobile "Week," though several houses, especially those near Michigan avenue and catering to the hotel trade, will raise their prices. Among the four leaders, "Irene," "Follies," "The Bat," and "Happy-Go-Lucky," the box office barometer has not moved \$400 either way in the last four weeks.

Estimates for the Week.

"The Son-Daughter," (Powers, fifth week), \$17,100; getting strong downstairs play with capacity the last half of the week.

"Fanchon and Marco Revue," (Olympic, first week), \$16,000; plenty of money being spent in all newspapers, though the advertising and cuts looked as if they were gotten up for the one night stands. Laidly scaled if trying to remain eight weeks. House on rental basis of \$4,000 a week for four weeks, with an option of four more. Should play \$2 top.

"Irene," (Garrick, ninth week), \$29,000; no end in sight with demand as big as its first week. Everyone singing the praises of Helen Shipman, the able handling of the show by Harry Jackson, and James Barton, and the irresistible story.

"Way Down East," (Wood's, seventh week), \$18,000; fell off a little from last week, but bound to pick up with influx of visitors.

"Follies," (Colonial, sixth week), \$40,200; some of the scalpers badly hit the early portion of the week, and hustling around the front of the theatre trying to get from under. Tickets have been offered a passerbry for a dollar a throw on the sidewalks.

"Smilin' Through," (Cort, fifteenth week), \$13,900; with only three more weeks to go, this is the longest run show now on the boards, and with the last three weeks announced will jump back to capacity.

"The Hottentot," (Cohan's Grand, eighth week), \$14,300; giving way to a special company of "The Tavern," opening Monday.

"Guest of Honor," (LaSalle, ninth week), Little better than \$10,000, which means money to both the show and the house.

"The Bat," (Princess, fifth week), \$20,600; the only show in town giving special matinees for Automobile week; also the heaviest box office advance sale of any show running. Can easily stick till the hot weather.

"The Half-Moon," (Illinois, fourth week), around \$11,000; taking the air to give way to Otis Skinner in "At the Villa Rose."

"The Charm School," (Shubert-Central 1st week), \$4,800; with only one more week to go. To be followed by Jack Norworth in "My Lady Friends." The Central does not seem to be able to catch on, due to its out-of-the-loop location, poor bookings or upstairs seating problem; anyway, it does not seem able to hold its own.

"Happy-Go-Lucky," (Playhouse, 13th week), \$11,400; the second longest run now in town. This house, opening the same time as the Central, similarly located, has been just the opposite. Happy bookings have put this house theatrically on the map, gaining an immediate niche in the hearts of the theatre-goers.

"As You Were," (Studebaker, 4th week). Less than \$12,000; never seemed to match on; in its last week, to be replaced by "Florodora."

"Mecca," (Auditorium, 1st week), \$44,000 in seven performances; sale being handled exclusively through the box office, scalpers sneaking some. Sure to do capacity on its six weeks. Publicity marvelous.

"The Famous Mrs. Fair," (Blackstone, 5th week), \$15,000; with an

## NEWS OF THE DAILIES

The China relief benefit in New York Sunday brought in more than \$18,000, and one given for New York's East Side poor drew \$12,000.

A hearing will be held Feb. 7 of the objections raised by three nephews of the late Dr. M. J. 1 ter, Hippodrome animal trainer, against the probating of his will. Dr. Potter, who was burned to death in a fire Dec. 2 last, left his estate to his widow.

A fire in Richard Canfield's former gambling salon at 5 East 44th street Saturday morning, caused firemen to batter down the famous bronze door which had defied numerous police raids. The flames caused damage of about \$50,000.

Among the notables arriving from Europe on the last trip of the Aquitania were Miss M. F. M. Forbes-Robertson, daughter of the actor; Princess Bibesco, wife of a Roumanian and daughter of Margot

extra heavy advertising campaign to push it over this mark. With the two stars and all around high-priced cast, not considered big money these days out west.

## BOSTON'S BUSINESS NICELY HOLDING UP

## Five Musical Shows and Four Straight Productions Running.

Boston, Feb. 2.

There is no sign of any letdown in the business done by the big houses since the first of the year. The five musical shows and the four straight productions are doing nicely, with the only falling off at any in the first two days of the week. Week-end capacity houses rule with a big sell out for Saturday night. No new openings scheduled for Monday but there are four due next Monday.

The Boston opera house will open again with a legitimate attraction after dark, except for occasional concerts, since the English Opera Co. closed there.

"The Return of Peter Grimm," (Tremont, 2d week). Last week of Warfield with draw of \$19,000 for the first week, about as good a break as he ever got here. One of the few houses which did not have a little slump at the beginning of week. "Just Suppose" next week.

"Ed Wynn's Carnival," (Colonial, 2d week). Return here, show picking up good money. Opened last year on one of the worst nights of an exceptionally bad winter and did good business then. Between \$17,000 and \$18,000 last week.

"Clarence," (Hollis, 5th week). Drawing regulation Hollis audience with two weeks more to run, \$11,000 for the week, very fair draw for the house.

"Honors Are Even," (Park Square, 5th week). About \$12,000 on week. Plenty of conservative advertising.

"Midnight Rounders," (Majestic, 6th week). Eddie Cantor drawing big with collegians at Harvard, show selling out practically every week. In four weeks more with \$18,000 about figure for last week.

"Love Birds," (Shubert, 2d week). Went over bigger than most anticipated. At \$250 top did \$13,000 first week and opened strong Monday this week.

"Rock's Revue," (Wilbur, 2d week). Didn't get over as well as might have. Wilbur does not often have shows of this character. Last week, show then on tour, \$9,000 for week.

"The Purple Mask," (Plymouth, 6th week). Final week. \$10,000 last week.

"It's Up To You," (Globe, 5th week). William Moore Hatch behind the show, getting more publicity out of it than any of the cast. Show started off to a cold start and shortly after opening had to introduce the "sonvenir" gag. Now seems to be getting the business and is due to stay at least two weeks longer. \$2 top.

"Way Down East," (Tremont, 7th week, now on the 29th week, and won't be sent away as long as present patronage holds out. \$2.

There are five new shows listed for the coming Monday. "The Maid of the Mountains," a musical comedy that is said to have gone big in England, will come into the Boston opera house and will stay there until "Aphrodite" comes in; Nance O'Neil comes to Boston for the first time in years, appearing in the Plymouth in "The Passion Flower," "Just Suppose," with Patricia Collinge will come into the Tremont; the "Broadway Brevities" into the Shubert and the Colonial will have another "return" show, "Mary." It is most unusual for the Colonial to get a "return" show during the season and this attraction following on the heels of "Ed Wynn's Carnival," which also went big here last season, is noticeable.

Asquith; Giorgio Polacco, former Metropolitan conductor, here in response to a summons from Mary Garden; Henry Cohen, of Metrop; Sir Philip Gibbs, Sir Ernest Shackleton and Vice-Admiral H. M. P. Huse, who will take charge of the New York naval district.

Two women "missionaries" from Zion City, which Dowie founded, have arrived in New York to reform it.

Jazz has peccolated through the Vanderbilt portals on Fifth avenue. Gen. Cornelius Vanderbilt and Mrs. W. K. having had Paul Whiteman and his band for concerts they gave recently.

The Hempstead home of Christian Kriens, violinist, was robbed of violins, music and silver valued at several thousand dollars and liquor valued at (?). The latter cost Kriens \$400.

The Friars have revived the Frolic, and their first of the new series is scheduled for Sunday, Feb. 6.

Mayor J. Hampton ("Hamble"), Moore of Philadelphia, a former newspaperman, is on the verge of establishing a censorship over theatres and picture houses.

Florence Easton jumped into the role of Isolde at the Metropolitan when Mme. Matzenauer was unable to appear, and scored a triumph.

"Chu Chin Chow," running in London 4½ years, has had more than 2,000 consecutive performances, and has been seen by more than 3,000,000 people.

Arthur yron is credited with saying, in an interview, that the present day star-manager system is undermining the theatre.

Emmanuel Lasker, German chess champion, has been denied permission to stop in the United States on his way to Havana, where he is to play Capablanca, the young Cuban wizard, for the world's championship.

Fred Corwey, the Hippodrome's musical clown, has received his 47th American patent on instrument he has invented. Corwey, graduate of a Viennese technical school, makes the drawing, models and the instruments themselves.

Mrs. Edward Ferris, formerly a bearded lady freak in circuses, has had herself sentenced to jail so she may permit her head to grow out again. She shaved it off some years ago when married to a glass blower.

Not only did Jane Herveux, aviatrix, fail to get married, but she almost lost her bankroll when a Brooklyn youth, signing the name of her missing fiancée, sent her telegram asking her to send him money.

James K. Hackett, with his London production of Drinkwater's play, "Mary, Queen of Scots."

The seventh season of the Passion Play at Union Hill, N. J., opens Feb. 6.

Frank Cassassa and Dick McKenna, detectives, who were appointed to the New York police force by Theodore Roosevelt in 1895, and who arrested Gyp the Blood, "Dago" Frank, and "Lefty Louie" in the Rosenthal murder case, have been retired from service.

Margaret Anglin delivered an address and read a poem at the Anderson Galleries Monday, at the first meeting of the Union of East and West. Rabindranth Tagore, East Indian poet, also read some of his own works.

In addition to Olive May, who has just obtained a divorce from Lord Victor Paget, other actresses seeking freedom in London are Iris Hoey, from Max Leeds, actor; Lily St. John, from Major T. Cran, pioneer airman; Muriel Pratt, from W. Bridges-Adams, Shakespearean producer; Margaret Kinneman, from Pat Somerset, actor.

Mme. Elise Katcherra, Belgian prima donna, now living in New York, declares a story she had committed suicide in Vienna five years ago was part of a plot by her divorced husband to collect insurance money.

Rudyard Kipling, whose "Light That Failed" was dramatized but never made much of a success, has finally capitulated to the films, according to a statement given out by Pathe. Paul Brunet, president of Pathe, says he has three scenarios from the famous Englishman.

Louise Swanson, a musical comedy girl, figures as "Annie Laurie," and Allison M. Coon, a Worcester, Mass., business man, as "Little Boy Blue," in a diary Coon's wife introduced as part of her evidence in (Continued on Page 24.



## INSIDE STUFF ON LEGIT

Last week Arthur Hammerstein arranged for the booking of "Tickle Me" in Chicago at the Illinois through the K. & E. office. That does not mean the manager has withdrawn his attractions from Shubert bookings. Mr. Hammerstein maintains he is an independent producer and therefore free to secure time wherever he can. The Shubert office could not supply a desirable house for "Tickle Me" in the Chicago Loop. The La Salle was offered, but the size of the house precluded its acceptance. The fact that the Frank Tinney show will play four weeks at the Shubert, Philadelphia, and play Shubert time out to Chicago, upholds his statement.

The failure to guarantee the time of opening of the new A. H. Woods' theatre in Chicago forced Hammerstein to ask for booking in the K. & E. office, perhaps for the first time since he put on "The Firefly" and "Naughty Marietta." "Tickle Me" was set for the premiere of the new Woods' house, the opening of which was timed for March 1 and then put back until April 1. Hammerstein asked Woods to guarantee an early April opening and Woods declined, explaining the builders could not assure him of the date of completion.

"Tickle Me" will open at the Illinois April 3. The K. & E. office did not ask for nor stipulate that further time for the show must be booked through that office. The time limit for the run in Chicago was named as Aug. 15, nothing further.

It has been claimed that attractions seeking booking through the Shubert booking office must sign an agreement that the attraction or attractions thus taken care of must continue to take booking from the Shuberts. Such an agreement does not hold water, according to the decision in the Hitchcock case, fought out in Philadelphia several seasons ago. At that time Lee Shubert is alleged to have stated on the stand that that clause in the contract was without value. Despite the general practice, that is one reason why K. & E. do not attempt to force producers to continue booking with the office.

Here is a new angle on the value of Joe Leblang's Public Service cut rate agency. It was recognized and is being used to advantage by Arthur Henry, husband of Clare Kummer, and manager of her initial offering as an author-producer, "Rollo's Wild Oat." This little comedy is at the Punch and Judy theatre, a house in the 299 seat class. The piece has caught on so well that it will stay for the balance of the season and could run into next season. In any event the house may be taken over from Charles Hopkins by Miss Kummer for the next two years.

Though the show is doing nearly capacity throughout the week, seats have been placed on sale at Leblang's. Henry's reasons for that are several. He says there are a goodly number of "nice" people who buy tickets in the cut rates, people who cannot afford to lay down \$3 for a seat. He wants those people to see "Rollo" and so allots for the early part of the week at least 30 seats to Leblang. None of the seats are sold there, however, for less than \$2, and some of the box seats are sold at more than the box office value (Leblang also sells at a premium). The Punch and Judy is scaled so that there is one row of 14 seats at \$1.50 and two rows, 28 seats, at \$2. The balance of the house is \$3. The cheap seats are priced to permit patrons who cannot afford the top scale a chance to attend.

But the big reason for the Leblang allotment is that approximately 50 per cent. of New York's own theatre-going public at some time or other visit the cut rates. "Rollo," because it is on sale, is permitted a large frame display in the Leblang establishment. This means no considerable advertising, both for the play and the house, which has had but one other hit since it opened—"Treasure Island."

Henry's is a logical argument in favor of cut rates. There are times when it was shown the attraction lost money by having tickets at Leblang's, proven by the turnaway at the box office. But in total it was figured the presence of the tickets in cut rates was actually a material benefit. Other managers are not so perceptive, and there seems to be a horror on their part to put tickets on sale in cut rates. With their attractions being under-sold at the box office by around 200 seats nightly for the first half of the week, it looks like a better idea to allot such tickets to the cut rates, not only for the money, but for the advertising gained.

Long before Marilyn Miller appeared on the stage in the days of the Five Columbians (vaudeville), it was her wont to play about the house, and mimic celebrities of the footlights. She always held a title when "performing." That was "Sally Green." Her part in the present Ziegfeld production is programed as "Sally Green."

A dramatic agent in a side street building was kindly, but firmly, asked to vacate by the proprietors thereof from the offices held, and who even went so far as to pay the expenses for the booker in the removal operations.

It came about through the agent lingering longer than necessary after business hours in the quarters to give unceremonious parties.

John Drinkwater, who arrived from London last week to attend the production of his "Mary, Queen of Scots," which William Harris, Jr., is putting on, looks more like a romantic actor than a poet-playwright. The gray about his temples is a mark of hardships in his early manhood. At the age of 15 he was apprenticed to an insurance broker who was a typical "Michael Feeney," and he remained in that dull calling until he reached his thirtieth birthday. He was then married but broke away to devote his efforts to the writing of poetry. The first year on his own he grossed \$350 in earnings. He then turned to stage writing and reached fame three years ago with his "Abraham Lincoln."

Sydney Toler, who is appearing in "Deburau," is touted as a coming playwright. He has written five plays, three of which have been accepted for production. A. H. Woods has two of his pieces for next season's showing, and Sam H. Harris has the rights to another. Toler's "Show Me," a comedy that was tried out in stock last summer, will be presented at the Friars Sunday night, it being the first three-act play to be put on in the Monastery.

### "BLUE EYES" AT CASINO.

"Honeydew" leaving February 21 to Tour.

"Blue Eyes," with Lew Fields and Mollie King starred, will succeed "Honeydew," which withdraws from the Casino Feb. 21. Joseph Weber, who produced the latter piece, explained as a reason for going on tour, his desire to play the bigger stands this season while the production was fresh. "Honeydew" has been doing good business and was timed to run here until spring.

Morris Rose and Fields produced the musical "Blue Eyes." After being on the road several weeks Fields decided to go into the show. The piece was brought back to New York two weeks ago for fixing and Miss King was added.

### "ERMINIE" GOING OUT.

Leaves at End of Month—\$16,000 Weekly.

"Erminie" will be sent to the road at the end of the month, giving the revival a run of two months in New York. The decision of George Tyler to send it out is something of a surprise along Broadway. The piece opened strongly, getting over \$20,000 for its first week. While it dropped back, "Erminie" is still playing to \$16,000 weekly at the Park.

Mr. Tyler, however, figured the continuance of revival business an uncertain quantity and that the presence of Francis Wilson and De Wolf Hopper in the leads is a guarantee of big takings on tour. The piece is due in Philadelphia early in March. No successor has been chosen.

## 'THREE KISSES' HALTS; SHORT WALKS OUT

### Rehearsals End When Wilner & Romberg Director Quits.

Wilner & Romberg's production of "Three Kisses" came to an abrupt end Monday afternoon, when Hassard Short, who was taking care of the staging, walked out.

Vivian Segal was to have been starred in the piece, in rehearsal for a week.

It was advanced that an "inside" reason was the cause of Short leaving the show.

### ETHEL BARRYMORE IN N. Y.

Actress in Flower Hospital, Sees Only Her Family.

Ethel Barrymore, stricken some weeks ago in Cincinnati with what has been called "articular rheumatism," is virtually isolated in Flower Hospital, New York, to which she was conveyed Jan. 30 by her uncle, John Drew. She will remain there at least two weeks longer, as she is suffering great pain from inflammatory rheumatism. Her hands are most seriously affected.

Her physician, Dr. J. J. Danforth, says Miss Barrymore's condition is more painful than serious and he entertains no doubt about her recovery within a few weeks. The doctor has prescribed absolute quiet for the star and only the members of her immediate family, which means her husband and children, her uncle and her brothers, are permitted to visit her. They only are allowed to remain a brief time.

Dr. Danforth says the damp weather of the last few days has had an unfavorable effect on his patient's condition, making it impossible for her to raise her arms. At the hospital it was said the report that Miss Barrymore could not speak was ridiculous.

Bales of flowers, letters and telegrams have been sent to the suffering star by friends and admirers since she arrived from Cincinnati Sunday.

### MINSTRELS PANNED

New Orleans Reviewers Don't Like O'Brien's Blackface Show

New Orleans, Feb. 2. O'Brien's Minstrels slipped into Tulane Sunday and fell down very hard. The local reviewers went after the performance from every angle.

It is for small towns only. Its humor needs revision, also its combination underwear and suffragette matter, apparently forgotten by everyone excepting this troupe.

Last year that O'Brien's Minstrels need of a producer was most patent, and was so remarked; this season it is even more so.

### SCHENECTADY HOUSE LEASED

Schenectady, N. Y., Feb. 1. The Hudson here is now playing road attractions. January 28-29 Al G. Field's Minstrels played to capacity for three performances. It is stated the house has been leased by William J. Healy, advertising agent of the Barney department store. It was recently purchased at a foreclosure sale by J. Vedder Magee, for \$26,000. Capacity estimated at 1,250.

### FRANCIS REED DOUBLING.

Francis E. Reed, publicity representative for A. L. Erlanger, has taken over the publicity for George Tyler, following the resignation of John P. Toughy.

It is understood no other change will be made in the Tyler press plans until next season.

### OTIS SKINNER IN CHICAGO.

Chicago, Feb. 2. Otis Skinner in his present vehicle, "At the Villa Rose," has surpassed his gross receipts for any previous similar period during the road tour of the piece. In Cleveland he gave extra matinees.

The opening here (Illinois) was a society event and an obvious success.

A. Leo Flynn, manager, and Stewart I. de Kraft, agent, represent Charles Frohman, Inc., in handling the enterprise.

"Purple Mask" Closing Next Week.

Boston, Feb. 2. When Dittichstein winds up here this week with "The Purple Mask," the show will be taken to Providence for a week and will then be closed.

### ARMING BOSTON TREASURERS

Boston, Feb. 2. The arming of theatre treasurers in New York was anticipated in this city by the Shuberts, who took this step about four weeks ago. At that time Bostonians were getting a bit leery because of an epidemic of holdups, to take care of which extra officers had been put on street duty. So far no attempt has been made to rob theatre box offices or waylay he treasurers.

Incidentally two of the Shubert treasurers here are women.

### ERLANGER'S K. C. HOUSE

New One, Built by Dubinskys, Announced.

Kansas City, Feb. 2. A new theatre for the Erlanger attraction is to be erected here as soon as one of several prospective sites can be secured. Announcement of the new house was made following a conference between Alfred E. Aarons and the Dubinsky brothers, who will build the new house.

The Dubinskys now control the Grand, playing Klaw & Erlanger attractions, and have a seven-year franchise or contract with K. & E. It was stated the new house is to be built on a basis of an extension of the seven-year franchise to 30 years.

The new house will be south of 12th street, and rumor has it, will be located within three blocks from 13th and Main streets, which will place it among a number of other houses. The Dubinsky Brothers, who will finance and build it, announce that the house will cost in the neighborhood of half a million, will seat 1,500 and will be ready not later than September, 1922, perhaps sooner.

### TREASURERS SWITCH

Several Shubert Changes In Effect This Week

Several changes in the box offices of Shubert theatres became effective Monday. Clarence Jacobson, formerly a company manager and lately a producer of vaudeville acts, is now treasurer of the Casino. Jimmy Peppard, of the latter house, has been moved over to the 39th street, succeeding Jack Pearl.

The new Ambassadors, opening Monday next, has Maurice De Vries as treasurer. He was switched over from the Crescent, Brooklyn. His post in the latter theatre was assigned A. Workman, an assistant treasurer at the 44th Street.

### BERNARD FRANK OUT

Syracuse, N. Y., Feb. 2. Resignation of Bernard Frank, Shubert representative in charge of the Wieting Opera House, was announced Monday. Shuberts called Mr. Frank to New York for a conference last week, and he has not as yet returned to this city. He was succeeded here by Nicholas Holds, of the Shubert home office, who assumed charge of the Wieting Monday morning.

No explanation accompanied the change. It is possible Mr. Frank will retire from the theatrical field, his friends understand.

### E. D. PRICE RESIGNS.

San Francisco, Feb. 2. E. D. Price for the past three years general manager of the Alcazar theatre, has tendered his resignation and will leave next week for New York City, to take a thorough rest. Price was a very intimate friend of the late Frederic Belasco, lessee of the Alcazar.

Price's successor has not yet been named, but it is understood Lionel B. Samuels, treasurer for the past 14 years, will be promoted.

### "PATSY" GOING TO CHICAGO

Boston, Feb. 2. William Moore Patch's piece "Patsy, It's Up to You," at the Globe this and next week, is set for Chicago instead of New York according to report.

The cast is headed by Joe Santley and Ivy Sawyer. Some of the people gave notice when they learned that the show was headed for Chicago.

### PATCH SELLS INTEREST

William Moore Patch has sold his 12 per cent. interest to the Edgar MacGregor syndicate, which owns "The Sweetheart Shop," and the show will hereafter be exploited exclusively under the name of Edgar MacGregor.

The piece did \$17,000 in Kansas City last week—its 61st week without a break and is already routed until next September.

## SUMMER SHOW DUE AT WOODS' AT \$1.50?

### "Jim Jam Jems" Reported Wanting Date and Price.

Chicago, Feb. 2. If the scheme of the newly made "Jim Jam Jems" management works out, that piece will debut in Chicago, at Woods' during April, prepared to go into a summer run at \$1.50 top.

The show believes A. H. Woods will capitulate to the agreement, though it has not as yet been settled. They see in it a run they think virtually guaranteed through the scale, which would be about the first \$1.50 piece the Loop has seen since pre-war days.

"Jim Jam Jems" opened last night at Stamford, Conn. It is a new version of the John Cort production, under the management of Arthur Pearson, who has a couple of partners.

The show is due to start at the Wilbur, Boston, Feb. 21, though the house wants it a week earlier owing to the Rock show closing at the Wilbur this, its second week. The Rock show may not do over \$8,000 this week. The closing is believed to be final for that attraction.

The Wilbur will probably put in a picture for the interval until the Rock show "Jams" show appears.

### REWRITING "DUMPLINS."

Earl Carroll Has Louis Mann in Mind.

"Daddy Dumplings" is being rewritten by Earl Carroll, who has in mind the starring of Louis Mann in the piece. The show was withdrawn one week after it left the Republic last month, where it was offered with Macklyn Arbuckle in the lead. The rewritten version calls for a dialect characterization in the main role.

The assigning of a Chicago theatre is pending, and until then final arrangements between Carroll and Mann await settlement. The latter is said to have been offered \$750 weekly salary and a third interest in the profits.

### EARL CARROLL'S COMPANY

Albany, N. Y., Feb. 2. The Earl Carroll Realty Corporation has been incorporated at the Secretary of State's office. The company will engage in the construction of theatres and in the general realty business. The capital stock is placed at \$125,000, but the concern begins business with \$500.

Earl Carroll, Nathan April and Abner N. Stupel are the directors. Mr. April is the lawyer for the corporation.

### WOODS LOSES BOOKER.

Frank Matthews has resigned from the A. H. Woods office, where he handled the bookings for Woods' attractions. He has gone with the "city" show of "Irene," joining at Pittsburgh this week. The show is aimed for the coast.

No successor has been appointed at the Woods office.

## EQUITY SHOP BALLOTS SENT OUT TO MEMBERS

### Emerson and Council Make Special Pleas for Support.

The Actors' Equity Association will ballot this month for the proposed "Equity Shop." A notice sent out by Equity a few days ago so stated, saying the polls on the referendum will close at 6 p. m. Feb. 23.

Next Sunday at the Hotel Astor, New York, the Motion Picture Section of the Equity will hold a meeting, with John Emerson presiding.

The envelope with the referendum ballot contained a letter labeled "A Personal Letter from John Emerson," and also a circular on the Equity Shop, addressed "Dear Fellow Member," dated Jan. 13.

The ballot is on a postcard, addressed on one side to the Equity in New York for mailing. The other side holds two lines, one reading "Are you in favor of the Equity Shop?" and the other, "Are you opposed to the Equity Shop?" with small boxes for the voter to place a cross in either. Nothing else on the reverse side of the card, other than a space for the member to sign.

(Continued on page 30.)



# OUT OF TOWN REVIEWS

## AT THE VILLA ROSE.

Chicago, Feb. 2.

Celia Harland.....Madeline Delmar  
Camille Dauvray.....Jeffrey Lewis  
Helen Vauquelin.....Octavia Kenmore  
Henry Wethermill.....Clarence Derwent  
Hanaud.....Otis Skinner  
Tace.....A. Romaine Callendar  
Adele.....Miriam Lewis  
Servetaz.....Robert Donaldson  
Pleuriot.....Charles N. Greene  
Bennard.....Stanley Edwards  
Perichet.....John Rogers  
Puritie.....Robert Brenton  
A Nurse.....Eleanor Seybolt  
A Doctor.....James Church

Otis Skinner's first local appearance in three years brought out society. Society and the first-nighters clattered an enthusiastic approval of this vehicle—a four-act by A. L. Mason. On the third-act curtain there was clamorous applause, rising to an ovation and forcing a speech. The play is a modern melodrama of crooks and a detective (Mr. Skinner), and appears an assured success. It marks Mr. Skinner's return to the Frohman banner and is worthy in tone, settings and general atmosphere of the beloved star and the dignified stamp he once more bears.

The piece is not a logical selection for Otis Skinner, but it works out as a satisfactory one for him. It calls for poise, suavity and repression rather than some of the more aggressive and virile faculties which in the past have added to the Skinner laurels. He appears for only a few moments in the first act, not at all in the second, the third is virtually his monolog, and in the fourth he does an impersonation throughout and up to the last moment, when he sheds beard, wig and hat in the standardized melodrama form, and lo! he is Hawkshaw.

There are some minor inconsistencies and improbabilities, but on the whole "At the Villa Rose" is skillfully written and holds with a clutch that rarely breaks despite the easy deportment of the star. It is a tale of a rich old woman, superstitious and maudlin in sentimentality, who picks up a waif girl in a cafe and loves her. The woman has been the victim of fortune-tellers and other sharpers for years. The girl tries to shake them off. To do this she tries a fake seance in order to show her benefactress what fraudulent thing it is, but the woman is so impressed that the girl dares not confess to her and has to keep on summoning the "spirits" nightly.

A band of thieves know of this through the maid in the house, who is in league with them and with a ruined young Romeo who is desperate. The man makes love to the foster-daughter. She is tricked into starting one of the seances, but instead of having her hands lightly bound she is tied with ropes and knots, and while the room is in darkness the woman attempts to steal her fortune in jewels. The scene in the dark is terrific, the victim fancying that she is being strangled by the spirits.

Mr. Skinner acts a detective and falls in love with the girl, though he hasn't a love scene with her until the final curtain. He unravels the mystery and takes all the culprits. Some of the back-working detective material is intensely interesting. Throughout the audience is "let in" on the truth and the detective has to find out from clues what the audience already knows, which is the other way to tell a detective story, the most popular being to create a mystery to be gradually solved by the audience, as in "The Bat." In this treatment Mr. Mason has many sound precedents, such as "Macbeth," also considered a pretty good melodrama.

Mr. Skinner is tremendous in his fluency and piano tempo, backed by the hysterical speed and tenseness under which the others continuously operate in his support. He yields the "biggest" scenes to others while he is off stage, but has no difficulty in completely dominating when he is in view, despite the nonchalant character he assumes, except in the last act, when he is disguised as a crook-clairvoyant and is called to do some broad "acting." Jeffrey Lewis, one of the historic grand dames of the American stage, is superb as the eccentric old woman, and Miriam Lewis, as one of the conspirators—by far the most natural role in the play as written and delivered—scores an artistic triumph. Miss Delmar, as the leading woman, seems overcast. Octavia Kenmore performs with sterling fidelity a difficult, unsympathetic role as the maid. The remainder of the cast is efficient.

"At the Villa Rose" is a departure for Mr. Skinner which presents him, in view of his past roles, as a star of tremendous versatility and that throbbing power which can cause one individual to predominate in the background where others cannot match him in the limelight. And it is a box-office success.

### Borrowing McNaughton.

Charles McNaughton, in "Three Live Ghosts," is to be loaned to [Winchell] Smith for a new piece the latter has in mind for imminent presentation.

Pending the "loan," Max Merlein is deferring his proposed American production of "Piccadilly Jim."

## WHAT'S YOUR NUMBER?

Washington, D. C., Feb. 2.

1st Stewart.....Willard Fowler  
2nd Stewart.....Robert Harrigan  
3rd Stewart.....Noel Greb  
Jack Stanley.....Richard Taber  
Mrs. Jack Stanley.....Dorothy Mortimer  
Mrs. U. Makepeace Witter.....Isabel O'Madigan  
Mr. U. Makepeace Witter.....Tom Lewis  
Percy Jones.....Purnell Pratt  
Victoire, Herlin.....Geamonde Nicolai  
Robert Adams.....Forrest Winant  
Roberta Adams.....Marie Carroll  
Taxi Driver.....Anton Ascher  
Ship's Officer.....James A. Boshell

The theatre-going public had come to believe the day of the bedroom had passed, but at the Shubert-Garrick Sunday another one made its bid, starting with an atrocious first act, burdened with impossible stage direction and in most instances badly miscast, but still brought hearty laughter after once under way. Adalade Matthews and Anna Nichols, responsible for the authorship, appear to have supplied Jules Hurlig, the producer, with a potential success.

A great deal depends on what Mr. Hurlig now does during the early development stages. In the first scene of the second act a really clever scene is presented. The young fellow has slept on the adjoining cot in the stateroom of a steamer the night through. When the two awaken in the morning, that 15-minute scene was a gem of real artistry and legitimate humor.

The balance of the play endeavors earnestly to hold up to this scene, and it will when the "pruning" knife is properly used. The situations are there, but played upon to too great an extent. If the whole thing is now handled with careful thought, it will become what the producer has claimed for it, a "farce comedy." It isn't quite that yet, but if a director of experience, one who can appreciate a situation, get the meat from it without taking too long to do so, that which starts on a pier in Bordeaux when an ocean liner is about to leave for New York will be a mighty funny entertainment.

The piece drifts finally to the conventional love scene, and suffers greatly from over-emphasis and tiresome repetition of incidents basically funny but become boring because of over attention. The two principal roles are entrusted to Forrest Winant and Marie Carroll. They handle them splendidly, particularly in the stateroom scene, where one is led to believe that these two have been left to "work out their own destinies" to a greater degree. Mr. Winant in a drunken scene in the awful first act doesn't come up to the mark at all, and Miss Carroll is entirely too sugary sweet, too much the little flapper. Here it would seem the director has done his worst. As the play progresses these two more than retrieve themselves.

Dorothy Mortimer does the role of the busy-body bride, whose talking causes all the trouble, with the greatest effect. She was a delight. Richard Tabor as the youthful bridegroom was satisfactory in a typical juvenile role. Geamonde Nicolai will, when her performance of the deserted French girl is toned down, be a success in the role, but Purnell Pratt was entirely too heavy for Percy Jones, while Tom Lewis tried very hard with a supposedly comedy part that was not funny except for what he put into it.

The scenic investiture is excellent, depicting the dock and later the decks of the liner. The faults to-night are not such but that they can be easily overcome and there isn't any valid reason why "What's Your Number" should not prove that there is still one kick left in the Bedroom farce.

Meakin.

## FANCHON-MARCO

Chicago, Feb. 2.

An Office Boy.....Arthur West  
A Stenographer.....Daisy De Witte  
Scenarist Editor.....John Sheehan  
Director.....Al Wohlman  
Child Actress.....Lucile Harmon  
Social Leader.....Eva Clark  
"Nut" Applicants.....  
Indian.....Eddie Nelson and Doll Chain  
Poppy Kidd.....Ivanelle Ladd and Sibyl Stuart  
Miss Smiles.....Marcia Adair  
Dancers.....The Wright Dancers  
Gipsy Girl.....Mile Fanchon  
Gipsy.....Marco  
Roy Wilson's San Francisco Orchestra.

No more interesting event has hit the local rialto in seasons than Fanchon and Marco's "Satires of 1920." Chicago regards itself—as it is—of the West. It is nearer New York by thousands of miles than it is to California, but it is nearer California by thousands of traditions and inter-relations. Chicago is the switchboard, the communication center between East and West. It is the East of the West, but still of the West. To New York it is a rich uncle with lots of money and red flannel underwear; to the West it is a beloved head of the family—revered, worshiped, idolized.

Chicago knows it will never dent the flinty crust of the supercilious and sneering East; so, like a yokel who has lighed for a dilly wild woman, but despaired of ever impressing her, and turns then to contemplate again the durable, whole-

some charms of his faithful wife. Chicago is glad to have the confidence and respect of its broad West, of which California is the shining spot. Therefore Chicago is essentially interested in Western products, and therefore theatrical Chicago put on its Sunday clothes and turned out to greet this California show.

The Fanchon and Marco affair had set a few road records between here and the Pacific sands without ever getting a Broadway O. K. Shamelessly, it flaunted its Western origin, even its California chorus, daring to introduce into revue business what theretofore had only survived in pictures. Mack Sennett made the Los Angeles bathing girl immortal, meeting the best that New York had ever shown in shapeliness, exposure, lure and chic; Fanchon and Marco took the movies for a text, but eliminated the overdone and underclad beach peach, and had the audacity to advertise a chorus not "intact from the Broadway production." That sounded enticing here. Not that most of the New York chorus lips aren't from the Western sticks—but after they get New York they become stamped into a type. These brange pickers promised to be a novelty.

The sun-kissed maids look so fresh and sweet that most will probably never get back to California again, except it be with a couple of maids, a chauffeur and a suite at Pasadena. Nifty kids, running largely to the medium and pony sizes, their eyes sparkle and their nimble limbs lit lightly with youth and the sizzling enthusiasm of playing a "stand" at last. Here for once is a chorus that looks pleased rather than bored, excited rather than annoyed.

The Fanchon-Marco show, all right, reflects some such spirit. It reeks with talent, most of it incipient. Many a New York star will come out of this Western troupe. They say Ziegfeld and Shubert and other producers in the Omnipotent Metropolis have shot scouts to the Olympic already. If those scouts have any vision, here is what they saw:

Muriel Stryker, as superlatively beautiful and sensationally stellar a dancer as has been uncovered (the word is used advisedly) in 20 years.

Nelson and Chain, a team of spontaneous comics—original, unctuous, harmonious, heartily amusing, versatile and bristling with personality.

Arthur West, a "fat boy" character comedian of delicious individuality, intimate approach, inoffensive yet explosive methods, rich, humorous conception and expression, sure-fire laugh wallop and a healthy voice.

Al Wohlman, a more than splendid straight man of striking appearance, with a two-handed system, making him equally punchy in comedy songs and lyrical semi-ballads, with a sangfroid that puts an audience at ease and a kick to his double entendre cracks that makes them snap and echo.

Eva Clark, a prima donna with a heavenly voice that stops the show, and a chautauqua delivery.

Wright Dancers, some young girls who can't dance well enough to be used in the chorus, so do a flat specialty.

John Sheehan, a silly-ass British character man, who looks all right, who points his points so pointedly that they broaden like soft-nosed bullets.

Lucile Harmon, a harmless ingenue.

Fanchon, a weightless dancer, who looks like Galli-Curci, speaks in whispers, sings like Ann Pennington, acts like Irene Castle, yet gets over the footlights an artistic something which is indefinable, which registers in keeping with prominence over this company of able entertainers, and impresses.

Marco, a foreign-looking youth of sturdy frame and fragile manners, temperamental of mien, modest in his often beautiful work, gifted as a violinist, an exceptional dancer in several styles, an actor who apparently recognizes his own limitations (the rarest work of God), and a stage gentleman.

Miss Stryker is the find of a generation. A g-odly sized child, amazingly beautiful of body and features, she dances as well as Ruth St. Denis did—and that is a considerable statement. In an Indian dance with an indescribably brilliant exit across stage in a series of flowing splits, and in an Egyptian bit in which she executed incredible contortions with miraculous grace she shone resplendent. Her future is "in."

Nelson and Chain hit the house with a couple of bang scenes of their own, one the eccentric "nut" specialty, in which they enter on boys' bicycles; the other a burlesque mind-reading episode, with Nelson working the aisles. Either is a next to closing stunt for the Palace; both, with other moments and a dancing splash by Nelson, stamp these young fellows as top-notchers. Chain's appearance and deportment, Nelson's childishly ingenious "nutisms," and their many tricks and satirical wisdoms carried them to their fat hits and "made" them here forever.

Arthur West is, theatrically, a local product. He has developed immensely since vaudeville days,

# BROADWAY REVIEWS

## IN THE NIGHT WATCH

Lieutenant Brambourg.....Cyrl Scott  
Alice Perlet.....Margaret Dale  
Eugenie De Coriaix.....Jeanne Eagels  
Lieutenant Commander Dulce.....Paget Hunter  
Commander Faragass.....Edmund Lowe  
Lieutenant D'Artelle.....Robert Warwick  
Chief Engineer Birotat.....Robert Thorne  
Surgeon Ribot.....Harold De Becker  
Le Duc.....B. Huntington  
Dagorne.....Max Fisman  
Cabin Boy.....Albert Miller  
Signalman.....James F. Rider  
Quartermaster.....Frank H. Miller  
Fetty Officer.....Augustus Rolland  
Clerk of the Court.....Kenneth Lawton  
Commander Mowbray.....Macklyn Arbuckle  
Captain De L'Estissac.....John W. Hart  
Rear Admiral De Lutsen.....Walter Walker  
Rear Admiral De Challemont.....Joseph Morrison  
Rear Admiral De Loubat.....Jefferson Murray

The newspaper ads for "In the Night Watch" describe it as a super-spectacle. It's all of that and more scenically, a sinking battleship scene in the second act transcending the best shown over here.

The play, which opened at the Century Jan. 29, was produced by the Shuberts, in three acts and four scenes, and originally authored by Farrere and Nepoty as "La Veille d'Armes." It was produced originally in Paris some three years ago, and later in London, having long runs in each city. Michael Morton "freely adapted" the piece, the version showing at the Century being the same as that played in London.

Despite the cast holding an array of stars and "names" that would do

and now has that difficult combination solved, sophistication trickling through simp demeanor. He is a hearty chap, round and smiley, cheerful and cheery.

Wohlman, also familiar here, steps out as a light comedy leading man, at the same time a specialty singer of the Jack Norworth school of some years back. He is a handsome chap, athletic in structure, a clothes-wearer de luxe, and a liner of poise and nonchalance. He knocked out a couple of individual hits. West, following the whole gang, held the house with a quiet specialty at 10:45.

You never saw such a show for singles and doubles stepping out unexpectedly and making 'em like it. Miss Stryker, alone, of the principals, got no solo opportunities; that was a pity.

Fanchon and Marco do not obtrude themselves on their guests. They are seldom in evidence. Marco runs one scene, sidding and dancing, largely in support of others, then goes over the top in several sweet figures with his sister, Fanchon, who seems to weigh nothing, and who dances entirely without effort.

The Wilson orchestra is of the 'Frisco jazzy family, as good and as strong, is any that came from there. The leader of the pit orchestra, Reuben Woolf, and the pit drummer, work along all through the show, the leader using cornet and entertaining during intermission. He and the drummer could do a musical turn on any stage.

The production is fair. One scene, the finale drop on the first half, seemingly woven of vines and leaves, through which the whole company and chorus protrude their heads for an encore chorus of a California hymn of praise, is a masterpiece of construction and design and will be largely imitated. It is said to be by the Universal Scenic Studio of Chicago, and was added for the local premiere. The costumes are, with few exceptions, small time. A set of Indian wear is pitiful, and an attempt at a "flash" in the second act finale was a feeble smear of tinsel and rhinestones, passe and obsolete. The "book," by Jean Havez, is punk.

But on the whole the looks and the action, the surroundings and the personalities, dovetailed into an evening of speedy, decent, frolicsome entertainment. California has nothing to be ashamed of in Fanchon and Marco's claims. This enterprise did not cost as much as some vaudeville acts and probably not as much as one set of costumes for a Winter Garden revue. Maybe New York would sneer at its unpretentious simplicity. New York would want to dress up its girls at once—but they would never look as well again. Coming from California, and being somewhat of a success in Chicago, the show is hopeless for New York, anyhow, so what's the difference?

No; New York will just strip Fanchon and Marco in time of all the talent they collected in this ensemble, and send those ambitious young folks back to the West, the mother lode of Eastern stars, for more with which to enrich the rotten pockets of Broadway. But New York will not admit that a show out of which it will steal Muriel Stryker, Nelson and Chain, Al Wohlman, Arthur West, and maybe Fanchon and Marco, is worth a whoop. Meanwhile, Chicago and the West will hug this revue and its charmers and jesters and artists to its bosom like a rural mother its growing daughter, knowing the City Chap will lure her as soon as he sees her innocent, boob beauty.

credit to a Lamb's Gambol, the performance was notable for its smoothness as regards "team work" on the opening night. Robert Warwick as the hero, a French naval captain, who had most of the "fat" gave an impressive performance. But the real honors were captured by Max Fisman, who made what would have been an inconsequential part of a common seaman stand out above every other character in the play. Macklyn Arbuckle was another of the "names" who rose above the limitations of a relatively small part, not appearing until the third act and playing the role of a testy naval official.

Cyrl Scott did a heavy with consummate artistry. Edmund Lowe, also playing a heavy, endowed his performance with a distinction and spirit of dare-devil youthfulness that made a striking and desirable contrast to the deeper and craftier wickedness of Mr. Scott's character.

Jeanne Eagels and Margaret Dale are the only women. Miss Eagels has the principal female role, that of a weak-willed woman, the wife of the naval captain. Miss Eagels has two big scenes—one in the second act with Mr. Lowe and the other in the last act. Both were characterized by superior quality of emotionalism, not of the ranting, weepy type, but marked with a sincerity that gets directly over the footlights. Miss Dale is buried in a minor role.

In the third act Walter Walker gets a lot-out of a French naval officer presiding as the judge of a court-martial. The rest of the male principals have contributory roles, all of which, however, are very well played, even to the smallest "bits."

"In the Night Watch," while frankly melodramatic, is different from the usual scenic melodrama in that its authors have copied up the latter idea with a familiar problem play theme, that of a wife not receiving the attention she believes she deserves from her husband and accepting the advances of a younger and more solicitous lover. Instead of the customary drawing-room background for the clandestine affair, the action for two acts is laid aboard the French battleship which the woman's husband commands. The lover is a lieutenant on the same ship.

The play opens with a striking stage picture, a dance aboard ship. It is the night on which war is declared between France and Germany, but there is still a belief early in the evening war may still be averted. The captain's wife (Miss Eagels) is visiting her husband. The latter (Robert Warwick) is abstracted, his mind being engrossed with the expectancy of war. The lover (Mr. Lowe) induces the wife to go below to his cabin. Meanwhile the captain thinks his wife has gone ashore, and, assembling his officers on the deck, tells them he has misread a telegram to make his wife believe no declaration of war has as yet been made, and announces the war is on.

The decks are rapidly cleared for action, and the awning which served for the dance being removed shows a realistic gun turret, with three long-range guns. A water and night sky effect makes a highly effective scene. The ship which has been at anchor sails away, the wife and lover below oblivious of what has taken place in their absence from the deck. First scene of the second act shows the wife and lover discovering the ship is moving and later that war has been declared with consequent consternation of the lover and utter terror of the wife. This is in "two," showing two sections of the cabins. Mr. Lowe and Miss Eagels have a stirring scene here.

The second scene of the second act is preceded by lowering the drop for a minute, the house being darkened. This is the big battleship scene. The ship, through a mechanical arrangement, is made to roll with the waves. The bridge, with its signaling apparatus, is in full detail and the set is realistic.

A sea fight follows, with roaring cannon mingling with a medley of shouted commands and all of the attendants thrills that arises with two battleships fighting a duel to the death. The German ship, which has amounged itself as a French vessel, is sunk, but the deception has permitted it to get within range to deliver a raking fire on the French boat, a torpedo striking the latter in

Continued on page 18.)

## Brooks

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LOEW'S PORTLAND HOUSE.

Sam Harris Announces Oregon Deal for \$750,000 Theatre.

San Francisco, Feb. 2. Announcement was made last week by Sam Harris, of the Ackerman-Harris circuit, that a theatre larger than any now in Portland would soon be constructed in that city for the Ackerman-Harris-Loew syndicate. It will be used as a vaudeville and picture house.

The proposed theatre will cover a site of approximately 100 x 200 feet. The location will not be announced until a final real estate deal now pending is made. The cost will exceed \$750,000, according to plans. Harris declared that this house would be the home of the "two-a-day-Loew vaudeville" when the time comes.

PINCUS ENGAGED.

San Francisco, Feb. 2. Charles Morris PinCUS, house manager of the California, and Viola Jacoby, popular in this city's younger society circle, announced their engagement at a pretty dinner at the St. Francis Hotel last week. No date has yet been set for the wedding.

The bride-elect is the niece of Mrs. J. Meyers. PinCUS is a nephew of Ralph PinCUS, manager of the Columbia and president of the Wigwam theatre. Sol PinCUS, assistant manager of the Imperial, is also an uncle.

LOEW'S, OAKLAND, SPLIT.

San Francisco, Feb. 2. During the latter part of this month Loew's State, Oakland, will install a split-week policy, using road shows intact, with a picture.

Since the opening of the house several months ago only three acts have been used. Because of the big business and the fact that there is only one other vaudeville house in Oakland the Ackerman-Harris offices decided on the change.

Morrison's Divorce Action.

San Francisco, Feb. 2. Albert J. Morrison, local artist, last week filed suit for divorce from Alma M. Morrison on the grounds of alleged desertion.

The couple were married in Aurora, Ill., in 1913, and have been separated since 1917, according to the complaint.

Mrs. Gladys Boden Receives Divorce

San Francisco, Feb. 2. Giving testimony that her husband disappeared while she was filling a concert engagement in San Diego, Mrs. Gladys Boden, singer, was granted a divorce from William J. Boden, non-professional, last week.

PRINCESS, FRISCO

San Francisco, Jan. 28. Bert Levey's Princess, in the Fillmore district, is enjoying one of the finest business seasons, the house playing to capacity crowds at both shows nightly. With prices at 25c-50c, each of the 1,750 seats is usually occupied long before the time for the second night performance. The program consists of a feature picture, a comedy, pictorial news and four vaudeville acts.

Starr and Linder, a mixed team, in "One" have pleasing popular songs and piano numbers. They opened the vaudeville carrying good applause. The comedy of this end was supplied by Berry and Bell, two men, one straight and the other a rube. They brought plenty of laughs with a nifty layout of gags, although a few have been heard here before. The straight possesses a good voice, and, with the assistance of the rube, puts over a harmonious song.

The Wilkersons, mixed team, closed the vaudeville with a weight-lifting and jaw-swinging act, using full stage, and carried away the bit honors with some fine strength work. The male member does some startling work, using his partner for the weight. The girl is attractive and well groomed for her part. The act carries some beautiful settings which, with the woman's elaborate wardrobe, gives a class and high-class impression. "Mum, with a violin that he plays well, getting good applause in return, completes the vaudeville. "The Price of Redemption" headed the picture program. An entertaining comedy and a song plug of "O' Hara" by Sig Bosley were well received.

A. Risco is now booking "Uncle Sam's Cabin."

FRISCO'S TOUR B HOUSE

Ackerman & Harris Take Lyric for Loew Circuit.

San Francisco, Feb. 2. The Lyric, in the Fillmore district, has been taken over by Ackerman & Harris for Loew and will soon install a split-week policy of Tour B shows, booked from the San Francisco office.

The only other vaudeville house in the Fillmore district is the Princess, owned and operated by Bert Levey.

The Lyric has been showing pictures only for the past three years.

FRISCO NOTES.

San Francisco, Feb. 2. Charlotte Dawn, from pictures, opened at Marquard's cafe last Sunday night.

Howard Horner has replaced Miss McCabe as press agent for Loew's State, Oakland.

Sam Willeford, former naval officer, is the new assistant manager at the Oakland Pantages.

M. Anthony Linden, first flute with the San Francisco Symphony Orchestra, is the new leader of Ye Liberty's orchestra, replacing Paul Ash, who is at Loew's State, Oakland. Mrs. Emily Linden, his wife, is playing the piano.

William Rose, former treasurer of the Victory theatre, San Jose, is now a member of the San Francisco Orpheum's box-office staff. Blake Rice of the Oakland Orpheum is also connected with the local box office.

Joe Meyer, song writer, leaves for the East soon, where he will write songs for musical comedy. Arthur Freed will accompany him.

The Orpheum, Frisco, review in Variety Jan. 7 had Fenton and Fields mentioned as No. 2 on the bill. They were next to closing the show instead. Wire transmission probably caused the error.

Two-year-old Marian, daughter of James P. Conlin and Myrtle Glass on the current bill at the Oakland Orpheum, was under the surgeon's knife last week for a growth in her throat.

Members of the San Francisco Bohemian Club attended the Orpheum Jan. 26 evening to hear George MacFarlane sing. MacFarlane is an active member of the Bohemians.

Nina Gilbert has been added to the Alcazar's stock.

Tessie Darling, who replaced one of the girls in the Lightner Sisters and Newton Alexander act at the Orpheum two weeks ago when the girl sustained an injury, is now filling in for Irene Smith, another of the girls who is ill.

Harry Marquard, wealthy cafe owner, sentenced to six months for violating the prohibition laws, is serving at the Ingleside county jail as a farmer. He is caring for a little patch of ground.

William Kelly, 24, a laborer, one of the 75 victims of the collapse of the temporary wooden walk built over the excavation in front of the new Loew theatre site, which occurred last New Year's morning, succumbed to his injuries last week. He is the first fatality from the accident.

Lawrence Richards, formerly with "Havana Bound," has replaced James Brennan with George W. Stanley.

ORPHEUM, FRISCO.

San Francisco, Feb. 2. The Orpheum bill this week is exceptionally fine and equally balanced.

William Seabury and Co., in "Follies," scored tremendously. Honors to little Beth Cannon. Joe Richmond, at the piano, drew strong applause for himself.

Signor Frisco, next to closing, another hit with his fine xylophone work. Beatrice Morgan and Co., in "Moonlight Madness," girls, well received. The act seems to lack punch, although it is suggestive of "Midsummer Madness."

Bobby Randall, comedy hit of the bill, with his nut comedy conversation about army life, Conroy and Howard, bubbling over with personality, supplied the bill with much fun.

Peggy Brennan and Brother opened well with some clever ladder work, the man's performance standing out. The De Wolf Girls, hooovers, repeat d plashely, and Gordon's Circus held well in the closing spot, with the performance of a well trained canines, ponies and a monkey.

PANTAGES, FRISCO.

San Francisco, Feb. 2. Pantages this week has an excellent bill, with singing numbers the rule. The Imperial Quintet easily carries off the honors, with exceptional singing in Italian of operatic bits and popular folk songs. All the singers are possessed of good voices.

Rowland and Meehan, next to closing, scored favorably with their comedy talk and Irish songs, both showing good voices.

No-Moe Japs, two men and a woman, held the closing spot with pleasing Japanese athletics, the demonstrations of the girl being especially good.

Billy Chase and Charlotte La Tour, in "Pink Stockings," have striking personalities and good material, the result being that they draw laughter and applause with their humorous chatter and songs. Dorothy Lewis received excellent applause in return for her well delivered songs.

The show is opened by the Girls of Altitude, who reveal unusually good aerial acrobatics and some surprising weight swinging feats with their teeth.

HIP, FRISCO.

San Francisco, Feb. 2. The Hippodrome continues to play to capacity, the current bill, better than the usual calibre at this house. A change was made in it. Dance Originalities, Wander and Seals and the Ethel Levey Trio being transferred to the Casino.

Edwin Redding and Co. present fifty country store skit with some fine lines. They close to substantial applause.

Newport and Stirk bring laughs galore with their nut work and close to a great hand for their routine of clever drunk falls.

Pitzer and Deyo, a country rube and a pretty girl, have good comedy material with songs and dances interpolated. They are good for laughs throughout.

"The Bower of Harmony," six musicians, receive well merited applause for their playing on various instruments in the closing spot.

The Sterling Rose Trio, two men and a woman, open with spectacular trapeze work. The woman does a pleasing novelty dance, playing a mandolin as she dances.

"The Lure of Youth" was the film offering.

LOEW'S CASINO.

San Francisco, Feb. 2. Comedy took the lead at the Casino with the rising of the curtain and continued for two and a half hours. Outside of an old Sunshine picture, which appeared rather familiar to the audience, the bill was a good one, and although a bit of drama would have lifted it nicely to offset the comedy, it proved pleasingly entertaining.

Jean McCoy and Ralph Walton, billed as "A Few Moments With Oulja," succeeded in stopping the show, a feat in itself at the Casino, with a nifty routine of gags and some low comedy that was well worth the hand. The girl is attractive and a good soft shoe dancer, besides being well fitted for her part as a "scrapping wife." With her partner she brought continual laughter and easily carried away the hit of the vaudeville section.

Alvin and Kenny, two men on the trapeze, one straight and the other suggesting Joe Jackson, in the opening spot, had some clever and daring stunts when not supplying laughs with comedy work, and closed to substantial applause.

Mr. and Mrs. Walter Hill and Company, with William De Mille's "Poor Old Jim," a home skit with the drunk's spirit coming back to life, registered well, getting some fine laughs. Joe Brennan as the "Irish Yankee" had many gags, some new, some raw and some old, but they brought plenty of laughs. He could easily do away with the one about sitting on the Kaiser's picture, which is old. He closed to a good hand that warranted a song.

Little Alma Astor singing "It's All Over Now" scored the week's hit in the Will King show, which came in the usual position. Her voice was pleasing to the extent of three curtains. Madie du Fraena also received solid approval for a Chinese toe dance that was fine.

King and Lew Dunbar supplied material that called for laughs as street musicians, although Will Hays, as Hamlet, was the hit. This is a new character portrayal for Hays.

Going Ahead on Moss' New Grant.

H. S. Moss will renew construction work on the Grant theatre Feb. 15. The Grant is to be located corner of Tremont and Webster avenue, the foundation having been laid for several months.

The house is to seat 3,000 and will play pop vaudeville policy, scheduled to open about Jan. 1, 1922.

OBITUARY

HUGH NIXON-FRANK RISDALE.

Hugh Nixon, 62, and Frank Risdale, 60, died in Bellevue Jan. 27, within an hour of each other, and were buried together Jan. 30 under auspices of the Actors' Fund.

Nixon, a native of New York, had been on the stage 44 years, among the later productions in which he

organizations and had played all the vaudeville circuits.

Hallye M. Whatley, described as an American actress, died in Paris Dec. 25.

Julia Tobin, mother of Estelle Tobin Southe (Southe and Tobin) and James Tobin; formerly with the Novelty Minstrels, died at her home in Brooklyn Jan. 27 of pneumonia.

IN LOVING MEMORY  
Of Our Dear Sister

EVELYN KELLER

Who departed this life February 7, 1920

JIM & BETTY MORGAN

appeared being "Get Rich Quick Wallingford" and "Life."

Risdale was born in Australia, and for many years was in musical comedy. He was with the Gallo Opera Co. during the season of 1919-20.

WILLIAM AYRES.

William Ayres, for more than 20 years a stage carpenter for A. L. Erlanger, died Jan. 28 at Miss Alston's private hospital in New York, following an operation for cancer of the stomach. He was 50 years old and is survived by his wife and son. Ayres for 15 years was carpenter for "Ben Hur" productions, and at the time of his death was attached to the George M. Cohan theatre.

LIZZIE GOODE.

Lizzie Goode, mother of Eda Bothner and an actress well known on the legitimate and vaudeville stages, died Jan. 27 in the Lenox Hill Hospital, New York, and was buried Feb. 1, under the auspices of the Actors' Fund. Her last appearance was in "The Bat." She was the divorced wife of George Bothner, a piano manufacturer, who is a cousin of the noted wrestler.

C. J. COLEMAN

C. J. Coleman, manager of Loew's Victory, Bronx, Newark, died Sunday night while seated at his desk in the office. The cause was high blood pressure.

Mr. Coleman had been manager at the Victory for about two years, having been with it before the house was taken over by Loew. He leaves a wife and four children.

MRS. ANGELINA A. ANDERSON

Mrs. Angelina A. Anderson, age 66, widow of John Henry Anderson, Jr., died Jan. 3 at Philadelphia. Her late husband was the son of the

IN MEMORY OF

EVELYN KELLER

Who Died February 2d, 1920.

MAY HER SOUL REST IN PEACE.

MR. and MRS. BOBBY O'NEILL

Wizard of the North. Mr. Anderson, Jr., performed old time illusions, featuring the suspension (levitation) and his wife was a capable assistant.

Roy B. McNichols, the five-year-old son of Roy and Mildred Barker McNichols, died Jan. 31 at the Merchants' Hotel, Johnstown, Pa., after an illness of three days.

Mrs. McNichols is professionally

IN MEMORY OF

MY DEAR WIFE  
MRS. FRANK HUNTER

(FLORENCE DAVENPORT)

WHO DIED FEBRUARY 2d, 1919

FRANK HUNTER

Mildred Barker (Smith and Barker) and was appearing in the turn at the Majestic, Johnstown, at the time of her son's death.

The father of Mike Levy, agent, died in Memphis, Tenn., Jan. 28. The deceased was 53 years old.

Frank Riley, blackface comedian and former member of Riley and Hughes, died at his home in St. Louis, Jan. 18. The team had travelled with the principal minstrel

SPORTS

(Continued from page 9.)

Willard secretary, and offer him a location in Fort Edward.

The dismissal of the indictment by Judge McIntyre in General Sessions Court last week against Louis Kronberg, indicted for alleged "marked" card reading in stud poker, ended what has created much talk in theatricals and among card players. The court said that as it had not been proven Kronberg introduced the marked deck into the games he could not be held.

The stud poker game in which Joe Schenck and several picture people, also Irving Berlin (who was reported to have won \$150,000 in it) played, had a table stake limit, with a stack of checks costing \$1,000. The game first started around the Times square hotels, then went into the apartment homes of the players. The accusation against Kronberg was made in the Schenck home after, it is said, they had framed for him. Norma Talmadge (Mrs. Schenck) was reported to have discovered some one was cheating in the game and informed her husband. In an interview last week Miss Talmadge verified that.

Kronberg has been known as "Last Card Louie," with "last card" meaning in the gambling parlance a case reader—one who can and does keep track of all cards played, with ability to read the last cards his opponent may hold in his hand. Case reading may be done in whist, casino, pinocle, thum and other games where all cards are gone through before the game is finished.

Kronberg is said to have won \$20,000 in one summer at pinocle at Far Rockaway, L. I., which in the summer boasts of some of the best pinocle players in the country, many of them unconscious "case readers." "Case reading" at cards is not cheating. It requires concentration and practice. An extremely good general card player must be able to know the last cards out against him. Using "marked cards" in a friendly game of poker is recognized as the most despicable form of cheating that exists in gambling.

Edward A. Mahar, formerly sporting editor of the Argus, Albany, N. Y., which was bought by the Knickerbocker Press, has succeeded Dan Carroll as sporting editor of the Times-Union, the latter returning to his old place as head of the telegraph desk of former Governor Glynn's paper.

Directors of the Pacific Coast League last week adopted a 26-week season schedule to open April 5. Last year the season lasted 28 weeks.

Bob Martin, heavyweight champion of the A. E. F., knocked out Martin Furke Monday night at New Orleans in five rounds. Ringsiders thought so well of Martin on the showing they immediately proclaimed him a contender against Dempsey.

After the bill providing a penalty for bribery or attempted bribery of a baseball player was read in the Senate last Monday night, another bill came up amending the law in relation "to the skilling of skunks." "Why not combine the two bills?" inquired Senator James J. Walker, innocently, and everybody roared. Then a bill was read concerning "ferrets" and the youthful Senator from New York remarked, "Ah, an added starter."

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## FOREIGN REVIEWS

## FEMME DE BARBE BLEUE.

Paris, Jan. 19.  
Comedy in four acts by Alfred Savoir, produced at the Potinieres with success. Brown is an American, who successively marries the girls he falls in love with, repudiating them when he grows cold. But he is rich and generous, assuring his divorced wives of handsome alimony. He has just been divorced from his seventh matrimonial trial when he meets the daughter of a ruined marquis. The smart creature has heard of Brown's eccentricity and spreads her nets, into which the prospective suitor quickly falls.

She, however, stipulates that in the event of a separation, the alimony shall be doubled, to which Brown finally consents. He is madly in love this time, but Monna, after the marriage, which remains a blank, invents excuses to persuade Brown to sue for the divorce. She arranges a rendezvous with a flirt of which the husband is anonymously informed. Later, when Brown is divorced and Monna assured of her alimony, the ex-wife takes pity on the fellow she has duped, proves she is pure and reciprocates the affection of her former husband, so that they remarry.

This brief outline of the comedy will convey only a faint idea of "The 8th Wife of Blue Beard," admirably acted by Charlotte Lyces (first wife of Sachs Guitry), a new actor Jules Berry and Arquiellere as the American millionaire. A trifle broad, the comedy is full of wit, with diverting scenes.

Kendrew.

## CIGALE AYANT AIME.

A four-act sentimental comedy by Lucien Nepoty, was produced at the Theatre Antoine to follow "Koenigsmark." Jean, posing as a dry goods store assistant, meets Quette daily in the park. She is a merry little seamstress, daughter of a deceased Bohemian artist. Jean is madly in love and wants to marry the girl, to the disgust of his father, who tempts the girl with a pearl necklace, to test her morality, but she throws it to the birds.

On his son's refusal to desist the father reluctantly consents to the marriage. Quette is surprised at the rich presents Jean is able to offer, and timid when she finds herself in her new rich home, in the midst of her husband's critical family. The time hangs wearily in the unaccustomed luxury. When a poor inventor calls to submit plans (Jean being the son of a large manufacturer and now manager of the mill), she recognizes a former friend of her parents.

When the father and son scheme to foist the inventor she intercedes. After the death of the father Jean as head of the factory, discovers his brothers are running it to ruin by their extravagance. The youthful passion of Quette and Jean has been growing cool for some time and after witnessing a violent family squabble, the disillusioned wife quits the uncomfortable home with the old inventor, to return to her mother in the old artist's studio, where she was raised.

Then she again feels happy, Jean follows to fetch his young wife, but finding her in a joyful mood, preparing the humble meal, he bids farewell for ever. This last is a reproduction of what a Bohemian painter's den is supposed to be, with comic designs on the walls, and an electric signal to reveal the approach of visitors. I must confess the jovial atmosphere of the studio is more congenial to the stately palace of the wealthy manufacturer, as depicted in this yarn of a grasshopper that loved, which is the basis of the title, "La Cigale ayant aime." It will entertain the average playgoer, though a long run is not anticipated.

Kendrew.

## BOURGMESTRE DE STILMONDE.

Paris, Jan. 19.  
This work of Maurice Maeterlinck, already known in English through Martin Harvey, has been given for the first time in Paris at the Theatre Monecy, having been forbidden hitherto by the French censor. The story may be repeated briefly: The Mayor of Stilmonde, a small town in Flanders, a timid man, devoted to his garden and his municipal duties. He has a son, and a daughter married to Otto, a German officer, who during the war, is billeted with others at the mayor's home. One night a Prussian officer is killed, presumably by a civilian and a poor peasant is arrested. He is to be executed, notwithstanding his innocence is clear.

But some culprit must be found, otherwise the bourgmestre will be shot as an example. The mayor declines to permit an innocent man to be accused, though his son-in-law and companions try to persuade him "it does not matter much; it is only an unimportant old peasant." Even the peasant himself is willing to pay the sacrifice to save the village further trouble. But the mayor is obstinate in his sense of honor and is led to the execution ground. Otto, his son-in-law, a rather good actor, is in charge of the firing party, and he is liable to the death penalty.

## "IN THE NIGHT WATCH"

(Continued from page 16.)

a vital spot, following the wounding of the captain and many of the officers and crew from gun fire, and finally sending it to the bottom. The actual sinking is not shown, but the events leading up to it are with a vividness and fidelity that would make a picture producer extend himself to equal it in realism.

The applause after this scene was strong enough to have warranted numerous curtain calls Saturday night, but for some reason none was taken.

The third act has the captain (Mr. Warwick) on trial before a court of admirals, charged with the loss of his ship. Conviction will mean death. Just as the trial is about to end, with the weight of evidence against the accused, the wife rushes into the room in which the court-martial is being held and testifies to a port hole was open. In doing this, of course, she is forced to admit she was in the cabin with her admirer at the time. The captain, exonerated by his wife's sacrificial testimony, attempts to commit suicide, but fails through his counsel brushing aside his revolver. A tearful plea by the wife, in which she convinces the court and her husband she has been guilty of nothing worse than a flirtation, results in forgiveness and reconciliation.

The court scene keeps the action alive following the big ship scene and holds interest until the tag line is reached.

"In the Night Watch" is a war play. Whether it has arrived too late, regardless of its scenic values and multiple starred cast remains to be seen.

Bell.

## THE NEW MORALITY

Colonel Ivor Jones.....Warburton Gamble  
Betty Jones.....Grace George  
Geoffrey Belasie, K. C.....Ernest Lawford  
Alice Meynell.....Lillian Kemble Cooper  
E. Wallace Wister.....Lawrence Grossmith  
Wootton.....Harold John Gray  
Fesseline.....Kathleen Andrus

William A. Brady brought Grace George back to Broadway Sunday night at the Playhouse. It was one of the plays invited to show that evening in benefit of the China Famine Fund, the first time for New York to permit legitimate attractions, of which there were a dozen, to open on the Sabbath. "The New Morality" is the off-afternoon matinee attraction at the Playhouse, which is regularly offering Mary Nash in "Thy Name Is Woman." But the manager saw a good opportunity to give Miss George's piece an evening premiere on the occasion of the benefit.

Mr. Brady probably knew that the play hardly possessed the heft for regular presentation. It will perhaps do a profitable afternoon trade, for its appeal is quite feminine. "The New Morality" sounded in the playing more as if written by a woman than a man. Its author, however, was Harold Chaplin, a promising young playwright who was killed in action during the war.

The piece is very English. Two rather nice sets depict the Colonel Ivor Jones's houseboat, the first showing the bedroom of Betty Jones and the second the top deck. The houseboat is moored in a rather select reach of the Thames, where other boats of an upper middle class colony are assembled.

Betty is in bed for the first act. She had just come from a visit to the boat of Mrs. Muriel Wister and told that lady what she thought of her. Since Betty's tones had been her loudest it was quite patent persons on the shore had heard and the whole river was in on it. The whys of Betty's remarks furnish the meat

alto if he does not carry out the orders of his superiors. "Let us all three die together," asks Bella, the daughter. Otto has consented to be shot rather than give the command for his father-in-law's death.

Bella is imprisoned during the proceedings but she hears the noise of rifles. The major enters with Otto and explains the bourgmestre of Stilmonde had preferred death to save the others, and in order to spare Otto, her husband, he himself had commanded the firing as an honor for the mayor's "bravery." Otto is then astonished that his wife and the mayor's son should spurn him with horror. This 3-act melodrama, described as a modern tragedy, was well received and the name of Maeterlinck, when announced from the stage as is usual at Parisian premieres, loudly cheered. It was followed by a 2-act farce of the great Belgian playwright:

## "Le Miracle de St. Antoine."

A maid servant is mourning the death of an old maid, her mistress, and prays for the assistance of St. Anthony, her preferred saint. To her amazement he appears and promises to resuscitate Miss Agathe. At first he is opposed by the curate and relatives, but at the suggestion of the doctor he is allowed to visit the body, whereupon the dear old lady revives, scolding the servant for allowing vagabonds in the room.

The saint is arrested as an escaped lunatic, and only the faithful servant-girl continues to have faith in him, to the limit of even loaning him an umbrella. Her hopes are shattered by Miss Agathe finally succumbing. The comedy elicited certain laughter without adding any brilliancy to the fame of Maurice Maeterlinck.

Kendrew.

for a two-hour show and the plot therefore is weak.

The first act gave promise of something, Betty having some crisis things to say in extenuation of what she told Muriel. She admits to her friend Alice that one cannot go on calling a woman "dog show names" right on the deck of her own houseboat without something happening. She also says she has been "giving her husband hell for a week." But the explanation of why Ivor caught hell is a long time coming.

The second act, when Miss George is off the stage for some time, became very raggy, with two men discussing not what Betty said to Muriel but all the little angles that brought it about—the hottest summer on record for one. Betty in discussing the matter with Muriel's husband speaks of going to a cell for life if Muriel wishes to bring an action but Betty Jones looks like the station house as the distance from earth to moon.

It all comes out a long time after the first curtain that Ivor has been paying attention to Muriel, and since every one seemed to know it, Ivor made himself ridiculous in the eyes of his wife. Such an indictment as running errands for Muriel was a specific case. The husband explains his affection for Muriel is purely platonic, and Betty wittily replies she had seen those platonic affairs, with the man looking like a fool and the woman going about looking as though she got something for nothing.

So Betty tells Ivor that though a husband may not be faithful he must not be ridiculous to his wife. That is the new morality. But at the curtain Betty admits she wants more of her mate, and he appears very willing to agree.

Miss George is a charming Betty. She looked corking in a lace nightgown in the first act, chic in a London frock she probably picked up while over there a few months ago, and extremely well in an evening gown. Taking the position of rather going to jail than apologize to Muriel, at least not until she made her rather solid husband see things his way, she created a role excellently fitting to her personality.

Lawrence Grossmith took along the honors of the supporting cast, most of the principals being English players. As the husband of the insulted Muriel he talked of phoning his solicitors and all that. But he punted up and down the river a bit instead of returning to Muriel to say that Betty wouldn't apologize, and he came back loaded with other people's Scotch. His speech at the dinner table—and it was served and partaken of like a real dinner—he surveyed the new morality and sat down to the biggest hand of the evening. Many theatrical people in current plays were present, it being the one night premiere they could see.

Warburton Gamble played Ivor with faithfulness. But not until the last act, in evening clothes, did he look right. He sported a pair of flannels that threatened to gap away from his vest. The men wore vests, though there was plain mention of the terrific heat. Ernest Lawford was pleasing, but his role was not a meaty one. Lillian Kemble Cooper was a refreshing Alice. John Gray as the butler was good, and Kathleen Andrus a very pretty maid.

If the first two acts were as bright as the last "The New Morality" might have a real chance. But it looks built for matinees only.

## NEAR SANTA BARBARA

Sheriff "Tod" Wilson.....Howard Truesdel  
Phil Yeager.....Joseph F. Sweeney  
Mike McKenzie.....Charles Abbe  
Vladimir.....T. Tomamoto  
Ylarlo.....Luis Alberni  
Yasobel.....Miss Zola Talma  
Bud Jenks.....Royal Stout  
Mr. and Mrs. El Trainor.....Royal Stout  
.....Willard Mack and Clara Joel

Rather a picturesque figure in theatricals, this Willard Mack person. He must be a wonderful play-reader, if not altogether a genius playwright. Take for example his latest production, "Near Santa Barbara," presented Monday evening at the Greenwich Village Theatre. This piece was produced before under the title of "Poker Ranch" and even before that, on other occasions, under various names. The fact that it failed on previous occasions doesn't seem to daunt Mack, who goes right on reading his manuscript to managers as rapidly as they manifest themselves and readily securing a rehearsing. That takes a bit of doing.

The present version of his play, under the title of "Near Santa Barbara," is rather a crude attempt to create a mystery melodrama. It revolves about the person of a dressed-up villain who is so black that every other personage in the piece has a grievance against him and would be more or less justified in bumping him off. In the fourth act this devoutly wished-for and long-anticipated consummation comes to pass by a chain of circumstances it looks pretty dark for him, although the audience knows he didn't do it as, with their own eyes, they saw him on the stage and the shooting took place outside. The Mexican girl he ruined, the Mexican from whom he took her, and all the others, come under the suspicion of the audience. And, like the denouement in "The Tavern," it turns out that it is the sheriff himself who did the killing, but in this instance it was self-defense.

There are four acts, the first of which is given over to nothing but conversational introduction and de-

velopment of characters. In the second act there are a few threats, the third is very good—or seems so because something actually happens—the killing and the wrongfully accused hero—the fourth offers the surprise "Tavern" denouement. It is all so inconsequential. The motive isn't strong enough for so great a hullabaloo.

Barring the casting of Clara Joel for the role of a "dead game" eastern wife, always ready to "go through" for her husband, there is a very competent cast. A fine comedy character bit is registered by Charles Abbe as the Klondike pal of the hero; a strong emotional bit by Zola Takma as a young Mexican girl; an excellent temperamental characterization of a love-sick Mexican by Luis Alberni, and so on. The author-star is his usual swagging self, alternately good and bad as an actor according to the exigencies of the role. But Miss Joel doesn't fit. She seemed on Monday evening wholly devoid of the ability to portray light and shade, reading her lines with a sort of sing-song intoning that was most irritating.

"Near Santa Barbara" is not likely to be chalked up in the "hit" column.

Joel.

## DIFF'RENT

Captain Caleb Williams.....James Light  
Edna Crosby.....Mary Blair  
Jack Crosby, her brother.....Eugene Lincoln  
Captain John Crosby, her father.....  
.....Alan MacAteer  
Mrs. Williams, Caleb's sister (later  
Harriet Williams, Caleb's sister (later  
Mrs. Rogers).....Elizabeth Brown  
Alfred Rogers.....Iden Thompson  
Benny Rogers, their son.....Charles Ellis

"Diff'rent," a new two-act play, written by Eugene G. O'Neill, and presented at the Selwyn Monday afternoon for one performance with the Provincetown Players, is a brilliantly written and acted bit of unspeakable, stark realism that should never have been written at all in the first place, but, having been written, should immediately have been burned.

It is nothing short of the shuddering revelation of the inner workings of an old maid's mind in an unutterably tragic yearning after normal womanhood. O'Neill wrote that other brilliant bit of wretchedness, "On the Horizon." As a playwright he is in over his head in the sickly side of humanity. The man knows too much, and until he has learned some restraint in the expression of his unwholesome knowledge he should be forcibly restrained from access to pen, paper or typewriter.

As we understand it, the theatre is a place for mental and spiritual relaxation and refreshment. Normal people take it and use it so. Under what impulse does Mr. O'Neill, aided and abetted by Adolph Klauber, labor to use it as a chamber of horrors?

A comforting thought comes. A kindly Providence made it impossible for the greater part of the Monday afternoon audience to understand the subtle obscenities of the play. At its moments of profoundest agonies there were giggles and titters from all over the house, probably from members of those "little groups of serious thinkers" who infest these uplift (God save the mark) afternoon occasions. "Diff'rent" is profound and unutterably true, no doubt. So are a lot of other things, but a society that cares to protect itself from intellectual delirium tremens struggles night and day to keep them out of sight. This man O'Neill is self-consciously eager to talk about dark things of life.

The Provincetown Players, who gave the Monday performance, played brilliantly. Mary Blair, the heroine, gave a performance that was flawless. Her handling of the long scene at the end of the first act was a bit of sustained acting that Mrs. Elske herself could not surpass in her highest moment of inspiration. In the second act her art made the thing so poignantly, exquisitely painful that it held the attention of many who would have given much to be elsewhere.

Jamie Light, the seafaring lover, gave an intelligent, well-balanced performance. All the other characters were adequately played, but they fell into the shadowy background of the play while the pitiless spotlight played with ghoulish persistence upon the writhing old maid.

One attempts to sketch the story with hesitation. It deals with Emma Crosby (Miss Blair) and her childhood playmate and later her lover and betrothed. She sees him in her virgin maid as "diff'rent," something abstractly spiritual, and looks forward to being married to her old playmate, with whom she shall continue the old companionship unchanged after the wedding.

He shall not be the gross male beast she sees about her in the seaport. She is blind to the fact that Caleb is just an ordinary man. Caleb returns, a circumstantial story comes to her ears of a certain escapee with brown native women, to which he was an unwilling party when the ship put in for water at a tropical island.

Her maiden idol shattered, she breaks off the engagement, and for thirty years at intervals of his return from voyages refuses Caleb's pleadings. By that time her hair begins to gray, so she hennas it.

She paints and powders and wears "flapper" frocks with short skirts. Meanwhile, the next generation has grown up, and all unconsciously she falls in love with a blackguard who preys upon her for the money he can bleed her of. He is unconscious also of the tragic absurdity of the situation, and being a blackguard, cast off by his own mother, agrees to marry her in order to get her money. Behind these surface developments the author has managed to indicate by inferences and indirection the awful workings of the woman's primal instincts and the rending of a starved, blind conscience.

The thing is too indecent to bear further description. O'Neill must have thought so himself, for he has Caleb, when he learns of the situation, commit suicide by hanging himself in his barn. The suicide awakens Emma to her real state. She has herself been unfaithful; she herself is of the common clay, and the heaven sent curtain descends upon her final line, "Now I'm going to my own barn." The inference was that she also meant to hang herself. Considering all things, perhaps it was a "happy ending" at that.

Rush.

## EYVIND OF THE HILLS

Halla.....Margaret Wycherly  
Karl.....Arthur  
Bjorn.....Byron Beasley  
Arnes.....Edw. G. Robbins  
Gudfina.....Beatrice Moreland  
Maruse.....Roy LaFue  
Oddy.....Gwendolyn Piers  
Sigrid.....Marguerite Tebeau  
Shepherd Boy.....Raymond Gulon  
Angrim, a leper.....Lloyd Neal  
District Judge.....Charles P. Bates  
Jon.....Edward Begley  
Jon's Wife.....Helene Russell  
Tota, Halla's child.....Edin Finn

"Eyvind of the Hills, in which Conroy & Metzler presented Margaret Wycherly at a special matinee Tuesday at the Greenwich Village, is Ibsenque in its depressing and heavy-toned drama. It is in four acts, the work of Johann Sigurdson, an Icelandic patriot and man of letters, and points the stern and unequivocal moral that the wages of sin is death.

Halla is the comely widow of a wealthy farmer, and is sought in marriage by the latter's brother Bjorn as a means of acquiring her property. She loves Karl, her over-secure, who is revealed as an escaped thief and outlaw named Eyvind. She flees with him to the hills as he is about to be arrested, abandoning her property and her good name.

They are in the mountains seven years later with their little daughter Tota. Arnes, a vagabond who has shared their exile, reveals his love for Halla and urges her to flee with him. He also unbars the fact Halla has a latent homicidal streak in her, she having killed the first born of her illicit union with Karl. A posse, led by Bjorn as bailiff, comes to their retreat and Karl stabs him to death after Halla, to avoid her child's capture, has thrown it to death in a stream far below.

In the last act, nine years later, the unhappy pair are stormbound in their hut and starving. They snarl at each other like mad animals, and finally, while Karl is out seeking firewood, Halla goes out into the storm, supposedly to death, and Karl follows as the final curtain drops.

It is impossible to conceive of the play as becoming popular, despite the splendid portrayal of Halla by Miss Wycherly and some very good work by her support. The suspense is built up well and each act adds to the interest, revealing some new angle of the story. But the underlying theme, much stronger than the story itself, is only a skillfully masked version of the more familiar problem play.

Conroy & Metzler have given the piece artistically attractive settings, which probably would show to better advantage on a larger stage. At the initial performance the star and other members of the cast lapsed in their lines at times.

Mr. Hohl as Karl was generally good, but there were moments when he weakened, and also, he is a long-legged fellow and seemed cramped on the little Village theatre stage.

Byron Beasley, Edward Robinson and Lloyd Neal gave sterling performances, and the lad in the shepherd's role was effective in a crude sort of way. The child, Edin Finn, enacted her brief but potent role convincingly and the women members of the cast were all acceptable. Edward Begley and Neal contributed welcome comedy relief.

The performance gave numerous evidences of haste and could be made more effective if a wrestling scene between Karl and Bjorn, both big men, were staged in front of the audience, instead of being indicated by shouts off stage. There is so much of semiborness, the wrestling might serve as a novelty.

Lillian Helmer, widow of Otto Rainberger, collapsed on a train at St. Louis and had to be removed to a hotel, where she is under a physician's care. Her husband died suddenly in Washington, D. C., and she accompanied his body to Oklahoma City. Mrs. Rainberger suffered from shock and grief and broke down on her way back to New York.



# FRILLS AND FASHIONS

By ALICE MAC

Things seemed pretty quiet at the Palace Monday, after the ovation given Miss Levey last week, but still there was quite some stir with the appearance of Dorothy Jardon and Van Hoven whose reception almost equaled that of Miss Jardon's.

The bill got an artistic send off with the "Bird Cabaret," which had cockatoos doing all manner of tricks, such as head-over-heels and back somersaults, done by a bird, it is claimed, 140 years old. The Marmel Sisters with their graceful dancing were charming in their bird dance, in sweet pale blue net dresses, with a deeper shade of velvet worked with brilliant forming the wings. David Schooler, in the same act, was a revelation with his piano playing, such a relief from the usual.

Trixie Friganza, moved from next to closing to fourth, was amusing as ever. Miss Friganza might be getting plumper but she is just as pretty as ever, especially in her cloak of tailless ermine, with its cape collar that had little tails on the edge, and black velvet forming a pattern.

Betty Brooks, playing in Sarah Padden's sketch, deserves praise, although her role is somewhat thankless. Miss Padden goes well but her voice becomes a trifle monotonous after awhile. It doesn't seem to hold light or shade. Miss Brooks is wearing a new frock of pearl grey taffeta, very short, draped at the side, with a huge bow at the back. The soft turned-up hat of green was becoming to her dark locks.

Miss Juliet, with her impersonations, has the Mann and Bernard bits as her best. While imitating Francis White, she remarks about being in the show "Jimmie," and gave brother a boost by saying Harry Delf was with that show too. Very amusing was her talk about the Girl from Calahan's during a visit to a show, remarking she could have gone on the stage once for the Elks, but they decided to give a clam-bake instead! Miss Juliet wore a pretty frock of silver cloth that was veiled with pink chiffon heavily endowed with the same shade of sequins; trailing down the skirt were roses, while standing out from one side were feathers, which would have been better missing.

Then came Miss Jardon, and striking she looked in her draped gown of orange velvet, with the large black satin hat that had paradise sweeping out each side, while the director's stick of jet added to the stateliness of the gown.

Miss Jardon's opening song was "Love's Opera," bringing in "Carmen," "Butterfly" and "La Boheme." Her voice did not seem at its best, her high notes a trifle harsh, no doubt due to nervousness, which she admitted to during "Ell Ell," which she said she would sing in Yiddish, although she was an Irish Catholic. Towards the finish Miss Jardon stopped and asked to be forgiven but she couldn't continue as she was suffering from nervous prostration. Miss Jardon's best was a little song she wrote herself, "The World Can't Go Round Without You." After Van Hoven's funny act, Miss Jardon again appeared, apologizing for not finishing her act, that she had been unable to eat anything previous to her opening, and hoped they would forgive her.

It seemed just like a Sunday concert at the Colonial this week, with all the acts being announced by James J. Morton, who is as seriously funny as ever, still twisting the famous hairpin.

"Bubbleland" was contributed by Ollie Young and April, attired in costumes of white satin sort of pierrot style. Their turn consisted of blowing all kinds of different soap bubbles. It was pretty, but is just an idea, and why does the lady sing?

"The Creole Fashion Plate" was the hit, with his female impersonation. His gowns are the same as when at the Palace. For an encore Lew Pollock, lately with Chas. King, accompanied Mr. Norman for "Mammy's Kisses," which Mr. Pollock wrote.

Buzzel and Parker were as pleasing as ever with their little skit, "A Will and a Way." Miss Parker looked just as sweet as when last seen in her widow attire and more daring green velvet wrap.

Davis and Darnell, in "Birdseed," with Mr. Davis as the humorous salesman, and Miss Darnell's gown the same green chiffon with its sequin trimming.

Sammy Lee is surrounded by four dainty maidens, known as "His Lady Friends," with the act titled, "Handle with Care." The opening song shows why it is so-called. The girls are concealed in large wardrobe trunks. When opened they reveal different rooms. Mr. Lee then appears as a "Gob," making love to a girl in every port. Russia, in red and purple velvet, had draperies of gold lace. Honolulu was a dusky Hawaiian maiden in native costume. Then came Spain, and last, U. S. A., looking treacherous in her frock of black velvet that had grey pleated chiffon showing through narrow slits in the skirt. A turban hat was of silver with black paradise.

The most popular tune of the evening, played three times, was "Alice Blue Gown."

There is a saying that if you can't speak well of anybody, then don't talk about them at all. That is what one feels like about the bill at the American the first half, with may be the exception of Babe La Tour, who scored perhaps the hit of the bill with the "Florodora" song sung by Fannie Brice. Miss La Tour dresses it more grotesque than Miss Brice did, the former appearing with a dirty face and red nose. The latter didn't seem necessary, still, anything to get a laugh. A black jet frock worn for Miss La Tour's opening was quite becoming, with the panel effect at the back, and jade green sash.

"Peggy Arrives," a somewhat amusing sketch, tells of an old Irish aunt who comes to America for the first time to visit her nephew. The woman wore a smart evening gown of black net that veiled silver cloth, and when she wasn't playing the piano waved a green feather fan.

Hank Brown doesn't seem to have much control over his tongue, but it made them laugh. Ada Gunther, who helps the act along with an occasional song, wore black sequins that formed the long-waisted top, while the skirt was rather full of net sprinkled with jet beads.

Brown's Musical Revue consisted of five girls and one man, evidently Mr. Brown, they playing some popular airs on trombones and cornets, with a violin solo contributed by one of the young women in yellow taffeta, with flowing net sleeves. The prettiest frock was worn by one of the trombone players, white, that had bands of colored sequins around the hem and up the sides of the skirt.

Very chilly, the audience at the 81st Street Tuesday matinee. The nearest approach to any warmth was for Riggs and Witchie, with their delightful dancing. Their act is composed of five dances, each being a little love story of different type. The setting for the gypsy dance was picturesque. While Riggs and Witchie change their different costumes Mack Pond rendered solos on his violin.

"Foto is doing practically the same act as last season except that he has added another scene, that of a miniature bedroom set, in which he curls up and goes to sleep in a doll's bed, and he has a young Japanese girl play cards on an easel to announce the different characters.

"Ted and Dunigan have a neat little offering, but would never stop the show. When they have finished you forget they were on. Quite startling was Miss Kudell's last frock of black sequins wired at the hips that were trimmed with padded silk flowers, while hanging at the sides were long feather plumes of peacock blue.

Audie Abbott had the audience guessing at the Broadway, with her "Babes." A fellow who weighed about the same as Fatty Arbuckle, but who didn't succeed.

Young is always enjoyable and her dress was pretty, of gold and blue draperies of burnt orange chiffon at the sides.

There is a clever boy in his act who knows how to put over a young woman who wears a cheeky little costume of black and white, made short to the knee, with pointed pockets on the hips, that were outlined with silk padded fruits.

## CABARET.

A weekly publication regarded as a barometer of American public opinion, in an article on "Why Prohibition is Not Enforced," states that rum-selling is listed as the sixth biggest industry in the United States.

The latest in New York restaurants is to be called "The Ship," shortly opening on Sixth Avenue, in the 50's. The place will have a layout similar to a ship's, with upper and lower decks, cabins with portholes, while guests on entering the place, will walk over a gangplank.

Liquor prices have not advanced, notwithstanding the enforcement agitation of the past week. Scotch, wines and rye hold to their quotations of the past three months. They are \$100 a case for Scotch, almost for any standard brand, from \$55 upwards for rye, and from \$120-\$140 downward for best champagnes. Along with other importations of liquor just now, cordials, absent for a long time, are commencing to appear. Some Benedictine last week brought \$80 a case, with a guarantee of genuineness.

The drug patrons seem to be fronting a dull season. That terrible habit is made more terrible through the high prices banned drugs have advanced to. Opium is now \$900 an ounce. Not so many years ago it was as cheap as patent medicine. The price and the impossibility of procuring it, have driven the smokers to "sniffing."

Sunday night dancing in Albany, N. Y., hotels and restaurants has come under the ban of the police. The New Kenmore cabaret, Hampton and Ten Eyck hotels, Canton, Bell La Napoli and New Savoy restaurants are affected by the police order.

Reeves Real Estate, 119 Lexington Avenue, purchased Niblo's Garden, 170th Street and 3rd Avenue, last week and in turn leased the property to Charles Smith. The present structure occupies 30 city lots and will be shortly renovated to provide for various forms of amusement. It is the aim of Smith to provide a skating rink, dancing carnival and if possible movies.

For the first time since the roadhouse opened several years ago, Blossom Heath on the Merrick road, Long Island, is now closed to reopen in the spring. It closed around Jan. 10. There has been an intense watch kept on the island about selling and this is believed to have had some influence in closing the place for the remainder of the winter.

Florence Walton and her two partners have been selected as the initial attraction at the Drake, Chicago's newest and toppest hotel, opening this week.

The new Loew theatre building, Broadway and 45th Street, may house either a new dance palace or restaurant. There were negotiations on to secure the roof, first floor or cellar for the purpose. The roof appears to be the choicest of the locations. It's atop 12 stories with the only open air opposition for the summertime being across the way at the Hotel Astor. Whether the floor below the street level would prove suitable for dancing space was looked at skeptically by those interested because of the ventilation problem.

It was reported a firm that has already established a large dance emporium on Broadway is more than timidly interested in the idea, and that there will be, somewhere in the new structure, a dance floor is more than a mere possibility at present, though the high rental may have something to do with putting a damper on the project.

Marion Harris, who formerly made records for the Victor and is now associated with the Columbia (records), is at present touring the south accompanied by Yorker's Columbia Saxophone Sextet. They have been out of town for about two weeks and will probably remain away for four more. The entertainment offered is in the nature of a concert, with Miss Harris singing melodies of the popular variety while the boys double on the different instruments. The running time for the performance is one hour and 45 minutes. Prices scale from 50 cents to \$2.

According to report, Isham Jones' band, heavily advertised to appear at the Ziegfeld Follies to supply the

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## GOING SOUTH

IN THE WEST INDIES

White Star Line, SS. "Megantic"—Partial Payment for Nice Cabin—Don't Kill—One Day Out of Havana—Means Nothing.

By THOMAS J. GRAY

(The first of a series of six articles that Tommy Gray is able to write concerning the theatre as seen by an expert where Scotch is openly on sale. The show business need pay no attention to any of them.)

Following the receipt regularly of royalty weekly from a couple of shows Tommy could be blamed for, the young author of Joe Lynch's neighborhood decided to travel and look like wealth, even though it felt funny. He's away for at least 60 days, which takes him off anybody's mind for that length of time. With good luck he may remain away longer.)

Other of the Gray articles will be entitled:  
CUBA AND PICTURES.  
THE PANAMA CANAL—AND WHY.  
WATER OVER THE SIDE.  
WATCHING CURRENTS AS THEY ROLL.  
SO THIS IS YACHTING!

Also by the Same Gray.

Something should be done about the British cruelty to America. Americans know England is a free country, and it's ships have bars on them. That's why Americans travel on them. They favor them. In other words, "Columbia Is Jammed Off the Ocean."

But something must be done. The Americans all wait until the three-mile limit is reached, and then—it is really cruel. On purpose the British have narrow doors leading into the barroom. When the bar opened on this ship at the three-mile limit four men were killed in the rush. Six more fainted when only charged 25 cents for a cocktail. Surely our government will do something about that.

This is a great trip. The boat has about 350 passengers, ladies and gentlemen and some others who look like vaudeville agents.

A tropical trip is different from an ordinary voyage. You have to have a special make-up, lots of white trousers and a couple of quarts of carbons. Right now the deck looks as though it were full of people waiting to go on and do "bench acts."

One man has a pair of flannels that look as though some musical comedy tenor wore them years ago, when tenors were as important to musical shows as dressmakers are now.

Corona-Corona cigars at 15 cents and Carolina Perfectos at 10 cents are among the surprises of the season. If half of the passengers don't smoke themselves to death on account of the cheap price, all will be well.

This trip can help a lot of people in show business. Dramatic actors could learn about appearing important on the stage by watching the ship's officers. Jugglers could learn through observing the deck stewards juggling trays of tea at 4 o'clock, while most of the passengers are in the smoking room. Dancers would do well to watch the passengers dance.

One fellow told me he came from a theatrical family, his uncle was a song-plugger and he had a grandmother who owned the candy stand at Tony Pastor's. Great human nature on this boat. One man came out of the bar three times, and three times the bar boy called him back to pay the check.

One fellow on the boat owns a coal mine in Pennsylvania. He wants to know if he can put in pictures when the coal gives out.

Our boat was off the Florida coast this morning. It was easy to tell when we were passing Palm Beach, we could hear the theatrical managers there talking and see the sparkle of jewelry, also hear the moans of the people as they paid their hotel bills.

There is a man on the boat who is writing a play. He says it's all finished except for the last three acts.

You go away for a rest and try to hide, and someone will discover you. There's a sailor on this boat who told me he helped to hiss one of my acts off the stage in Hackensack. I haven't slept since, for the way that roughneck looked at me I know he has never forgotten it.

It's funny how they discovered me. One of the sailors said: "My Lord Gray." I thought he said, "My Lord, Gray." I said, "Yes." So it spread over the ship I was Lord Grey of England. The captain came down to look Lord Grey over, got a flash at me, and yelled, "Throw that guy into iron." Then I explained I was Thomas J. Gray, of New York, and they were going to throw me overboard for that, but later relented on my promise not to pull any gags that would make the sailors laugh while they were working.

## LEGITS MAKING FILM FANS

(Continued from page 11.)

his stage picture conform as to depth (from footlights to furthest point upstage) with height of setting. But this has no merit, because the width of the stage is a fixed and constant factor. He may make his drawing room 10 feet deep and 15 feet high, but he cannot bring the width of, say, 25 feet into conformity by any artificial means, and so his proportions are out of order, for a drawing room or a cottage kitchen cannot be presented in the measurements of a Harlem flat's private hall. There is little enough excuse for this kind of distortion in a room, but when it comes to exterior settings the abuse is even more manifestly ridiculous.

If the faddist producers do not feel able to let us gallery gods see the whole back, I suggest a compromise, say an arrangement which would permit a line of vision under the curtain from the topmost row in the gallery to a point on a line with a tall man's head along the drop furthest from the foots."

## MONEY AND OLD AGE

Broke and old! It's a gripping fear that has consumed about all thinking men at one time or another in their lives, if not unfortunately having been left an inheritance or burdened with a wealthy and indulgent father or mother.

And yet life, as the biggest gamble of the universe, may remove the worry any moment. Like J. Bernard Dyllyn, known to every old-timer in the show business, and whose death was recently reported when asphyxiated in his room. Dyllyn's stage career was honorable in every way. He pursued it and a thought pursued him. It was how would he be fixed in his old age, when through with the stage. Dyllyn became obsessed with it. He became frugal for himself, saving every dollar he possibly could save, while traveling and at home, always for the one object—that when old and helpless he would be independent, as he was at death; have enough to take care of himself, and never would be obliged to borrow from friends to maintain himself. Dyllyn died worth \$50,000, just as he was approaching that period of his life he had prepared against.

That Dyllyn's death was accidental is no reason why his set policy of saving should not be followed by all upon the stage, although not necessarily to the extent Dyllyn did. To deprive oneself of proper nourishment and healthful rest is only to weaken the faculties and also the physique that would permit one to live long enough to enjoy old age and the comfort which money placed aside for that time could provide.

Various are the ways to save money after earning it. In this country of big money and much noise about wealth, especially in the theatre business with its asides, it is not the earning capacity that will command as much admiration or attention as the capacity of those in the business being able to save some of what they earn. That is the first lesson, to find out how to save.

Some people hoard their money, not trusting anyone. Others use sav-

(Continued on Page 30)



## INSIDE STUFF PICTURES

Even the casual layman can see that the big film producers have a problem of no mean proportions to get the industry back to the prosperous state they were. Piled high with easy fortunes have the credit sheets of the pioneer film men been where they found a new and better way to do old things in their game.

The decision on the part of three of the biggest companies to work in harmony for a shop virtually closed until conditions should improve has already worked miracles in the cut-down of overheads that had been destructive, the continuance of which could only result disastrously. Before the producers, in the cut-down combination finish with the experiment something like order and common sense will be found in their studios.

But the suspended studio payroll expedient is but a single move for the light. Many other reforms are possible. Producers, now that they have had time to take stock and see where they stand, know what many of these next steps toward sound business procedure should be. It is within speculative possibility that one of the added reforms in saving waste is in the exchanges. The excess of productions on the shelves of all the leading producer-distributors must continue a menace to the final solution of the problem. What avail in his efforts at reconstruction if reproduction starts off before the excess is exhausted?

Famous Players has a fabulous amount of money invested in pictures not yet released. Insiders connected with First National claim they have more than \$4,000,000 worth of film on hand not yet released. Goldwyn's stock on hand cannot readily be computed. Marcus Loew's millions are invested in Metro pictures not yet released or in process of making. Selznick has 25 features completed and not yet ready to be marketed—and so on.

If, in this phase of the dilemma the producer decided to cut down distribution as well as production, with June, July and August futile, profit periods, the exhibitor, justly, might well agree, as he cannot pay the prices during these hot non-indoor months that his harvest periods warrant. That the producer shut down his releases during the aforesaid three months and at a stroke catch up with his excess would be an added reform for the trade all around, if the producer does do that, and it is said he may.

"Nineteen and Phyllis," a Charles Ray picture at the Strand, delighted and "youthified" the audience with a dear little romance of puppy love which introduced the heroine (Clara Horton) in such innocent little frocks as a girl of sweet sixteen with a beau "just nineteen" might select.

The prettiest was a black one-piece slip with a white voile or georgette over-dress made with short sleeves and round, ingenue neck, finished with bands of flint lace. About the peplum bands of the flit were repeated. It was expensive looking and quite appropriate for the grand-daughter of a rich old fudge, who would be apt to be educated to real lace.

Her party coat was of dark-furred brocade, with a muffer collar of fur. A dance frock of stiff taffeta designed with wired wing hip effect was dainty and very snappy looking. It was with his dress suit that Ray hoped to capture the lady of his heart. No woman was ever more fussy about her clothes nor strutted more vainly than did "Andrew Jackson." And as for following the style pages, this young Beau Brummel kept his tailor's models right on his desk at the office, and if there was ever a woman silly enough to pick out a style on paper and mark it "Me," she may be amused at Charlie Ray's array of fashion plates.

"Phyllis" wore one other frock of light velvet, with Eton jacket effect and puffed skirt. Her hair was nicely waved in a fancy way as a little blonde with her first beau might devise for herself. When she started for the dance she draped white tulle about her coiffure, which was most becoming, but a very fancy arrangement, indeed, for going to a dance on the street car. Poor dear, it was hard to choose between "Andrew Jackson" and a rich son of the town who had a motor car.

Dorothy Green in "The Good Bad Wife," a Vera MacCord production, has a very cheap looking picture. Even the outdoor shots are poor. Miss Green plays a young French dancer known as Fanchon La Fare, who later becomes Mrs. William Carter. Her husband is the son of an old Southern family. Her ways and style shock the somewhat old-fashioned people.

Miss Green might have worn her dresses a trifle shorter, which would have given her a far more Frenchy look. An evening cloak was handsome, made of silver cloth with a deep band of mink fur on the bottom, and also conforming the wide cuffs and collar. A summer frock was dainty, made of heavy white crepe de chine with narrow stripes of dark satin; the style was quite simple with just a deep white frilled collar.

In the courtroom Miss Green looked charming and also sad, as the occasion demanded the latter. She was there to sacrifice her honor, and wore a navy blue serge suit, high in the neck, which had a linen Peter Pan collar. The coat was embroidered down the front and round the bottom, while the hat was close fitting, of velvet cloth, with a flower of velvet at the side. Her riding togs were quite striking, breeches of black and white check with the coat of gray, trimmed at the collar and cuffs with the check. Her headgear was a gentleman's bowler.

The Motion Picture World is reported to be considering withdrawing itself from a newsstand sale, circulating only to subscribers. The World is a picture trade organ, among others. Both the World and the Moving Picture News have been said of late to be complaining over the present condition that confronts them as well as other trade papers. In the picture trade, however, where the majority of a trade paper's circulation is among exhibitors, or should be, that does not call for a newsstand display, something that seems essential to the strictly theatrical trade paper which caters to a traveling public.

The World might have made itself non-returnable by newsdealers. If so that could account for the intent to cut out all newsstand sales, for newsdealers naturally will not order a non-returnable publication beyond the orders left for it. If returnable the opposite is just as bad. With the return privilege the dealer doesn't care what he may order. At the cost of white paper, increased cost of production, and the prevailing high price for everything, with a lessened volume of advertising, there is hardly any trade paper that has a circulation of any account in its trade not more or less worried over the prospects.

It was once claimed, some years back, that any trade paper with a circulation of 3,000 copies stood well in its trade. But that has not applied to theatricals for 28 years, although a trade paper in the engineering trade that had no newsstand sale, with a moderate mailing list, sold for \$1,000,000. That was because that trade paper was the medium of its trade. Regardless of the number of copies printed weekly, it was the medium and as such commanded that price—and that sale went through before the war.

Back again to the good old days of the nickettee hideaways is the trend of the nickel grabbing film purveyor. While one end of the retailer-to-consumer procession is boosting the gate, another end is going back to first principles. It's the jobless legions that's evoking the recession.

In New York, Philadelphia, Buffalo, Cleveland, Chicago, Boston, Lynn, Lowell, Pittsburgh, St. Louis, Cincinnati, the Northwest and the South, the jobhunting spectacle was never so picturesque or dramatic. In pre-war days, these houses in the bigger cities were known as salesmen's delights, and in many the men who ran them kept his auditorium lights so dim no drummer stowing away could ever be tagged by any investigating Simon Legree. As early as 8 a. m. some of them opened to furnish cheap refuge for the men who'd got up at dawn to get advertised jobs and failed. Within the nickettee was peace and shelter, with

neither the boss nor the wife knowing that the turf wasn't being pounded for work or sales. Many of the men who shot to screen affluence in grander theatres later were among these pioneer nickettees, including Carl Laemmle, who opened one in Chicago, his first film dip, and Mark Dintefass, who similarly debuted in Philly.

The industries of New England, with their textile and shoe outputs cut in two; Pittsburgh, with a virtual close-out in the smelters; the Northwest with its flour milling; the wheat West with its stalled harvests, reaped at top and now demanded at bottom; the tobacco and cotton bound South, and New York City, Monaco of the retailer in normalcy, are all listening in to the new call.

Washington, which decides about film taxation next month, is on the wires, and the film men may take it for all but granted that there will be no added tax burden, because the camel can't carry it. The Government fears for every added straw just now, and the film men will be among the considered. Fred Elliott, executive for the National Association of Motion Picture Theatres, now in Washington prosecuting the film men's taxation fight, expects soon to bring back the tax relief bacon to the boys.

"The Fatal Hour" is a picture of melodrama, with the stealing of the crown jewels from the tower, a couple of good picture fighting, and besides other things. The inset was not a good move, as it had the crowds attired in the latest fashions, with Princess Mary in short dresses and hair down her back.

Gladya Coburn, who would have appeared to much better advantage with less black under her eyes, wore an evening gown of flounced net (Continued on page 34.)

## CLOTHES IN PICTURES

Louise Glaum, in "Love," plays a girl of the sweat-shop. The works closing down she is out of work. Hardships follow, and she chooses the "easiest way."

From a flannel blouse and skirt she appears in a stunning gown of gold cloth, that had sheer black chiffon looped at the sides, bound with the gold, while laurel leaves decorated her hair. It is while thus attired she meets her former sweetheart, who was then poor, but has since had success. He spurns her when realizing her life, but she tells him he was the only one she ever loved; that she had to choose this life for her little sister's sake, the latter an awfully clever little kid (Peggy Cartwright), who did some clever emotional acting.

Natalie (Miss Glaum) decides to end it and takes a plunge on the stock exchange. It is successful, but "the man" won't be put off so lightly, and follows her to her country home, where she takes him riding, attired in a natty blue with the large shawl collar of spotted foulard.

An accident follows, killing the man, but leaving Miss Glaum without a scar.

Cecil B. De Mille has turned out another good picture in "Forbidden Fruit," with Agnes Ayres and Forrest Stanley playing the leads. The whole cast is excellent.

Miss Ayres is as beautiful as ever, and in her wonderful gowns that she wears is a happy sight. One creation was of panne velvet, darkish shade, draped around the ankles, ending into a train at the back. Diamond trimming edged the top and was crossed in front, brought to the back, from which hung two huge tassels. Yellow paradise was gracefully pinned at the back of her dark wavy hair, beautifully dressed through the picture.

For the play "Forbidden Fruit," Agnes Ayres displayed a handsome cloak of moleskin, with collar and arm slits of squirrel. The gown worn for this was of heavy gold cloth, while the headdress was odd but very attractive.

In the bedroom scene Miss Ayres' nightgown would make any young man want to walk in his sleep. The wrap thrown over this was one of the most striking seen for moons and too good for just a mere bedroom.

Kathlyn Williams' fair beauty stood out in an evening gown of jet, made on straight lines, while the fan she carried was a novel idea; sort of stick of brilliants with tassels from one end, while out of the other shot black feathers, quite Frenchy.

The "Cinderella" scene in this picture is one of the most gorgeous witnessed in films. The floor was of glass, upon which Cinderella (Miss Ayres) and the Prince (Mr. Stanley) dance with the ladies of the court. Miss Ayres' costume as Cinderella was as handsome as the scene, of sheer silver tissue, decorated with jewels, while round the arms strings of pearls twined. A white wig was becoming, with the headdress of silver somewhat the shape of a lantern.

Of Carmel Myers' three latest releases, the most recent, "Mad Marrying," is her best, from a story-point of view, and also her playing. At the beginning of the picture Miss Myers is a sort of young mother to an artist living in Greenwich Village, mending his socks and things in general. The artist, realizing what a handy person she is to have around the house, suggests marriage, she accepting, as she loves him, but it is one sided. He just feeling relieved that now responsibility has been lifted, until he finds other men paying his life attention; then he discovers he also loves her. Oh the way of man—and woman!

In the Biblical Pageant, Miss Myers was a beautiful picture as Judith, in her flowing robes of black chiffon that had silver grapes circling her head, which continued down one side of the gown to the hem.

The announcer for the different scenes was quite amusing, especially after the scene where some damsel's prance around with filmy coverings, he remarking: By Jove (yes he was English) I never knew the Bible contained such delightful stuff. Where can I get a copy?

An evening gown of satin, veiled with a net flounce, was becoming to Miss Myers with its huge black velvet poppies, forming a decorating at the edge of the long waisted bodice, stitched in gold.

The baby in this picture was perfectly adorable, not over a couple of months old.

In a George Walsh picture one is always certain of a good fight, and in his latest release, "Number 17," it's there. Not an ordinary affair between two people but takes in numerous Chinks, and, while it appears frightfully thrilling, it is amusing in parts, where the Chinks swarm round Walsh.

The picture is a trifle on the impossible side, about a business man whose life is threatened by a Chinese society.

His daughter, charmingly played by Mildred Reardon, is stolen by the Chinks and Walsh is the rescuer.

Mr. Walsh is wearing his hair much shorter, which is far better, but there is still room for improvement. It is a bit too busy on top.

Miss Reardon's evening gown was quite sweet, consisting of chiffon, with the bodice daintily encrusted with burgle trimmings, while round her slim waist, dark ribbon was tied.

While waiting for the feature film at the Stanley the other day, there passed over on the sheet a most tiresome and unfunny picture by the name of "Betty's Romeo," with Muriel Ostriche as its star. Some of the attempt at comedy ran as follows (during a scene at the race course, while the horses are coming up stretch) "Come on, Lettuce, Come in a HEAD! Did you win? No I bet on Tomatoe, and he didn't CATCH UP!" Then this, "Father is raising CAIN! (came) and Bill runs while he is Abel!" (able).

## BALL PLAYERS OF STAGE

A layman would probably doubt the assertion that a very fair nor big league calibre baseball team could be recruited among bona-fide members of the theatrical profession, but it is a fact nevertheless.

For years the knights of the sweat shirt have cast avaricious eyes toward the stage and the knight of the grease paint has responded in like manner. The writer has heard thousands of actors, athletically inclined, express a desire to become pro baseball players in favor of their own chosen profession. The ability to earn more money behind the footlights has no doubt chained many theatrical ball tossers to the trail of the lights when their heart and desires prompted them to try their hand at a precarious livelihood chasing the white apple.

Ball players as a class are vastly underpaid. The difference in income between a standard vaudeville actor and the average big league ball player is undreamed of by the average theatre-goer and baseball fan.

Babe Ruth is the only ball player to the writer's knowledge whose baseball activities have exceeded \$100,000 a season, and in Ruth's case this was augmented by various side lines.

Ty Cobb at the top of his career was never reported as having received in excess of \$30,000 for a season's play. This was probably increased by doing special articles on world's series for newspaper syndicates, and from the sale of books of an athletic nature where Cobb was given a sum for sponsoring the publication. George Slaughter, Walter Johnson, Roger Hornsby and several more stars are all working for less than Cobb's top figure (and there are hundreds of big leaguers who have never received in excess of \$6,000 a season).

Sammy Smith, now connected with the Broadway Music Company, voluntarily resigned from a brilliant baseball career because he could make more money in the show business. Smith was with the Montreal Club in the Eastern League; a few years ago and was purchased at the end of the season by Clark Griffith for trial with the Cincinnati team. Baseball politics decreed Sammy was never to wear a big league uniform for he was released before spring training time to Joe Kelly's Toronto Club. Smith had been a big factor in beating Toronto out of a pennant the previous season and Kelly hunted him out of the league to London, Ont., in the Canadian League. Sammy refused to play minor league ball and accepted a position as a song "plugger" for a music publishing firm. He still pitches, and last season turned in several victorious work-outs for the National Vaudeville Artists' team.

### N. V. A.'s Team.

The N. V. A. had a team in the field last year that needed but one or two cogs to make it strong opposition for any of the Class A ball clubs or the best of the semi-pro.

Eddie Wakefield, a former Eastern Leaguer, was one of the combination. At short stop was Harry Armstrong, former comedian with the "Every Sailor" aggregation in vaudeville and now a member of a two-man comedy team. Armstrong is big league timber, fast, a good (Continued on page 35.)

## NEWS OF THE FILMS

Kelton B. Miller has sold his interest in the Majestic, Pittsfield, Mass., to H. Calvin Ford, who thereby acquires a controlling interest. Elmer Foye a Boston banker, has also bought a block of stock.

Bluefield, W. Va., is to have a picture house seating 800. Sol Kaufman and Robert Peters will build and manage. The same town has another proposed for it by S. L. Matz, to seat 700.

Arthur Tarshis, advertising and publicity director of Pioneer Film Corp., became the father of a daughter Jan. 1.

The Federated Exchange has taken over the output of the Special Pictures Corporation and the Christie Comedies.

Carthage, N. Y. is to have a new theatre, seating 1,200. Edward Coligan is building and says operations will start in April.

A combination vaudeville and picture theatre is to be erected at Weirton, W. Va., by William Morgan of Yorkville, Ohio. The house will seat 1,500.

Ellis G. Berg, of San Francisco, formerly manager of the Strand and Rialto theatres of that city, has arrived in New York and will locate here.

A picture house is being erected at Cuyahoga Falls, Ohio.



## NEW INCORPORATIONS

## ALBANY INCORPORATIONS

Albany, N. Y., Feb. 2.

**Derwin Music Co.**, capital, \$10,000; directors: V. T. Follmar, L. and J. J. Derwin, 203 West 103d street.

**D. and S. Film Corp.**, capital, \$10,000; directors: J. B. Dunne, S. Schultz, I. Siegel, 51 Chambers street.

**Schindler & Ulian, Hurleyville, N. Y.**, hotel and theatre; capital, \$50,000; directors: J. and M. Ulian, H. Schindler, Hurleyville.

**Pelham Theatre Corp.**, Bronxville, pictures; capital, \$5,000; directors: W. W. Evans, A. D. Britton, L. P. Evans.

The following companies have been incorporated at the Secretary of State's office:

**Middletown Theatre Co.**, capital stock, \$100,000; directors, Walter V. Donovan, 1334 Pacific st., Brooklyn; Joseph Quittner, 149 Broadway; Carl Pack, 709 Cauldwell ave., New York City.

**New York Federated Exchange**, pictures, capital, \$25,000; directors, Abel C. Thomas, Avrom M. Jacobs, Harold S. Bareford, 3 Rector st., New York City.

**Bergal Amusement Corporation**, pictures, capital, \$10,000; directors, Max Goldberg, 220 East 116th st.; B. H. Cantor, 151 East 123d st.; Morris Bayer, 70 East 114th st., New York City.

**Stauben Theatre Co.**, pictures, capital stock, \$75,000; directors, Fred Gerber, James J. Kelly, Claude V. Stowell, Corning, N. Y.

**Revue de Fashion, pictures**, capital, \$5,000; directors, Maxwell Silver, G. McCormick, Reniot Workman, 1465 Broadway, New York City.

**General Library, film library**, capital, \$500; directors, Stanley Eisenberg, Rose Dolgin, Benjamin Rabnowitz, 277 Broadway, New York City.

**The Literary Digest Film Enterprises**, pictures, capital, \$100,000; directors, Wilfred J. Funk, William Nelsel, George A. Dame, 35 4th ave., New York City.

**Ward Film Distributing Corporation**, capital, \$2,500; directors, Eberhard F. Harmsen, Phillip Gentile, Isadore Ward, Buffalo, N. Y.

**Elkwood Amusement Co.**, pictures, capital, \$10,000; directors, same as above.

**Model Amusement Co.**, pictures, capital, \$10,000; directors, same as above.

**Fine Arts Importing Corporation**, phonographs, pianos, music publishing, capital, \$150,000; directors, O. Bertrand Bocande, 611 West 113th st.; Thomas W. Kelly, Paul Fuller, Jr., 3 Rector street, New York City.

**Surrender of Certificate of Authority National Burlesque Association** (Delaware).

**Resort & Realty Co.**, theatres; capital, \$10,000; directors, Joseph C. Gatti, 557 W. Broadway, Julius Halbammer, 306 Broadway, New York City; Jacob Lowenstein, Stroudsburg, Penna.

**Huguenot Park Hotel Corporation**, hotels, theatres; capital, \$15,000; directors, George L. MacFarlane, Robert F. MacFarlane, 51 E. 25th st., Wilbur E. Fuller, 304 E. 26th St., New York City.

**Buck Eye Producing Co.**, theatre proprietors, managers; capital, \$1,000; directors, August Dreyer, 1432 Broadway, Ralph W. Kerks, 166 E. 72d St., New York City; Phil B. Isaacs, Cleveland, O.

**Increase of capital stock:**  
**Olympic Amusement Co.** (Buffalo) \$75,000 to \$750,000.

**Gauthier Producing Co.**, Manhattan, pictures; capital, \$10,000; directors, M. B. Boyd, E. L. Folse, J. Gauthier, 47 West 97th street.

**Mason Opera House Corp.**, Manhattan; capital, \$50,000; directors, J. P. Bleckerton, Jr., J. E. Mastbaum, C. B. Dillingham Globe theatre.

**Harry Reichenbach, Manhattan**, pictures; capital, \$5,000; directors, H. S. and W. Hechheimer, R. Workman, 1465 Broadway.

**L. A. Fisher Theatrical Enterprises Corp.**, Rochester; capital, \$100,000; directors, L. A. Fisher, H. B. Graves, Jr., C. C. Brasser, Rochester.

**Cincinnati Grand Opera House Corp.**, Manhattan; capital, \$50,000; directors, F. M. Poast, J. P. Bleckerton, C. W. Hobbs, 104 W. 70th St.

**Shea, Dudley, Manhattan**; capital, \$10,000; directors, W. and H. S. Hechheimer, N. A. Jacolo, 1465 Broadway.

**Tiffany Phonetic Corp.**, phonographs; active capital, \$4,000,000; directors: A. R. Jentes, W. W. Staub, C. B. Bash, 30 Church street.

**No Blue Sunday League**, to limit blue Sunday laws; capital, \$5,000; directors: W. C. Appelberg, D. F. Callum, C. F. White, 1753 W. 10th street, Brooklyn.

**Opera Disc Co.**, capital, \$10,000; directors: C. G. Galston, M. Hieslein, C. Rose, 140 W. 69th street.

**Imperial Productions**, pictures; capital, \$20,000; directors: C. J. Keok, T. E. Kane, F. W. Dennis, 618 W. 160th street.

Capital Increase.—General Pro-

**ducers Corp.**, New Rochelle, carry on business with \$375,000 and 2,500 shares preferred, \$100 each, and 5,000 common, no par.

**Venetian Phonograph Co.**, Scranton, Pa., dealers; capital, \$25,000; directors: Dominico Cicciotti, Ernesto Alfano, Frank Skettino, Scranton.

**Superior Productions Co.**, capital, \$100,000; directors: W. I. N. Frank Jackson, R. Dunn, Dover.

**Harris Dickson Pictures**, active capital, \$27,500; directors: A. C. Thomas, H. B. Bareford, M. V. Knodler, 3 Rector st.

**Budd's Amusement Co.**, Manhattan; capital, \$50,000; directors, B. and C. Levey, H. Kornheiser, 75 E. 104th st.

**Hillock Amusement Co.**, theatres and pictures; capital, \$10,000; directors: C. Williams, J. Cahn, J. Coleman, 207 W. 56th st.

**Camerascope Press**, capital, \$20,000; directors, H. Chaprio, O. I. and S. A. Lamberger, 1003 Tinton ave., Bronx.

**Our Civic Theatre**, Queens; capital, \$300,000. Directors: Dr. A. L. Cardozo, R. Buchanan, Jr., E. N. Zorn, Richmond Hill.

**B. & A. Photoplay Corp.**, capital, \$15,000. Directors: S. Bergoffen, S. Applegreen, L. B. Green, 288 Grand street, New York.

**Marsan Amusement Corp.**, Queens, pictures; capital, \$6,000. Directors: D. D. and E. E. Deutsch, L. Freeman, 302 Broadway.

**Henry Baron, pictures**, capital, \$10,000. Directors: R. Dolgin, S. Eisenberg, C. L. Grad, 27 Broadway.

**D. B. Berg Productions**, pictures; capital, \$5,000. Directors, Harry A. Friedman, 719 7th avenue; Jacob Breen, 55 Liberty street; Ray R. Shearer, 108 West 43d street, New York City.

**Individual Films**; capital, \$10,000. Directors, Louis E. Swarts, Harold M. Pitman, Charles E. Hawthorne, 485 5th ave., New York City.

**Kress Amusement Co.**, pictures; capital, \$25,000. Directors, John J. Appel, Isaac Fisher, Charles Stenaset, Jr., Rochester, N. Y.

**B. & A. Photoplay Corporation**; capital, \$15,000. Directors, Samuel Bergoffen, 535 W. 47th st., Brooklyn; Sadie Applegreen, 1448 5th ave.; Louis B. Cohen, 288 Grand st., New York City.

**Marsan Amusement Corporation**, theatrical; capital, \$6,000. Directors, David D. Deutsch, Edward E. Deutsch, 1789 Broadway; Leopold Freeman, 302 Broadway, New York City.

**Westover Films**; capital, \$10,000. Directors, Louis E. Swarts, Harold M. Pitman, Charles E. Hawthorne, 485 5th ave., New York City.

**S. & E. Amusement Corporation**, pictures; capital, \$20,000. Directors, Ruth Wander, 173 Madison ave.; S. S. Folk, 825 W. 179th st.; Morris S. Goldman, 9300 Fox st., New York City.

**Novelty Amusement Device Corporation**; capital, \$35,000. Directors, J. W. Ely, J. H. Birdsall, E. J. Silvius, White Plains, N. Y.

**Hillock Amusement Co.**, pictures; capital, \$10,000. Directors, Charles Williams, 157 W. 47th st.; Julius Cahn, 73 W. 89th st.; John Coleman, 207 W. 56th st., New York City.

**Harris Dickson Pictures**; capital, \$27,500. Directors, Abel C. Thomas, Harold S. Bareford, Martha V. Knodler, 2 Rector st., New York City.

**Peeries Booking Corporation**, pictures; capital, \$100,000. Directors, John A. Hopkins, 34 W. 53d st.; John Klovoord, Jr., 214 W. 92d st.; Charles Monash, 600 W. 142d st., New York City.

**Jewel Amusement Corporation**, pictures; capital, \$10,000. Directors, Hyman L. Friedman, 246 Williams st.; Anthony Piscotta, 2130 1st ave.; Max R. Schneer, 135 Broadway, New York City.

**Henry Baron, Inc.**, pictures; capital, \$10,000. Directors, Rose Dolgin, Stanley Eisenberg, Charles L. Grad, 277 Broadway, New York City.

**Early Carroll Realty Corporation**; capital, \$125,000. Directors, Earl Carroll, 213 W. 42d st.; Nathan April, Abner R. Stupel, 114 W. 44th st., New York City.

**Roslyn Theatre Co.**, pictures; capital, \$1,000. Directors, Abraham Phillips, Ida Phillips, 1719 E. 12th st., M. B. Fischer, 938 Eastern Parkway, Brooklyn.

**Our Civic Theatre**, pictures; capital, \$300,000. Directors, Dr. A. Lopes Cardozo, Robert Buchanan, Jr., Edgar N. Zorn, Richmond Hill, N. Y.

**Sidney Garrett Productions**, pictures; capital, \$10,000. Directors, Anthony J. Romagna, Nicholas Buccell, Sophie Cohen, 31 Liberty st., New York City.

**New York Industrial Show**, exhibitions; capital, \$30,000. Directors, George Tiernan, Frank H. Parcells, John B. Parcell, 64 Wall st., New York City.

**Glenwood Theatre Co.**, (Queens); capital, \$40,000. Directors, Rudolph Strutzmann, Ridgewood L. I.; Louis Pfeiffer, Philip Pfeiffer, Jr., 408 Knickerbocker ave., Brooklyn.

**Clarion Photoplays**, Nyack, capital, \$10,000; directors, M. Gerst, E. Cole, H. G. Kosch, 1476 Broadway.

**James E. Churchill Co.**, hotels, capital, \$10,000; directors: C. N. Wright, J. S. and J. E. Churchill, 356 Broadway.

**Prismatone Co.**, reproduction pic-

tures; capital \$537,500; directors, H. A. Bloomberg, W. Kaufman, S. Rosenthal, 1432 Broadway.

**Articles of Dissolution.**  
**Vio Amusement Company**, New York City.

## Dissolutions

**Apollo Pictures**, Manhattan.  
**Falk Amusement Co.**, Brooklyn.

**Novelty Amusement Device Corp.**; theatres: White Plains; capital, \$25,000; directors, J. W. Ely, J. H. Birdsall, E. J. Silvius, White Plains.

**S. & E. Amusement Corp.**; pictures; capital, \$20,000; directors, R. Wander, S. S. Tolk, M. Goldman, 930 Fox st., Manhattan.

**Westover Films**; active capital, \$10,000; directors, L. E. Schwartz, H. M. Pitman, C. E. Hawthorne, 485 Fifth ave.

**D. C. Berg Productions**; pictures; capital, \$5,000; directors, H. A. Friedman, J. Breen, R. R. Shearer, 103 W. 43d st.

## DELAWARE INCORPORATIONS.

Dover, Del., Feb. 2.

The following corporations have been chartered:

**Fine Arts Pictures**; capital, \$6,500,000; directors, C. T. Cohee, S. L. Mackey, R. E. McCloskey, Wilkesboro, N. C.

**Eureka Photo Players**; capital, \$22,000. Directors, James J. Flannery, H. L. Ellis, Jr., New York; S. Vorniser, Brooklyn.

**Up-in-the-Clouds Amuse. Corp.**, amusement places; capital, \$75,000. Directors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

**Red Seal Film Corp.**, capital, \$50,000. Directors, same as above.

**Columbia Amusement Co.**; capital, \$500,000; directors, W. T. Clark, Smith Cralghhead, H. H. Welkel, Philadelphia.

**New Comfort Records**; phonograph records; capital, \$75,000; directors, C. T. Cohee, C. B. Outten, R. E. McCloskey, Wilmington.

**Cosmopolitan Film Corp.**; capital, \$500,000; directors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

**Station Announcer Co.**, annunciators for theatres; capital, \$1,000,000. Directors: Virginia Gordon, J. S. McCauley, J. C. Rowe, New York.

**Reading Capitol Theatre Co.**; capital, \$2,000. Directors: F. H. Hansell, J. V. Pimm, E. M. MacFarland, Philadelphia.

**Name of Hemmer Superior Productions** changed to New Superior Productions, New York.

**Mox-Easy Theatre Seating Co., Inc.**, capital, \$1,000,000. Directors: M. M. Lucey, M. B. Reese, V. F. Lacey, Wilmington.

**Capital Increase.**—Woodlawn Theatre Co., Chicago, from \$150,000 to \$1,000,000.

## IMPROVING GREECE

Modern Picture Methods For Athens

From Elyria, O., have come a pair of "Lochinvar" exhibitors, headed for their native country, Greece, with the full determination to change the picture houses of that country from store shows to modern cinema palaces on a scale of magnificence equal to those of the best in America.

The names of these men are John Pokras and Milton Phelos and they have been picture exhibitors in the United States for the past 15 years.

Phelos has just returned from a six months' visit to Greece, where he made a tour of inspection and found there nothing but store shows. He says the theatres themselves were large and well built, but there was no evidence of modern showmanship to attract the public. The entrances were dimly lit, with small doors, no lobby displays, no billing, no ballyhoo schemes and no newspaper advertising beyond a single line announcing the attraction.

Phelos and Pokras are now in New York making plans for the importing into Greece of modern film exhibitions methods and as an evidence in the result, are investing \$200,000 of their own money, with which they have secured control of three picture houses in Athens, which they propose to operate on present-day American lines.

## LEAH BAIRD'S COMPANY

Los Angeles, Feb. 2.

The Leah Baird Film Corporation has been formed with Arthur Beck, Philip Cohen and Miss Baird as officers. Capital, \$250,000.

The Baird releases will go through Pathe.

## Carey Wilsons Have a Son.

A son was born Feb. 1 to Mr. and Mrs. Carey Wilson. Mrs. Wilson is at the Child's Hospital, New York. The father is with the Edward Small play department. He is a scenario writer of note.

## THE FIRST BORN

Sessue Hayakawa gives a fine demonstration of screen pantomime art in his performance of Chan Wang in "The First Born." The film version of Francis Powers' play of the same name supplies him with ample scope for portrayal of a series of emotions ranging from youthful happiness to poignant tragedy.

To those who do not recall the tale, it begins on the banks of the Hoang-Ho River in China, where Chan Wang, then a mere youth, loves and is loved by Loey Tsing. In the midst of their courtship Loey is sold by her father to slave agent and brought to San Francisco. Meantime, at the behest of his honorable father, Chan Wang marries another woman, a discontented creature, who brings him little happiness. A son is born to them—the first born, whom Chan idolizes. They journey to America, where they expect to find gold on the streets. When the child is five years old Chan meets Loey once more, but only for a few moments. She is ordered back to her barred residence by the powerful merchant whose chattel she is.

Feeling a resentment against Chan, the merchant has the child spirited to his house, proceeds to abuse it—the child falls out of the window in attempting to escape a beating, is killed, and Chan here shows his inimitable art in portraying his inconsolable grief. How he plots and executes his diabolical grudge and the Oriental cunning makes for powerful tragedy.

His supporting company is admirably handled by the director, Colin Campbell, and the production is atmospheric and most artistic. One seldom is regaled with such adherence to the most minute details.

Robertson-Cole have in "The First Born" a very high class feature.

## STRAND

At six o'clock Sunday evening the huge lobby of the Strand was packed to overflowing and a line extended half way up the street, scrambling for an opportunity to see Sessue Hayakawa in "The First Born." Those who succeeded in gaining admission were well rewarded for their trouble, for it is a fine film feature, admirably acted and produced, with an interesting story.

A special prolog has been arranged by Director Joseph Plunkett for the feature. It is in two scenes, the first in Shanghai and the other in San Francisco's Chinatown. The settings were painted by Gates & Morange. In these sets Walter Vaughan, a tenor, clad in Chinese costume, sings, and is assisted by the remainder of a quartet off-stage. Sunday evening the second tenor of the four male singers was a little off key.

Liszt's "First Hungarian Rhapsody" was used for the overture, with a cimbolom cadenza, which proved an effective orchestral novelty. The Topical Review is made up of extracts from Pathe, International and Fox weeklies.

Selma Johansen, a Swedish soprano of considerable range, rendered effectively "Yak Yip Yip," by Phillips and Grieg's "I Love Thee." The comedy is "Bride and Gloom," a Monty Banks two-reeler, full of rapid fire farcical situations based upon the theory that when you actually want to get hurt it is impossible.

## CHICKEN IN THE CASE

This latest Selznick program feature starring Owen Moore contains a story that bears down heavily on familiar comedy situations, but has been cleverly modernized with new freakish twists into one of the fastest and most entertaining of comedies.

Steve Perkins (Owen Moore) is suddenly made an heir to a large fortune through the death of an uncle. Stipulations in the will appoint a narrow, crabbed aunt as executrix of the estate, and another provision requires that Moore shall receive only an allowance until he is 40 years old.

He and his bosom pal, who has recently married, decide to outwit the aunt, and Moore borrows his friend's wife. Up to here the story is along familiar lines, but when the trio migrate to the new home of the newlyweds the complications are fast and furious.

Moore meets the right girl in a neighbor's daughter, and after his pal's young wife returns to Moore's apartments in the city, after their first quarrel, Moore stays in the country to press his own suit. The aunt arrives at the town headquarters and discovers Moore's supposed wife alone with Moore's pal. She drags them back to the country in time to introduce them to Moore's real fiancée and father, who are enjoying a betrothal dinner.

A wild night is spent at the house, with the married people trying to arrange to be together and auntie complicating matters by insisting upon tucking Moore and his wife into bed. The pal, surprised in his own wife's closet, dons female attire and passes the indignant female, going into the room Moore is in.

Moore, to shield his pal, trades duds with him and exits from the room in time for the aunt to form the worst possible conclusion. An-

other complication is the arrival of a certified check for Moore's share of the inheritance, but made payable to his wife.

Mutual explanations follow in the morning, with Moore wedding his real love in a stable, where all four are hiding, the ceremony being performed by a justice of the peace who has been summoned by the aunt to arrest Moore's pal.

A thoroughly capable cast took full advantage of the unusual opportunities for comedy, with Moore himself giving an intelligent light comedy characterization.

The direction, photography, lighting effects and continuity were on a par with the rest of the delightful comedy that will create comment and prove a welcome feature.

Con.

## THE YELLOW CLAW.

London, Jan. 7.

Stoll.—Six Reels.

Strongest of strong sensational melodrama. The story, adapted from a popular novel by Sax Rohmer, is peculiarly weak and futile. Everything gives way to cheap sensationalism. Plausibility and even realism are sacrificed to the upkeep of a mystery not unraveled when "the end" appears.

The staging is magnificent and the scenic side reflects the greatest credit on Rene Plassetty. The scenes in the Chinese opium den are staged with utter disregard for expense. The scenes on the Thames during the motorboat chase are also very well done.

A dishevelled woman rushes into a man's room late at night and implores him to save her. She collapses. He goes for a doctor and on his return finds that she is dead. The doctor diagnoses her death as being caused by opium taking. All saw her strangled by a claw-like hand, but doctors are easily misled, especially in fiction and the opening scenes of a mystery film. Scotland Yard is baffled, and eminent French detective comes to their aid. He quickly obtains a clue—by now the murder trail seems to have given way to a search for opium traffickers and by pretending to be a dope fiend he gets into the elaborate den run by a mysterious "Mr. King," who is at the back of all this devilry. There the wife of the man in whose rooms girl No. 1 died is being kept and doped forcibly by means of a hypodermic syringe. After some adventures he bribes a man-servant and escapes back to the Yard. The police raid the place, but the principal villain escapes by motorboat after the villainess, the "Queen of the Poppies," has stabbed their leader for whom she has conceived an unholy and undoubtedly jealous passion. The police pursue in another motorboat, and villain eventually meets its end by drowning, the "Queen" being pulled under by a clutching and claw-like hand. The picture ends with this hand rising from the water, apparently in search of more victims, and the legend, "Who is Mr. King?" We don't know any more than the Stoll people seem to.

Chief honors go to Harvey Braban, who gives an excellent and natural performance as the Detective (French). Stanley Seaward is officially stolid as his British colleague and gives quite a good performance. Many other male parts are well if not brilliantly played, the players having little opportunity for displaying histrionic talent. Kitty Fielder is excellent as the vampirish "Queen of the Poppies," and is responsible for a semi-disrobed scene in which she appears as Cleopatra or it may be Salome, probably to convey an impression of the joyful dreams dreamed by opium smokers. The best acting comes from Miss June as the terrified woman of the opening scenes, but she dies too young to prove if she could have kept it up.

"The Yellow Claw" will probably attract many not already satiated with morbid sensationalism. But Stoll, which produced a masterpiece in "Mr. Wu," while the firm was young, must look to its laurels—magnificent and extravagant staging alone will not create a super-picture.

G.R.C.

## NUMBER 17

An assemblage of coincidences, melodrama, suspense and intense conflict winding up with the subtitle, "And our story ends as stories do that have lovers." It is from a novel by Louis Tracy, scenario and direction by George A. Beranger, starring George Walsh, a Fox production.

Walsh plays a fiction writer who familiarizes himself with the underworld in order to get first-hand impressions. The father of the girl he loves has incurred the enmity of the fanatical leader of the young Manchus through having meddled in their affairs in China. They are endeavoring to injure him through his family and make an effort to kidnap his daughter. All of which permits of the picturizing of a terrific battle between the two Tong organizations in New York's Chinatown and gives Walsh several splendid opportunities to enter into a series of hectic melees. There are constant repetitions of explanatory sub-titles, designed to make the tale obvious, and it is a question if this idea has not been carried out to too great a length.

An interesting program feature.

Jolo.

(Continued on page 43.)



# **VAN HOVEN.** Comedy Magician. 12 Mins.; Full Stage (Special). Palace.

Some 15 years ago Van Hoven, the "Dippy Mad Magician," was playing in the wilds of the Middle West for Gus Sun. Those experiences in the made-over grocery stores and hardware emporiums turned over night, as a result of the picture craze into "theatres" in such thriving metropolises as Elyria, Ashtabula, Xenia, etc., made a deep impression on Van Hoven. He did an odd sort of act, a bit of magic, with a constant flow of witty patter, but the yokels didn't think he was particularly funny, and the "managers"—what they did to Van Hoven, especially the Gus Sun "janitors" of those days. He played ten split weeks one time in a flock of "Alhambras," Bijou Dreams and "Palaces," and was "canned" in every one of them, receiving the magnificent salary of \$15, if he was allowed to finish a three-day split.

But it's different now, the rough and tough tank town experiences are only a memory with Van Hoven, even if a bitter one, but still a memory, for he's at the Palace this week doing essentially the same act as he did for the Adam Sourguys, and getting about 25 times as much as he did from the Sun managers, and making 'em laugh their heads off, just as he has been doing for the last seven years in the best theatres of London.

Van Hoven has grown about 20 pounds heavier than when last appearing at Hammerstein's in 1914 or thereabouts, but he's still the same cheery patterer, lending an eccentric comedy touch to everything he does and keeping the laughs coming in ripples, roars, yells and gales.

Dressed in a suit of modish cut and ting him like the clothing fits the fellows in the magazine ads, Van Hoven presented an appearance of class that would do credit to a leading juvenile in a Broadway show. Three little English boys assist him in a trick at the finish, just as a "committee" formerly assisted him with a paper bag trick years ago. This has one of the kids holding a large piece of ice and dropping it when Van Hoven shoots off a revolver several times.

The kids are funny in themselves, holding the most stolid of expressions while they are on the stage. The manner of getting them there is one of the biggest laughs, Van Hoven leaving the stage and apparently bringing them in from the street. He has added a few tricks not done before, but it isn't tricks that matters with Van Hoven, it's his ability to get laughs, a personality that reaches to the last row and a high degree of showmanship that marks his simplest magical experiments.

His Palace salary is just about double what he was offered three or four years ago, after he had established himself on the other side.

Next to closing Tuesday night he was the biggest kind of a comedy hit—and those laughs and that reception Monday must have gone a long ways to soften up those Gus Sun memories. *Bel.*

# **CASEY and WARREN.** Talk and Songs. 16 Mins.; One. 33d St.

Man and woman, man doing English "top" type, and woman straight, with an occasional fling at the comedy end. A Scotch terrier carried on by man is productive of a bunch of laughs at the opening. The talk has the man misunderstanding woman's American slang expressions, as per the usual "silly ass" routine. Double song in which woman endeavors to give man jazz dancing lesson and comedy double for finish. The talk is bright and very well handled by both, the material holding little that is familiar aside from the misunderstanding of the American idioms.

Good comedy turn, certain in the pop houses, with prospects first rate for development into standard turn for the better time. *Bel.*

# **HOWELL and JAMES.** Talk and Songs. 16 Mins.; One. 23d St.

Two men, both black face, one tall, the other short, in comedy talk and songs. Shorter man, who does comedy, offers funny wench impersonation, changing to that character from male garb, while straight sings Irish ballad, the latter delivering his stuff likably. Double for closing. Comedian has acid proof negro dialect, gets laughs without forcing matters, and straight owns excellent tenor voice. Entertaining double with average line of material, which they better by competent handling. Good small timers with strong possibilities for development for the better houses. *Bel.*

# **DOROTHY JARDON.** Songs. 23 Mins.; Full Stage (Special). Palace.

Dorothy Jardon's re-entry into vaudeville after an absence of a year, during which she appeared in grand opera, was marked by an unfortunate incident Monday afternoon at the Palace. While she was singing her final number, "Ellie, Ellie," Miss Jardon stopped, stating she was suffering from nervous trouble, and left the stage. Tuesday night there was no sign of nervousness apparent about Miss Jardon, neither in her appearance nor in the manner she delivered her songs.

She was in good voice, her rich, finely cultivated soprano answering every demand made upon it. Her repertoire held a medley of operatic nature, a selection from one of the standard operas, and a ballad of the concert type. An encore number, another ballad, was announced as having been composed by Miss Jardon.

Jerry Jarman was her accompanist, lending valuable aid in the songs and holding the house handily with a solo, while Miss Jardon changed from a pretty one-piece orange evening gown worn for the opening to an all-white silver spangled creation.

Tuesday night Miss Jardon received appreciative applause for all of her numbers, took six bows at the finish, and, generally speaking, more than put it over, lending real class to the show additionally. *Bel.*

# **FRANK NEVILLE and Co. (2).** "Miss Prohibition" (skit). 18 Mins.; One and Two (special). 23d St.

Frank Neville is assisted by a young girl and a tall youth, the latter figuring in the act in a minor way. The turn is in two sections, Mr. Neville and the girl doing a familiar burlesque bit in one and a double song and dance number preceding the part of the specialty described in the billing as "Miss Prohibition." This is in "two," a special interior or it might be an exterior, it was hard to tell, being a drop with a store window, with the lettering indicating it was an exterior, despite that the set held parlor furniture.

The girl does a toe dance, garbed in the period of 1847. Neville also appearing in '47 costume, after the fashion of the Johnny Walker ads that graced the billboards a few years ago. A sign reading Johnny Walker and talk relating to that personage gave the impression the couple were boosting the vintage.

Monday night after Mr. Neville had mixed a high ball and the girl has fainted, he stepped forward as if to talk, at the same time pushing the girl into a chair. He pushed a trifle too hard, however, and chair and girl toppled over together backwards. This was good for a big laugh, and the act ended there. That could hardly have been the regular finish being too abrupt to look natural.

Mr. Neville displays ability as a light comedian, dances well and is capable of handling a much better line of material than his present vehicle contains. There are some laughs in the prohibition bit, but that section needs revision. The opening is all out of variance with the second part of the turn. With fixing the mixture can get by in the pop houses, but Neville will be wasting his time with it. An author seems to be the answer, with a neat little singing, talking and dancing act in one, with a girl partner. *Bel.*

# **CARLITA and LEWIS.** Songs and Talk. 14 Mins.; Full (Special). Fifth Avenue.

A naval lieutenant and a supposedly Spanish maid cross-firing with songs allowed the pair to render four selections with the final number being that of the woman adhering to the classics, while her partner breaks in to jazz it up. The crowd out front were decidedly in favor of the "lieut" with his "pop" melodies.

The conversation merely forms a series of excuses to allow an entrance into a lyric. What comedy is tried for, along that line is shy on quality. The pair might have done better as a straight singing duo in "one," minus the talk and without the special "set."

The man's appearance was neat, while his partner made one change that neither improved upon nor detracted from her first arrangement which was average.

The act looks to be O. K., for the position held, No. 3, throughout the smaller houses. *Bel.*

# **D. D. H.?** Monolog. 16 Mins.; One Regent.

D. D. H.? comes to town as a mystery. The management at the Regent could shed no light on his identity nor explain what "D. D. H.?" was the symbol for. Unknown and reputationless, D. D. H.? makes good on his own from the audience point of view.

A nondescript drop is let down in "one" and the only prop in sight is a small table. D. D. H.? walks into view briskly, attired in conservative frock coat, neat as a pin, but of bygone cut, and a mortar-board cap such as college seniors wear at commencement exercises. He carries a huge book under his arm.

Placing the volume he begins a swift, bright line of talk in the character of a book canvasser trying to sell an encyclopedia. To understand the style of delivery you must try to conceive a combination of Jim Thornton with his deliberation and a characterization something like the Sunday school superintendent as done by Chic Sales. Not that this newcomer flitches from either, for he does not, either in material or style of act, but his style reminds one of both.

Probably this is due to the fact that he draws a truthful picture of a certain type of superficially cultured book agent, and this portrait takes force from the fact that it is overlaid with a burlesque. The manner of delivery represents the actual character sketched and the talk is ridiculous enough to travesty the type.

D. D. H.? reels off glibly a long list of things upon which his book will enlighten the seeker of knowledge, working them in three alphabets, as "Here you will find information on wine, women and workhouse," and there follows an absurd lecture on each of these burning topics. The talk is a true monolog, hung on a single thread and building up to a laughing finish.

The idea is capable of infinite expansion and could be kept up to date by endless revisions and interpretations. The thing is done simply and without frills.

The test of its effectiveness is that it brought applause enough to justify a legitimate curtain speech. *Rush.*

# **FOUR MUSKETEERS.** Comedy Talking and Singing Quartette. 16 Mins.; Full Stage. (Special) Set). Columbia.

This turn has been playing around since the termination of the war and includes four uniformed characters, Scotch, Canadian, English and Irish. It is mainly a singing combination, but comedy is derived through the excellent characterization of the "cockney."

A special act representing a trench scene with the four men in regulation active service regalia, the dialogue being broken up by a bass solo, a ballad and a recitation of the kind applause nature by the Canadian.

The solo offerings got most the ensemble numbers, sounding slightly flat in spots.

The "cockney's" ragging of the Scotchman and his comedy recital of his experiences while on leave pulled continuous laughs at the Columbia.

It's a sure fire frame up for the popular bills. *Con.*

# **De BELL and WATERS.** Talk and Dances. 12 Mins.; One. 125th St.

Jack De Bell and Jean Waters are a lively couple. Miss Waters is bare-kneed and sports a checked romper dress that would place the age of characterization at about 15 years. De Bell is her "sweetie" and they have just come from a party. The chatter is a mixture of kid stuff and suggestion on their being married—not quite consistent with the semi-kid roles but amusing enough. She wants to ride home in a taxi and he tells her it can't be done; a patrol wagon was good enough for her old man and street car should suffice for her. He also calls her a meal hound, whose idea of heaven is a cafeteria. There are several gags which got over. One was a new application of the apple sauce joke, with horse radish the idea. Another about "Kelly pool" is well understood in pop.

Miss Waters showed a neat dance bit alone, displaying cleverness with side and straight kicking. No. 2 the team did very well and is safe for a spot in the three day shows.

*Bel.*

# **MABEL TALLAFERRO and CO.** (2). "Connie" (Comedy). 23 Mins.; Full Stage (Parlor). 5th Avenue.

"Connie," by Tom Barry, is an unconvincing comedy playlet, having only Mabel Tallafarro to hold it up, and that only on Miss Tallafarro's name. To bring out all of the star's possible popularity, a picture film precedes the playlet. On the screen is shown Miss Tallafarro in the most important of her speaking stage plays and one or two feature pictures. That hardly aided her at the 5th Avenue, which is still downtown and farther down daily.

"Connie" (Miss Tallafarro) is the daughter of a butler in the home of a bachelor, who is a woman-despiser. There is a friendship between the two men. The butler agreed to be a butler in return for the promise of his friend to will him his wine cellar at death.

Threatened with melancholia, the bachelor sees only gloom, when the Irish butler frames with his daughter to wean the man away from his thoughts and women hatred. This is partially accomplished when Connie bursts into the library one evening, through a casement window, saying she is being pursued. Palming herself off as a picture actress, she twines herself into the bachelor's affections, with both leaving the house together, to go to the studio.

The finish is apart from that, however, and very weak, although not much weaker than the playlet as a whole. If Miss Tallafarro's name yet remains strong enough for a box office draw, the sketch is worth while, for that reason alone.

The picture slide mentioned this is Miss Tallafarro's debut, inferring for vaudeville. It errs. Miss Tallafarro played vaudeville in March, 1912, in "Taken On Credit" and again in July for the same year. "Return of Tot" and she had previously appeared as a vaudeville attraction. *Sinc.*

# **JACK "TEXAS" SULLIVAN.** Lariat Gun Fanning. 11 Mins.; One. H. O. H.

Sullivan follows all the rope spinners and stage cowboys and shows a real novelty in lariat spinning and real honest-to-goodness "gun fanning."

Opening in cowboy attire he explains the uses of a rope in ranching and cattle punching, and does some new tricks, such as tying four knots at once and then reversing the procedure.

The jumping in and out of the noose is also listed, but the cowboy explains that it has no practical value in "hog tying" a steer and illustrates.

He closes with a description of what is meant by the term "gun fanning," using an old-fashioned Colt .45, with a hammer that requires pulling back or "fanning." From the holster the gun leaps into Sullivan's hand and is fired so quickly that the eye cannot follow his movements.

Follow an illustration of spinning a gun and firing, which was often used in the Southwest in its wild days, when a man was covered and asked to hand over his weapon. Holding the gun butt forward toward his adversary, the "gun man" suddenly spins the handle into his own hand and fires it with almost incredible speed.

The fault of the turn at present is the talkiness as the artist has to orate at length to illustrate his demonstrations. Comedy talk or some other method of introduction would help. It's a real novelty. *Con.*

# **KEANE and WHITE.** Card Tricks and Piano. 15 Mins.; Two (Special). 23d St.

J. Warren Keane, formerly appearing single, has added Grace White to his act, the latter a tall good-looking girl of the stately prima donna type, who plays on a baby grand while Mr. Keane runs through a series of card tricks. The musical accompaniment is played rhythmically, in unison with Mr. Keane's patter, spoken with a broad Southern accent. The effect is that of a person reading the lines of a song to music. Miss White also solos "Old Black Joe" with chromatic variations.

Besides the card tricks, which run to the customary wiping spots off of cards, palming, producing them from nowhere and everywhere, etc., Mr. Keane does a bit of manipulation with a silk handkerchief. He is a first rate showman, characterizing everything he does with individuality. Act went over at the 23d St. It should have no trouble in making the early section of the small big time bills. *Bel.*

# **ANNIE ABBOTT.** "The Georgia Magnet." 16 Mins.; Full Stage. Broadway.

Annie Abbott is remembered in vaudeville as long as 22 years ago, and it may be longer. At times she disappeared from the footlights. In 1909 Miss Abbott came to the front for the second or third time. The reason then was a revived or current interest in the occult and Miss Abbott. For at least five years she has not been noticed on the boards.

The stunts of Johnny Coulon, former bantamweight boxing champion, again permits the "magnet" to come to the fore. She certainly does not look the old-timer she is, and she doesn't look to be much over the 118 pounds in weight the announcer claims she is. Coulon started something with his knack, to resist even the strongest men lifting him off his feet. But Johnny is a wise sort of bird and centered his activities abroad. He visited his home recently. In New York he gave several demonstrations, and the newspapers snapped it up as live news. Coulon recently returned to Paris and immediately there came cabled stories of his experiments, described as wonderful.

There is a difference in the explanations of Miss Abbott and Coulon. The latter has given his work an alleged scientific basis. He claims that it is a slight pressure on the cardiac artery or nerve in the neck. Miss Abbott doesn't pretend to explain why she can resist strong men lifting her. She says it is a talent or gift.

But Miss Abbott does not say a word during the act. Therein lies the difference now and formerly. An announcer speaks briefly at the opening and had no trouble in getting a dozen "athletes" on the stage.

The act is interesting. It is a novelty for the younger portions of audiences who didn't know her routine ten years ago. "The Georgia Magnet" can go into the three day shows and the better bills, also, if vaudeville still wants freak acts. *Ibee.*

# **FIELDS and GOTTIER.** Songs. 13 Mins.; One. 5th Ave.

Arthur Fields and Archie Gottier are a piano-singing act, through Fields being known as a singer of phonograph records and Gottier as a song-writer. In the lobby of the 5th Avenue stood a phonograph grinding out "America, I Love You," as sung by Fields for the disc. That song was written by Gottier.

In the turn Gottier is at the piano, with Fields the singer. The latter has a lyric, more than one, telling about himself and partner. He sings a medley of the songs he put on the records, while Gottier joins with him for another medley of Gottier-written numbers. This composes of course quite a long list of pop songs. They are woven into a lyric that gives but a snatch of each.

Fields' voice, resonant and with enunciation, tells why he is a phonograph singer. The act however, ranks with others of its kind, where there is a clear-voiced singer and a piano player. If the names of the couple, particularly Fields' is thought of value, that should get them booking, but the 5th Ave. ballyhoo of the lobby-phonograph, like an avenue retail music store, will hardly do for a regular big time house. *Sinc.*

# **LIND BROS.** Ladder Balancers. 7 Mins.; Three. (Special Props). Columbia. (Jan. 30.)

A novel entrance is obtained by one of the men appearing in overalls climbing a ladder and balancing same while the other picks prop apples from an apple tree, the trunk of which conceals the other male also balancing atop of a ladder, the ladder being concealed by long skirts, the latter doing a "dame."

A comedy touch is a shimmy by the elongated pair, followed by juggling "passing five hoops" and pennant waving. The last trick probably requires an exceptional sense of balance, but doesn't look difficult enough to capitalize properly.

The fish stunt is a bridge of one ladder, the ends of an L-shaped apparatus resting upon the shoulders of one mounted atop a ladder while the other does some "Risley" stunts with a lamp stand.

It shaped up in the opening spot as a fairly diverting offering for either end of the small time bills. *Con.*



**"PHANTOM HANDS." (2).**  
Mind Reading and Piano Playing.  
16 Mins.; Two. (Special).  
23rd St.

An announcer steps out into "one" and informs the audience he has discovered a pair of phantom hands, capable of playing anything requested on the piano. He displays a pair of false hands while delivering the explanatory lecture. The stage is set with a satin drop, having an opening in the middle. This is backed in two by black curtains, a grand piano being visible. On each side of the opening in the drop there is a row of red, white and blue lights. This gives a sort of mystic effect, making the interior which holds the piano appear shrouded in darkness.

Announcer then places the pair of false hands on keyboard of piano. The illusion did not work as well as it might have Monday night, as the slipping of the false hands over those of the human pianist masked off by the black curtains was noticeable. Going down into the orchestra, the announcer then calls for request numbers. This part of the turn is unusual, the announcer in no visible or audible transmitting signals to the player, who played some 40 or 50 pieces asked for, ranging from the classics to pop songs of the day, without a miss.

The act immediately suggests the mind reading piano turn done by Mercedes, only that in "Phantom Hands," the person requesting a selection tells it to the announcer, the request frequently being inaudible a row away. In the Mercedes act, the latter did considerable talking himself, by way of telling the requester to say to the pianist, "Please play my selection."

As soon as the illusion is made to work a bit more mysteriously "Phantom Hands," through its lack of anything that approaches a signal, should make a good feature turn. The turn was playing its second split week at the 23rd Street, the first half, and should round out nicely with a week or two of playing. *Bel.*

**BABE LA TOUR and CO. (1).**  
Songs and Talk.  
13 Mins.; One.  
American Roof.

With a piano player Babe La Tour breezed her way along with five melodies and some kidding with her accompanist, to substantial returns while opening intermission.

Miss La Tour's songs are all pop, with Fannie Brice's "Florodora" number being delivered with a change in costume that brought her forth in a scrubwoman's make-up, that, while good for a laugh on the first flash, seemed unnecessary in aiding the lyric. The "Sextette" catch lines took the girl away to numerous bows.

The boy at the piano showed nothing unusual on the keyboard, though he obliged with a short solo while the singer was making a change.

Miss La Tour looks well and while working a bit brusquely it won't detract so long as she adheres to her present routine.

**GRAHAM'S MARIONETTES. (2).**  
15 Mins.; Two. (Special Set).  
H. O. H.

Black velvet drop as a background for picture-frame setting. Male and female English duos in an adaptation of the marionette figures with the human heads above.

The act is unusual in one or two spots through the male's ability to make the wooden figures do real buck dancing, getting in the taps with the precision of a human.

Open with an Irish double, costumed, nicely followed by a song and dance double with an English comedy solo by the man. A Scotch character song by the male next, with a peg-leg dance that gets laughs, followed by a Scotch double in near costumes with bag pipes, the bag being balloons blown up in imitation of playing and burst for a comedy finish.

An entertaining diversion for the smaller bills, neatly presented. *Con.*

**ARNOLD and SABEL.**  
Songs and Talk.  
14 Mins.; One.  
American Roof.

A two-man comedy act that should shape up in any of the smaller houses. Dressed neatly, with only the comedian wearing an impromptu top piece, the pair have enough laughs in their conversation, besides three songs.

Some cutting might be helpful, especially the two or three minutes taken up by the supposedly finding of the dead wife "acting."

The pair did nicely in No. 3.

**GORDON ELDRED and CO. (3).**  
Comedy Sketch.  
16 Mins.; Full.  
H. O. H.

Wife phones her lawyer to meet her at her milliner's. She wants a divorce. Lawyer arrives and is surprised by husband. Lawyer impersonates man modiste calling for comedy business with tape measure. Husband is supposedly having an affair with a French milliner, but the denouement proves her a professional trouble adjuster who has been hired to stimulate wife's waning affections.

Small time vehicle with a capable cast which may be acceptable for some of the small time bills. *Con.*

**JACK DUFFY and CO. (2).**  
Comedy and Songs.  
19 Mins. One.  
Broadway.

Jack Duffy was with Felix Bernard, the team disbanding several months ago. Since then Duffy has been mentioned to team with several others, finally getting together his own team, having for support a girl and a quite promising boy.

The turn is billed "Deft But Not Daff," and is credited to Herman Timberg. Just what portions were written by Timberg are not easily discernible, save for one or two of the song numbers. Duffy enters with the lad as a bell-hop, the latter seating himself on a suitcase, while Duffy delivers a lyric about his girl giving him the air. The kid butts in with snatches from the advertisements in a newspaper.

Duffy then starts telling about being with a Broadway show, but having been let out because his stories were suggestive. Before starting another number he has a bit with a supposed off-stage bunch of auditors and pulls forth a girl called Elaine from the wings. Elaine proves a chatter-box; there is an argument and the flapper says it is her own fault for falling in love with a ham. She sings "I'll Try to Forget You" and beats it. Duffy singles with "Nobody Falls in Love With Me," done in the mimicking style he employs for his numbers.

The youngster in tux is permitted an inning and he made good, starting with "Mammy," which was very well done. He imitated Eddie Cantor, also Duffy's bit with the girl in the wings, who appears in bare knees. Duffy as a Toreador joins the pair, starting a number that tells of his travels. Spain is mentioned, where the King's favorite number is "El El," and the song develops into a topical song, with the youth joining.

A pot-pourri comedy finish sent Duffy and his company off to good returns. The act is running three or four minutes over time. Some of the missing speed can be gained at the finish. The act, however, has good comedy values and with a little further working out should take its place on the big bills. *Ibec.*

**PEGGY CARHART.**  
Violiniste.  
12 Mins.; One.  
23d St.

Peggy Carhart, according to the billing outside the 23d Street, was formerly of the Cleveland Symphony Orchestra. She has stage presence, carries evening dress attractively and is a good violinist. Opening with the usual classical selection, Miss Carhart offers "Mighty Lak a Rose," effectively played with double stops and harmonics, another classical bit, "Carry Me Back to Old Virginia" and Swanee River, playing the latter in the lower register so as to give a cello like effect. The repertoire holds no jazz or pop music. It might be a good idea to use one of the currently popular ballads, in addition to the pieces now played.

Miss Carhart did nicely No. 2. She can hold that spot on her 23d Street showing in any of the pop houses. *Bel.*

**"THE COUNTRY VILLAGE."**  
Animal Act.  
9 Mins.; Full.  
H. O. H.

Monkeys and dogs are used in this turn. A special set showing a rural scene with barns, houses, etc., having practical doors for the admission and egress of the animals.

The thread of the animal comedy is fairly well followed with a raid on bootleggers, the inebriated dog, a monkey dragging off a butting goat, and another monkey stealing the prop fruit from the window of the town grocery store.

The animals are directed from back stage and answer their cues with speed and precision. It qualifies as a standard small time animal turn, commendable for speed of action and interesting. *Con.*

**BERT LEVY.**  
Sketching.  
10 Mins.; Full Stage (Easel).  
5th Avenue.

It looks as though Bert Levy is a vaudeville institution. It is over two years since he played vaudeville over here, but back he comes and apparently as welcome as ever. Since leaving the twice daily Mr. Levy was at the New York Hippodrome (two seasons), also on the other side.

The Bert Levy turn is much the same. It's his creation and so he is entitled to employ it while the public accepts the act as a novelty. Whistling meanwhile, he sketches on his little piece of glass which reflects to a screen, sketches of faces and animals, seriously and for laugh making.

Levy's sketches of Foch and Roosevelt were his applause getters, while his caricature touches brought laughter and his bulldog admiration. Still for sketching of this character (stage) his girl, when completed, is the best, for Levy secures lines, especially the neck, that stamp him as really an artist, for rapid work.

Having no competition in his class on the big time, Levy is more of a surety for longevity, which he has proven, in that branch than any of the others who preceded or have followed him. *Sim.*

**LOLYA ADLER and Co. (3).**  
Dramatic Sketch.  
16 Min.; Full Stage (special set).  
Palace, Chicago.

Chicago, Feb. 2.  
Lolya Adler is the younger daughter of Jacob Adler, the Yiddish star, and is a cousin to Francine Larrimore, whom she uncannily resembles in physical and facial characteristics and technique.

That resemblance is nothing to balk at on the American stage—it means extraordinary beauty and that one-in-a-million faculty—"class." Miss Adler has it in every fibre. Svelte and of romantic charms in features, hair, figure and eyes, she ideally impersonates the superior "kept woman" she portrays. The atmosphere of superfine taste in furnishings, the surroundings of an amazing set of salmon-colored drapes, and her own alluring boudoir attire, all smack of silk and real lace; when she speaks of her limousine, no one challenges the thought.

The story is credited to W. Townsend, the adaptation to Edward Harold Conway, and the staging to Holbrook Blinn. They have done a masterly combination of craftsmanship.

Not that "The Beautiful Lady" is a great sketch; it isn't. It tells a story not strikingly new, tells it in words within keeping, but not especially brilliant. Yet in all it makes, very largely because of straight talk and the iridescent person of Miss Adler, a most unusually impressive vaudeville turn of the "sketch" type. At the Palace it was given a spell-bound hearing, and at the close it drew four wholesome curtain calls.

There are two other women (Daisy Rieger and Dorothea Adams) both correctly cast and quite up to the standards of the act.

"The Beautiful Lady" with Miss Adler should encounter no hardships in New York; its success there appears certain as viewed from this distance. *Loit.*

**"PEGGY ARRIVES."**  
Sketch.  
17 Mins.; One and Full.  
American Roof.

Opening in "one" a woman in immigrant costume entrances to state she has just come over from the Emerald Isle and is looking for her nephew, who sent her the necessary coin to make the voyage. Enters the lad to be asked how an address can be found. Realizes it's his aunt, beats her to the house, which sends the act to full stage, and there reveals his identity; that he's an actor and finally wins her over by singing Irish melodies.

There is a woman seated at the piano in the house set, who acts as an accompanist while the youth warbles, albeit she has one or two lines to handle. Most of the conversation is taken care of by the elderly lady getting her first look at America and the talk is mapped along these lines, failing to gather any substantial response.

Three songs are of the same type, delivered in a not unusual voice by the nephew.

The act may be all right when playing an Irish neighborhood, but it will hardly have a chance elsewhere.

Bert Schrein has been transferred from the press department in the New York Orpheum office to the Chicago department of accounting, building and purchasing.

**BERNARD THORNTON and Co. (2)**  
"Serving Two Masters" (Melodrama).  
18 Mins.; Full Stage (Special).  
23rd St.

"Serving Two Masters," written by Ben Barnett, is a mystery melodrama, with a suggestion of travesty here and there, but in the main played in a serious dramatic vein.

The cast holds three characters. Bernard Thornton, who presents the playlet, playing the leading role, that of a young stock broker, Arthur R. Edwards doing a heavy and Marguerite St. Clair, a "vamp."

It is constructed on the "cut-back" principle. The entire action takes place on a dark stage, the faces and at times the whole persons of the characters being illumined by spotlighting ranging from a "baby" to one of the regulation diameter. These are operated from the side and front and lend an effective touch, which emphasizes the air of mystery which is the keynote of the piece. The opening is in total darkness, a shot breaking the stillness and followed a second later by a man's voice phoning to the police someone has been killed. Mr. Thornton is seen at the phone explaining he will give the police a detailed account of the killing.

The action from this point "cuts-back" to a visualization of the circumstances preceding the firing of the shot, which Mr. Thornton is supposedly relating to the police over the phone. Mr. Edwards as the valet of the stock broker is on for an exchange of dialog which develops the stock broker is having an affair with a siren. Valet discloses he is not a servant but a lawyer seeking evidence for a divorce for stock broker's wife. Broker engages valet as his lawyer (valet crossing wife supposedly).

Lights out and Miss St. Clair as vamp in scene with Thornton. A second twist brings valet back, declaring this time he is neither valet nor lawyer, but secret service man and siren is his assistant, the pair arresting the stock broker on charge of some crooked stock deal, in which siren claims to have been trimmed for \$10,000. Broker held at bay with revolver, tricks supposed detectives by calling wife. As valet turns to look, broker grabs revolver, turns tables and denounces pair as couple of crooks masquerading as "bulls." One more twist which has one of the crooks switching off lights to make get away. That's where broker fires shot heard at opening and furnishes climax, broker for finish telling "hollice via phone "that's how it happened."

Several familiar comedy lines, verging on burlesque drama, if eliminated would take away all suggestion of travesty, making playlet a straight dramatic affair, which it should be. Mr. Edwards as valet-lawyer-detective-crook stands out because of his natural playing and authoritative handling of role. Mr. Thornton, while giving a pleasing performance, becomes a trifle stilted at times. Miss St. Clair gives the siren a dash of piquant charm and plays convincingly all the way.

A special full stage black velvet eye and transparent scrim drop in. One coupled with novelty lighting gives an atmosphere of scenic class.

"Serving Two Masters" shapes as a novelty for the pop houses. With careful revision and condensation and if played throughout as straight melodrama it should easily get over No. 3 in the big time bills. *Bel.*

**PRINCESS MYSTERIA.**  
Mind Reader.  
14 Mins.; One.  
H. O. H.

The Princess is introduced in the usual "pitch" by an assistant. Both are garbed in Hindu or Indian attire. She is seated upon the stage while he works through the house, using a telephone like contrivance to get questions from people seated at a distance from him.

The answers are usual stock re-torts, and come in quick succession to the male's verbal requests which always indicate "cuing." If this is the method it is cleverly handled.

No coin reading or describing articles in the routine. At the Harlan the turn held unabated interest, and should duplicate that performance in the smaller houses. *Con.*

**PHESAY and POWELL.**  
Songs and Talk.  
10 Mins.; One.  
American Roof.

A man and woman in the usual, with the former attempting an ad libbing manner which left more than much to be desired. The act is prominently shy of comedy, while the trio of songs simply go to assist in lengthening out the running time.

**FLORENCE HACKETT and CO. (3).**  
"Look Out Inn."  
20 Mins.; Full. (Special Set).  
H. O. H.

Comedy sketch, the story unfolding in a road house. An abused wife is about to take the fatal leap and is to meet her lover there. Girl pal from college, now a female reporter, also at rendezvous, discovers intentions of former schoolmate. Determines to save her to repay for kindness during college days. Con-nives with head waiter and when lover is announced, she impersonates his wife, proving her statements by the head waiter's corroboration.

Hubby has been previously phoned to come for his wife who has a brain storm. After lover's arrival and alleged expose, his intended victim denounces him and exits to meet hubby at the station.

Lover and newspaper woman thereupon have flirtation with former, explaining his intentions with the other woman were strictly honorable, and ending with an accepted proposal.

The sketch maintains a fairly creditable degree of consistency until the finish. The final curtain spoils whatever illusion created before. The cast is capable, the waiter turning in an acceptable French character bit with Miss Hackett also handling her share nicely as the interfering scribe.

The fault lies in the playlet which will tax the most flexible imagination. Small time. *Con.*

**HENRY and MOORE.**  
Songs and Music.  
20 Mins.; One (Special).  
Fifth Ave.

Out in "one" before a curtain that could hardly be called pleasing to the eye this team went through a routine that seems to hold untold possibilities. Henry, the man, talked, played, sang, and danced his way to most satisfactory returns in an easy going manner. Assisted by a girl whose main contribution was a Spanish number. A change was made for it and the bit could be done away with.

Mr. Henry's violin playing is the outstanding feature despite he seems loathe to use the string instrument, except in a kidding manner that brings forth nothing but discords, while the house was calling for him to play it straight. It is understood Henry requested permission from Ben Bernie for the use of his bits of the Yiddish band doing "Over There" and how the colored bugler would sound off reveille—which permission was refused so now he offers it as an imitation, mentioning Bernie's name. Henry doesn't need either to get his playing across, as during the short spaces when he does cut loose with the violin he showed enough to class himself as a violinist and the more he will play—minus the kidding—the stronger he is going to register at the finish.

Another instance came forth at the end that seemed to have been "lifted." That was some stepping of Henry's announced as his conception of a "Gimmie" dance, which looked similar to one of Pat Rooney's specialties. This lad is making a mistake in depending upon other standard acts for his material that can only take him so far, when he possesses the ability to accomplish something on his own, if he'll secure a routine that smacks of originality. If not at least a schedule that calls for an offering minus the imitations.

As the act is now it might stand some cutting with the Spanish number the first to get the knife, while other instances might go in favor of the instrumental rendering. Otherwise it's a big time offering that will score on Henry's versatility if nothing else.

**LAWRENCE BROS. and THELMA.**  
Talk, Dancing and Juggling.  
13 Mins.; Full Stage.  
American (Last Half).

Suitable to open or watching 'em walk out. The brothers handle the clubs while the girl makes her entrance, to carry on with a bit of so-called "inside conversation" to the audience concerning the drummer and the leader in the pit. The monolog is delivered in a monotone that grates after a while, with none holding anything that calls forth a real laugh. The girl again returns to step through an abbreviated hornpipe along with another change for the finish.

The boys juggle through the usual routine with the reverse throwing, over the shoulder, employed for the finale. No great distance separating the men when doing this bit and it might be worked up to provide the act with a better ending—something it needs.

(Continued on Page 28.)



## WITH THE MUSIC MEN.

The "Tosca" vs. "Avalon" suit loosens again the floods of lifts, steals, transpositions and musical twin resemblances with which the records of composition teem. It's on the lamented De Koven that George W. Lederer tells the one of the recherche musicale where Mary Garden trilling a fugitive aria was asked at its close: "De Koven's, isn't it?" And our Mary's purely mischievous reply: "Not yet!" The playing in court of the questioned bits from "Avalon" to prove its derivation from "Tosca" resurrects the query once put to Ludwig Engländer, and now recalled by Victor Herbert: "How do you write your music, Herr Engländer?" And Engländer's response: "I don't write it—I just listen!" Karl Hoschna's "Every little movement has a meaning of its own," the theme song of "Madame Sherry," and without which even Otto Harbach, the comedy's librettist, concedes the piece would never have gone, is a clean lift from an obscure Bohemian folk song. Composer Friml, asked for the original base for "The Love Nest" in the questionaire circulated, named a Hungarian folk song.

Harry Carroll's "Chasing Rainbows" is original in words, according to another answer in the query report, but in music was first composed by Chopin. The reason the Whitney musical comedy, "The Chocolate Soldier" would not go in Germany was because it's hero song, the theme of the score, was an out and out lift from a German source.

Using a sister art, the drama to support an author's right to inspiration by suggestion, "Avalon's" advocate in his circulated inquiry quotes Shakespeare's lifts from Grene and other sources, many of them bodily for treatment in the priceless Shakespeare tinctures of imagery and poetry, also Sheridan's transfer of characters and situations from Moliere, for illumination by the lesser Sheridan genius better suited for British consumption at the time.

But there were no copyright laws then. And, after everything's said and done, a lift is a lift and a pinch is a pinch, only when the Appellate Court finally so decides.

Jack Mills has purchased "I Lost My Heart To You," from the Robert Norton Co. It was written by Louis Merkun and Ed. Davis.

Fred Fisher, Inc., has increased its capitalization from \$6,000 to \$100,000.

Raymond Walker in the Irving Berlin Chicago branch for the last three months, has been transferred to the New York offices.

Sam Mitnick, formerly with Remick, is now connected with the circulation department of the New York Evening Post.

Billy Curtie and Norman Vause have been added to the writing staff of Harry Von Tilzer's.

Jack Smith has joined the Broadway's professional staff.

Llora Hoffman, the soprano, has been added to the list of Pathe phonograph regular contributors.

Harry Blair, last with the Broadway, and Joe Schnitzer, until recently with Berlin, have been engaged for the new exploitation department of the E. B. Marks Co.

Irene Lipkin, publicity manager for Fred Fisher, has taken over the direction of the Fisher band and orchestra department, in addition to her press and advertising duties.

Nick Lang has been appointed manager of the Remick branch at Atlanta, succeeding Charlie Bradley. Bradley goes to the Remick Boston office. Ford Rush has left the Remick Frisco branch.

Jack Mahoney, formerly staff writer with Feist, Harry Von Tilzer, etc., will enter the publishing business on his own in a couple of weeks.

(Continued on Page 30.)

## NEWS OF THE DAILIES

Continued from Page 14.)

suit for separate maintenance and divorce. She says the diary is that of Miss Swanson. Her sisters, Beatrice and Marcella, were among the "Florodora" revival beauties.

Gay MacLaren, impersonator, made her New York debut at the Belmont this week. Miss MacLaren impersonates characters and reads lines from plays she has seen, but never read. Her memorizing of lines is declared remarkable.

William B. Crisp, a New York patent attorney, who is credited with having put Henry Ford and other auto manufacturers on the road to millions by winning Ford's case against the Selden monopoly, died Jan. 28 in his New York home.

The Playes Fellowship, a new actors' organization, has been formed in New York to market new plays. Their plan is to rehearse the plays

and let managers look them over instead of submitting manuscripts, thus letting the manager see the goods he is asked to buy.

A plan is under way to have the traffic towers on Fifth avenue replaced by more artistic structures. The temporary towers, it is learned, were built and have been maintained with funds supplied by Dr. John A. Harriss, special deputy police commissioner.

The directors of the Hippodrome holding company gave a dinner in honor of Charles B. Dillingham Dec. 29, when the 2,500th performance of the Dillingham regime was celebrated. Twelve million people have paid to see the Hip spectacles since Dillingham took it over.

A pain in the neck has been interpreted by an English spiritualistic medium as the spirit of Cleopatra. He says the inventor of the Karpis play is still restless after 2,000 years of complete quiet, because Marie Anthony is getting more

applause in the other world than she is.

John Drinkwater arrived in New York with his wife on board the Cedric. He will remain here several months, during which time he will aid in the rehearsals of "Mary, Queen of Scots."

Porter Emerson Browne sailed for the Island of Nassau for a vacation, and Bernard Gallant, business manager of the Greenwich Village theatre, will sail soon for Europe.

Irene Castle, returning from Miami Saturday, drew attention to it by filing a suit for \$20,000 against C. B. Cochran of London. She alleges a play-or-pay contract with Cochran, to be featured in "The League of Nations" revue in London.

Theatrical interests were pleased with the election of Rev. William T. Manning, rector of Trinity Church, as bishop of the Episcopal diocese

of New York to succeed the late Bishop Burch. Bishop Manning is a liberal-minded cleric and has been outspoken in opposition to the element which seeks to impose Blue Laws.

"Drinking permits," entitling holders to one quart of liquor per month, are provided for in the new liquor law of Quebec. Men who can't carry their likker like gentlemen will be denied permits.

A lecture tour of Clare Sheridan, English sculptress, is to open at Aeolian Hall Feb. 9.

Vladimir Fanke, a Russian ballet dancer at the Metropolitan, whose side line is "walking" delegate, was introduced as a defense witness in the trial of Robert Brindell, alleged labor czar of New York, now on trial on charges of extortion.

Arnold Daly has returned to the role of the vagabond in "The Tavern." Daly created the role, but left a few weeks ago. John Meehan,

who is George M. Cohan's general stage director, had made good in the role (after Brandon Tynan tried it), but had to leave in order to supervise the Chicago opening of "The Tavern."

Gus Edwards has filed suit against Orville Harrold, tenor, for \$160,000, alleging breach of contract. It is believed the action dates back to the time when Harrold was one of Edwards' "protégés."

Lydia Lupokova, Russian ballet dancer, returned to New York to begin rehearsals for "The Rose Girl," which will be the dedicatory attraction at the new Ambassador, New York, opening next Monday.

Ruth Hale, wife of Heywood Brown, dramatic critic of the New York "Tribune," has shot a hole through governmental red tape by getting a passport in her maiden name, thereby establishing a precedent that a married woman is entitled to be known by the name un-

## SHAPIRO, BERNSTEIN

## PALESTEENA

By CON CONRAD and  
J. RUSSEL ROBINSON

*Till Ready* **VOICE**

Is the Broax of New York Ci-ty Lives a girl, she's not so pret-ty Le-na  
Le-na's girl friend Ar-a-bel-la Let her meet an A-rab fel-la She thought

is her name grand Such a day-er girl is Le-na How she plays a son-con-er-ti-na  
be was grand On a camel's back a-way-in' You could hear Miss Le-na play-in'

Real-ly it's a shame She's such a good mu-si-cian She got a swell po-si-tion To  
O'er the des-ert sand She did-n't play such new ones For all she knew were blue ones Still

go a-cross the sea to en-ter-tain And so they shipped poor Le-na 'Way  
You off-sat and listened by his tent And as he tried to kiss her She

out to Pal-es-tee-na But now I hear that she don't look the same They say that  
heard that A-rab whis-per Oh! Le-na how I love your in-stru-ment They say that

**CHORUS**

Le-na is the Queen O' Pal-es-tee-na Just be-cause they like her son-con-er-ti-na  
Cause she shakes a wick-ed son-con-er-ti-na

na She plays it day and night She plays with all her might She nev-er gets it right But  
na Each movement of her wrist Just makes them shake and twist They sim-ply can't re-sist Her

how they love it Want more of it I heard 'er play once or twice Oh! So  
mus-ic fun-ny Gets the mon-ey There's not-tin' sounds like it should

mur-der Still it was nice She was fat but she got lea-ner Push-ing on 'er  
rot-ten it's real-ly good All the girls there dress like Le-na Somewear oat-meal  
While that A-rab danced so fris-ky She would practise

con-con-er-ti-na Down old Pal-es-tee-na Way They say that Way  
"Hu-mor-it-sky"

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# SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS

## LOUIS BERNSTEIN, President

### CARESSES

By JAMES V. MONAGO

**Moderato**

When all the world goes  
When in - to sleep I

wrong I must con - fess Just like a peace - ful song Comes  
fall In wear - i - ness Oft will a dream re - call One

your ca - ress Tak - ing me far from sor - row On gel - den  
fond ca - ress Your lips with mine are bleed - ing In per - fect

wings Mak - ing me see to mor - row Holds bright - er things:  
bliss Bring - ing a joy un - end - ing In your sweet kiss:

**REFRAIN (Smoothly)**

Ca - ress - es, dear, from you Can cheer me when I'm  
blue Your fin - ger tips, your gen - tle lips Have al - ways  
thrilled me through Just like the rose that needs the dew I  
need ca - ress - ing, too, There's hap - pi - ness I can't ex -  
press In each ca - ress from you. Ca - you.

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# SHAPIRO, BERNSTEIN & CO. Broadway and 47th St.

## NEW YORK CITY

BOSTON  
JAMES GALLAGHER  
240 Tremont Street

BALTIMORE  
SAM TUMIN  
1405 Madison Avenue

LOS ANGELES  
BARNEY WEBER  
320 Superba Theatre Building

MINNEAPOLIS  
WALTER McGRATH  
Lindley-Skiles Building

der which the public knows her. Ethel Barrymore failed when she tried the same thing and had to submit to her passport reading "Ethel Barrymore Colt."

The Appellate Division of the New York Supreme Court not only upheld a decision of Justice Cohan granting Mrs. Enrico Aroseni \$50,000 for the loss of the tenor's love, but added \$132.83 interest. Mrs. Jessie McMath Ulley is the loser.

Loretta Morgan, an Indian actress, has been given a place in the cast of the "Greenwich Follies."

Silverman Bros., proprietors of the Strand, Altoona, Pa., are planning to build a theatre and arcade building there.

If Mr. Daniels, Secretary of the Navy, does not put the kibosh on the plan, Lieutenants Kloor and Hinton, navy balloonists, will begin a vaudeville tour at Mt. Vernon, N. Y., Feb. 17. Lieutenant Farrell, the other member of the party, will

not go into vaudeville, but he was a guest of honor of the N. V. A. at a reception.

Fifteen new theatres are to be opened in New York this year, according to building permit records.

Eileen Barnes, former "Ladies' Night," will return from England during the coming week.

Eric Hapworth, Beverly Ellicott, playwright, and Anna Augusta Wells, an artist, were married this week.

"Diff'rent" has quit the "special matinee" class and now is a regular attraction, housed in the Times Square theatre.

The English tour of John McCormack was cancelled, according to a letter from his manager, because of the hostility prevalent against the tenor in all parts of the British dominions as the result of his becoming an American citizen. McCormack received continuous in-

sults when in Australia, it is declared.

A vigorous campaign against repeal of the daylight saving law in New York State has been started, the Fifth Avenue association being at the head of it.

March 14 has been set as the date for the retrial of "Nicky" Arnshtein, husband of Fannie Brice, in connection with the charges of being implicated in \$5,000,000 Liberty bond thefts.

A "radiophone concert," by which music was transmitted from Brooklyn to the Marine Show at Grand Central Palace, was introduced for the first time in New York this week.

The manager of the Colonial, Newport, R. I., has caused a fight there by an alleged aspersion on the United States Navy. A sailor was said to have thrown a penny at a woman performer, and the manager, in an address to the audience, is said to have used the words

"ladies, gentlemen and men in uniform." Letters denouncing the manager have been sent to the newspapers.

Lucrezia Bori, Metropolitan soprano, who was forced to retire several seasons ago when her voice failed, was given an ovation when she "came back" Friday night in "La Boheme."

Adolph Klaber will star Charles Gilpin, negro actor, in "The Emperor Jones." When it opened at the Princess, Gilpin's name was put up in lights.

Ziegfeld's "Garden Frolie" opens at the Amsterdam Roof Feb. 8.

The return of Ruth Draper to New York was signaled by a special performance, in which she presented six sketches in one afternoon.

The Fox or Advertising Co. and the Fox or Advertising Association, 31 individuals being named, have been indicted in Chicago by a federal grand jury on charges of

violating the Sherman Anti-Trust law. It is alleged they used coercion to compel billboard advertising.

Al Jolson opened this week at Providence in "Sinbad."

George M. Cohan has begun the selection of a cast for a new play by Gus Thomas.

"Tickle Me" is in its last two weeks at the Selwyn and "Honeydew" is slated to finish at the Casino Feb. 19.

Notice of dissolution of the Vio Amusement Co., Manhattan, has been filed at Albany.

Mark Luescher, manager of the Hippodrome, is to build in the Bronx the Thomas Auditorium, devoted to music.

A special "blue law" designed to prohibit commercialized sports Memorial Day, was defeated in Indiana.

A. J. Gill, assistant manager of Proctor's, Troy, New York, has been promoted to the management of Proctor's Schenectady.

Lord Dunsany, Irish playwright, was twice arrested in his castle last week, suspected of having firearms for use of Sinn Feiners. He has been hidden away.

Welles Hawkes, III in a Washington, D. C., hospital, suffering from inflammatory rheumatism, is reported recovered.

The Club Maurice, Broadway's newest dancing-dining place, was opened during the week, with Grace Field director.

A San Francisco court has ordered a woman to wear \$10,000 in pearls 30 days in each year. The pearls, inherited, are said to be losing their value through non-use, and the court order was based on a demand that they be kept "alive."

Justice Ford refused a motion for \$75 a week alimony and \$750 counsel fees filed by Eileen Wilson, of "The Lady of the Lamp," against her husband, William H. Powell, of "Spanish Love." She is suing for separation and alleges non-support. Powell denies her charges.

Frika Moridi, 16, a Viennese girl who has toured Europe in concert, created a sensation with her violin playing at a concert in Carnegie Hall. This was her American debut.

Elsie De Wolfe has sold her home at 123 East 55th street to Baron de Mayer.

Deborah Beirne's Irish Players have postponed the opening of their season at the 63d street theatre to Feb. 9.

Marc Klaw has been commissioned a colonel on the staff of Governor Morrow of Kentucky in recognition of the success of this son of the Blue Grass State.

"Rollo's Wild Oat" has been selected as one of the four plays to be given for charity during the year by the Anglo-Saxon Club of Singapore. It is the first time the club has presented an American work.

Flo Ziegfeld announces that his first roof show will continue to be known as the "9 o'Clock Frolie." It will open Feb. 8, and the new "Midnight Frolie" a week later.

Morris Gest has filed suit in Chicago for \$5,000,000 damages against Henry Ford and his newspaper, the "Dearborn Independent." The suit is the result of an alleged article in which, Gest charges, Ford's paper slandered himself, his productions of "Mecca" and "Aphrodite" and the Jewish race.

"El Capitán" is being revived at the Academy of Music by the Philadelphia Operatic Society, with John Philip Sousa, its composer, supervising.

A man in Jefferson Market Court testified that liquor he purchased in Greenwich Village burned him inside and out. His hat was on fire when he was arrested.

Millard Deming, for many years in charge of the Van Curler, Schenectady, has taken over the Hudson of that city and transformed it into a legit house.

The daughter of John "Romeo" Hill, an old-time actor, is being sought by Z. T. Whitten, of San Francisco, uncle of the girl. Her mother, who appeared at Wallack's years ago, was known as Ella Virginia Burns.

While the dry agents in Washington are seeking to make it unlawful for a man even to take a drink, the New Jersey Legislature again refused to ratify the prohibition amendment.

Judge Ben B. Lindsey, the Denver Juvenile Court Judge, lost his appeal to the United States Supreme Court from a decision holding him in contempt of court for refusing to divulge information given to him by a boy offender. He said he would rather go to jail than divulge a child's confidences.







DeMichelle Bros  
Rheda's Elephants

**SALT LAKE**

Pantages  
Zara Carmen 8  
Irene Trevette  
Carl Roiml Co  
LaPine & Emery  
Navy Jazzland 8  
Teddy

**SAN DIEGO**

Navoy  
Paul Swan  
K & E Rahan  
Walter Law Co  
Colvin & Wood  
"Private Property"

**SAN FRANCISCO**

Pantages  
(Sunday opening)  
3 Sons of Java  
"Belton Molly"  
Maud Earl Co  
The Palis  
3 Bortons  
Douglas Dancers

**SEATTLE**

Pantages  
"Apple Blossoms"  
Gaudschmidt  
Sterling Sax 4  
Sampael & Lech'd  
Tom Kelly

Paul Petching  
Courtney & Irwin  
Orville Stamm  
Wilkins & Wilkins  
Earl Cavanaugh Co.

**TACOMA**  
Pantages  
Carter & Buddy  
Rafina  
Otto Bros  
Provost & Goulet

**TORONTO**  
Pantages  
Castillo Campbell  
V Burt & Steppers  
Leletta's Bears  
Eddie Cassidy  
"Yes My Dear"

**VANCOUVER, B.C.**  
Pantages  
Roan King &  
Austin & Allen  
6 Violin Mimes  
Primrose Minstrels  
Zelda Stanley  
6 Petrowars

**VICTORIA, B. C.**  
Pantages  
Browning & Davis  
Bedini's Dogs  
Feerless  
Rahn Beck  
Geo Hamid Tr

**WINNIPEG**  
Pantages  
The Rosinles  
Sammy Duncan

**J Thomas Sexton**  
**Seaman & Sloan**  
**Mme Zuleika Co**

**ANTAGES**

**LITTLE R'K, ARM**  
**Phil Davis**  
**L Mortimer Co**  
**Ward Bros**  
**Gautier's Br'k'ly'r**

**Regent**  
**Charles Ledegar**  
**Gibson & Betty**

**TE CIRCUIT**  
**Building, New York City**  
**"Corner Store"**  
**Majestic**  
**Ruth Howell**  
**Orren & Drew**  
**"Under Apple Tree"**  
**Rose Clark**

**and WELLS**  
 's "Troubles of 1920"  
 IA, Week (FEB. 1)

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**MUSKOGEE**  
 Majestic  
 2d half  
 Decca Bros  
 Meredith & Sons  
 Roscoe Allen

Shella Terry Co  
Marle Gaspar  
Roscoe Alla  
Hibbitt & Malle  
Lala Seblul Co

**OKMULGEE**  
**Orpheum**

Meredith & Snoo  
Henry B Teinier  
Ford & Cunningham  
Mizzan Fe up  
(One to fill)

and the other



# MASTER GABRIEL and CO.

"Kick In" (Comedy).  
16 Mins.; Full Stage (Parlor).  
Regent.

Master Gabriel is breaking in a new offering in Harlem this week, in the form of a sketch. It promises little for the bijou comedians, being the poorest vehicle he has ever had. This is a more or less serious effort designed to please grown-ups. Gabriel is better off with his familiar antics aimed at the amusement of the kiddies—such an offering as the one he played with Al Lamar and George All.

Gabriel comes into the home of a rich man bearing a letter addressed to the master of the house. The boy and the old man engage in aimless talk, become friendly and the diminutive visitor is invited to stay for dinner. A French house maid is summoned and directed to prepare the meal. This involves a lot of meaningless flirtation comedy, while the old man is looking for pajamas for the boy. Gabriel goes off to doff his street clothes and don the night dress, returning to do one fragment of a song that got him little.

There is then business of eating the spread, going to sleep on the drawing-room couch, nightmare and just before the curtain falls the old man opens the letter introduced in the opening. It conveys to him the information that the bearer is his nephew, the son of his brother who recently died in Australia. The sketch begins nowhere and ends without reaching anything definite. Gabriel has no place on the small time. His new offering limits him to that classification. *Rush.*

# SHIELDS and BENTLEY.

Songs, Talk and Dancing.  
16 Mins.; One.  
American (last half).

Costumed as kids this mixed team carry on a dialog at the opening, generally attributed to those around 10 years of age. The talk seems to lack the necessary punch. The girl arbles a melody while her partner switches to a "tux" in which he renders a ballad. The girl returns in an impersonation of Fay Bainter, then the business by the youth, of attempting to teach her the "shimmy." It's the main bid.

The act looks to be fairly well set in its present position of holding down the No. 3 spot though some assistance might be obtained, in providing more speed, if some of the initial conversation were to receive the knife.

Neither showed anything in stepping that might be classed as average, and it either should be improved upon or eliminated.

# FRANK MASON and CO. (2).

Historical Character Sketch.  
12 Mins.; Full Stage.  
H. O. H.

Frank Mason attempts a character study of Abraham Lincoln and succeeds in achieving a tiresome discourse of lengthy speeches in explaining his reasons for refusing to pardon a deserter from the Union Army whose cause is being unenthusiastically pleaded by the deserter's mother.

The facial makeup was evidently copied from an old wood print, and isn't a convincing likeness. Mason's speaking voice also retards the impression, his pronunciation being slurred in some instances.

A third character, a Lieutenant makes several brief appearances and the fun ends in a near-jeer applause finish, with the former chief magistrate signing the prisoner's pardon.

The act was probably inspired by the success of the play "Abraham Lincoln." The act could be retitled, "Fun in the White House." *Con.*

# WALTER NEWMAN and CO. (2).

Comedy Sketch.  
17 Mins.; Full.  
H. O. H.

Newman does a "grouch" character, and the cast includes a "tough" stenog, and the ingenue who has come to teach the grouchy rich business man how to spend his money—for \$20,000 a year salary.

She turns out to be his long lost daughter by a wife subsequently divorced, and then by another twist after Newman has agreed to her terms, she is his brother's child.

The remarks and carriages of the short-skirted stenog, and Newman's testy observations about women and things in general got laughs, but the act degenerates into broad farce through inconsistencies of plot and limitations of the cast.

The vehicle lacks cohesion and originality for the bigger bills, but should be all right for the pop houses. *Con.*

# PALACE.

There are several points of interest about the Palace show this week, marking as it does the return to vaudeville of Dorothy Jordan, following her plunge into grand opera, with the Chicago Opera Co. and the reappearance in America of Van Hoven, after playing abroad for the last seven years. Then there was the presence of three single women, making with Van Hoven four single turns in all on the nine act bill. Possibly it was Juliet's impersonations, Van Hoven's quips, Trixie Friganza's kidding or the general atmosphere of vaudeville created by a mingling of all of the factors mentioned that made the show reminiscent of Hammerstein's, but whatever it was, there assuredly was an indefinite something that brought back memories of the old "corner."

There were no riots Tuesday night, no speeches, or hits calling for favorite selections following all the regular acts of any of the turns. The show, however, ran very smoothly, all of the acts except the opening and closing turns, "The Bird Cabaret" and Ernest Evans and Girls, respectively going very well while they were on, and drawing numerous bows and curtains when they had finished. The bill was rearranged four times up to Tuesday night. Monday afternoon, Sarah Padden closed the first half. Monday night and thereafter up to Tuesday night Miss Padden opened the first half. The first four acts were not effected by the general shifting around, running in this order from Monday on: "Bird Cabaret," Russell and Devitt, Marmel Sisters and David Schooler, and Trixie Friganza.

It was in the second half that the greatest shifting occurred. Dorothy Jordan (New Acts) appearing second after intermission Monday afternoon, but after the matinee exchanging places with Miss Padden, the latter in turn changing with Juliet, who after Monday held the second after intermission spot. Van Hoven was next to closing Monday matinee, closed the show Monday night, but went back to next to closing Tuesday matinee, holding that spot Tuesday night.

The Tuesday night arrangement shaped up as a good one, except as mentioned for "The Bird Cabaret" opening and Evans, closing. The incoming house ruined any chances the "Bird" act might have had to show its wares. With the spot all against it, however, the turn took a couple of bows. Russell and Devitt, a couple of dancing acrobats did surprisingly well second. Both are good ground tumblers, and corking eccentric dancers. Working in street clothes, and singing a double for their opening the team made a dandy impression at the start. They warmed things up in great shape for the following turn, Marmel Sisters and Schooler. The sisters have added several new dances and the act now has a finish and class that is distinctively of the big time sort. A couple of toe dancing doublets landed heavily, as did a brace of classical piano selections by Mr. Schooler. Inasmuch as he plays the

# LIDDELL and GIBSON.

Female Impersonators.  
12 Mins.; One and Two.  
12th St.

Dudley Liddell and Del Gibson may not be well known at this time but judging from their performance they should quickly nab big time spots.

Both are female impersonators. There is little question about Gibson's sex identity but Liddell will fool the wisest out front. He makes a peachy looking gal, one that stands inspection up close. His trim ankles all, a speaking voice that sounds girlish to a degree. Physically the only tip-off is the line of the tendons in the forearms and even that is slight. As to voice Liddell shows a contralto and it is a little weak but he has some strong high notes that puzzle those who think they have him rabbed.

Gibson is perhaps six feet tall and is built like a spring bean. On his first entrance he is dressed in a manner suggestive of Bert Savoy and repeats lines in a Savoy. The chatter is brief. Gibson out in a rigging of material that is made to fit skin tight looked like an awning. No one knew what he was singing about for the house was laughing at the "lady's" antics all the way.

For the finale a second tableaux curtain is displayed, fashioned from rich yellow silk with black panels on the side. Through the curtain Liddell in a creation mostly of beads and gold cloth reappears with a number that brings Gibson out in a get-up that displays a good deal of bare skin.

There was little surprise when Gibson doffed his wig but when Liddell removed his head dress and wig, the genuine recalling applause showed plainly the house was completely fooled. The men used their first names in the billing. To maintain the illusion as to Liddell particularly they should use the plain billing without the first names. *Idee.*

heavier stuff so well, it is foolish for him to attempt the pop music, which he seems unfamiliar with, playing it without style and in an old-fashioned manner.

Trixie Friganza fourth showed considerable new material since last playing around. There's a song about a woman who has a husband, who is inclined to be lady like. That's pretty broad, but deftly handled by Miss Friganza. A new sounding line of talk about French pastry, worked into the monolog concerning the people Miss Friganza met at "the party" was bright and filled with sure laughing points. She encoored with a recitation and in all did a lot for the first half of the show.

Juliet second after intermission did the same opening stuff she has been doing the past season, including the song about the different characters eating soup, the gabby girl at the show, etc. Her imitations never went better, the 24-sheet of the N. V. A. benefit at the Hip, with its list of 35 stars giving the audience plenty of subjects to call for. Pat Rooney was the only one Miss Juliet missed with, but she more than made it up with her Barrymore, Cohan, Sam Bernard, Louis Mann, Maude Adams, Mrs. Flske, George Arliss and several others. She could have done 20 more than the odd 20 offered, had she cared to stretch her applause.

Preceding Juliet was Sarah Padden and Co. with the dramatic sketch "The Cheap Woman." Miss Padden scored individually, but the sketch lacks sincerity, is poorly constructed and is not worthy of Miss Padden's ability as a character actress.

Van Hoven (New Acts) next to closing, and Ernest Evans and Girls closing. Mr. Evans had a tough battle with the walking house, the train catching contingent arising and clogging the aisles during the first five minutes of the Evans act. About the time the youthful toe dancer (unprogrammed) started her solo dance the house had quieted down and for the remaining three or four minutes the act received attention.

Capacity Tuesday night, with the usual standees. *Bel.*

# RIVERSIDE.

Monday night's business was a marked improvement over that of the initial night of last week. It is not the easiest thing to fill up the orchestra floor of the Riverside, which perhaps accommodates more persons than any of the big time houses, the Palace excepted. The rear part of the floor was not equal to the well populated front half, but the weather break was not of the best. The presence of Gertrude Hoffman in the headliner may account for the bettered attendance.

The hit of the show fell to Franklyn, Charles and Co. in the No. 3 position. It is the first big time lap of this turn in New York. Reports from Baltimore recently forecast the success of the new trio. About two months ago the turn broke in at an independently booked house in New York. It had been a two act known as D'Amour and Douglas. A girl singer was added and at the time of the break-in the turn, reconstructed as to routine, shaped up as being a cinch for three-a-day houses.

Since then a new girl who is both piano accompanist and singer has been replaced. It may have been that added improvement that pushed the act into the big time division. However, it is primarily comedy acrobatics. And it is the work of the youths themselves that counts. Coming in "one" they delivered a song which explained their previous thousands in a correspondence singing school, and as the song was a flop, they'd bet a dance. A single acrobatic stepping number gave way to full stage, with the girl playing piano while the other boy started something with a routine of varied Russian dances.

While the principals were changing for a tough Apache the girl flashed a clear toned voice that twice stood her in good stead with semi-classical numbers. The Apache was a winner, the "dame" falls bringing hearty laughter and the number winning solid applause. The acrobatic section came soon afterwards, the men then appearing in black silken tights. There were several tricky stunts with sudden drops by the top-mounters. They excited with a Kath brothers throw. Applause was insistent and the boys encoored twice, both times doing feats worked out on their own. The success of the turn, especially following an acrobatic act opening the show, leaves no doubt about the class of the act and its ability to take a spot. The comedy "interpolations" and the twist to clever acrobatics has lifted Franklyn and Charles upward in the rating with almost one bound.

Gertrude Hoffman's act is her one person revue of last season starting with the peacock number and finishing with her drum stunt. Trip to Coney Island." Max Hoffman swinging the leader's baton got the utmost from the orchestra, which held several additional musicians during Miss Hoffman's revue, and the music drew up applause on its own at one part. During a change the "sing" slides were used as last season. "Over There," by Cohan, was flashed, followed by the chorus being inscribed in Yid-

dish and the orchestra playing a Yid tune for a laugh. Miss Hoffman's impression of Mme. Petrova in "The Shulemite" playlet was out in the impersonations which included Ann Pennington, Eddie Foy and Bessie McCoy. The Fannie Brice bit lined up not as strong as the others. Miss Hoffman looked splendid and was accorded a number of bows, attesting her popularity.

In between the two acts young Jack Oate ran, who seems to have played more vaudeville in the West than around these parts, drew down a hit. He mentioned having a lot of friends here and a flock of dinners booked up, when the movement of a curtain behind the drop attracted his attention. Quite some of the family friends were present Monday. They were not the only ones who appreciated Osterman. The youth has a world of snap and confidence and he gets his stuff over for all that it is worth. Osterman is having some new material written. That he can stand. At present he lines up as one of the most promising of the young singles in vaudeville and it was a good idea for him to gate musical comedy for the two-a-day.

Laddie Cliff was moved down to next to closing from No. 6 after the matinee, and that is the spot he belonged in. The classy little entertainer was not a big smash, but he delivered as always. Something more is necessary. Cliff has but ten minutes, the same running time as at the Palace recently, and the routine is the same. The treader song was dropped after the first matinee at the Palace and Cliff has probably not been able to get a substitute to his liking.

Jane and Erwin V. Connelly, in the seasons' defying "Tale of a Shirt," were planted No. 7 and held the house for every moment. It's the pathos of the little play and the cleverness of the playing that makes it still of considerable value and wears its war angle without injury.

Dolly Kay, programed eighth, was shifted to open intermission. Miss Kay's present routine isn't as good as last season's and her score was under the old mark. She opened well with "You're M Used-to-be Now," but the run of the numbers was more to curious lyrics rather than catchy melodies.

Gene Mason and Fay Cole were a lively second, running off to big applause after their dancing. The song try of Mason's early in the act sounded distinctly off. Either another song should be secured or the present one set to another key, for he strains to make the top notes. The dancing of Miss Cole was something of a surprise and the fast work of the close turned the applause trick. This act is carrying a novelty in curtains.

The first and last turns exchanged positions. There is a good reason for placing Samsted and Marion to open. The story feature of this acrobatic turn could hardly hold the house at the close. The turn is interesting, but is made a bit too long because of the "dream" feature. James Evans and Louis Perez with a clever perch act, closed. When the final perch stunt, started, foot balanced, over the footlights, two rows of the remaining patrons got up in a body and moved back. But they remained to have a look. *Idee.*

# COLONIAL.

This is "patron's request week" at the Colonial, most of the acts supposed to have been selected by the patrons as a result of a recent voting contest.

One or two sneaked in unsolicited, owing to booking difficulties, and an added starter, Dugan and Raymond, who replaced Sammy Lee and Girls Tuesday night, were among the request acts. Lee was off the bill after injuring his knee. Karyl Norman, a return engagement, was the headliner in the second after intermission spot of the nine-act bill. It included James J. Morton, who did the introductions, and bewailed the arid condition of the country on all and sundry occasions.

The Creole Fashion Plate went strongly, but was not as riotously acclaimed as is usual at this house, which may have been blamed on the spot, the impersonator following a comedy riot in Davis and Darnell, who preceded him.

Kramer and Boyle followed and had no trouble registering. They are favorites at the Colonial and whanged over a sure-fire comedy impression with their racial and modern black face and straight routine. Kramer does blackface and "Yiddish," making it a fifty-fifty split between each, and with Boyle taking care of the Irish vote they can't miss.

Buzzell and Parker split the first half comedy honors. They were fourth with their former vaudeville specialty, Miss Parker flashing a couple of new dresses that showed off her blonde beauty to perfection. Buzzell, is a light comedian of promise. The act contains numerous novel touches as the Victrola wedding with the record uniting the couple, and the pretty drop with practical door that is as snappy as the bright dialogue. A clever double dance followed the talk and vocal impressions and brought them back for the inevitable speech.

The Bart McHugh entry, Alexan-

dria, fooled half the house with his comedy opening, when he gums up everything he touches before revealing himself as the xylophone player, and not a clumsy stage hand as supposed. The first impression passes and though the musician works hard to keep the comedy at the high pitch he doesn't quite make it, and should go to the instrument more quickly. He is a thorough musician and has a real novelty, which could be prevented from sagging in the middle by not trying to tax the credulity of an audience beyond reasonable limits. Xylo playing at the finish closed a corking novelty musical turn.

Another novelty in the first half of the bill were Chung Hwa Four, a Chinese quartet playing around for a long time, but just recently reaching the bigger bills. If this act was requested through a voting contest, their seems no reason why business at the Colonial should cause any concern in the booking office. The quartet is a novelty in so far as it is comprised of four Orientals, and holds a typical small time appeal in the Scotch finish with one of the members revealing intimate female apparel under his kilts, when they whirl in a Scotch dance. The ensemble vocalizing passes, but the individual voices won't stand careful dissection. They did nobly, however, in the third hole.

The Misses Dennis opened after intermission and explained in their opening number that they were jazz-less. The girls were a welcome dish to the jazz jaded palates of the regulars, with their refreshing personalities and excellent song repertoire. All three of the girls possess sweet singing voices.

Olie Young and April in their diverting novelty, "Bubbleland," opened, and Eary and Eary in their hoop contortions closed to a handul. The request bill and Norman were credited with a near capacity house that showed but few vacancies on the upper shelves Tuesday night. *Con.*

# FIFTH AVENUE

A lavish amount of dancing spread itself through the bill at 28th street this week, with two of the final three acts being specialists at that sort of entertainment. Bradley and Ardine, who held the No. 6 position, made it extremely difficult for Winnifred Gilrairie and Co., closing through only having Milt Collins and his monolog spaced in between.

It looked like poor judgment on some one's part to place two such turns within an eight act running order and not to speak of the fact that they so were so near each other. The result bordered on an almost general stampede for the exits with the first flash of the final stanza. This is unfair to Miss Gilrairie and her aides. Incidentally, it might be stated that this young lady worked exceedingly hard in a position that would have justified an attitude of carelessness and went through a routine of six numbers with her company of five in 13 minutes.

Henry and Moore (New Acts), on third, supplied the initial amount of excitement, being preceded by Lynch and Zellar with their tossing of hats, whose particular outstanding point of interest was the remarkable resemblance to the manager of the "Flatbush Oyster"—our one and only Harry "Brocco" Ennis.

In turn came Carlita and Lewis (New Acts) with songs; then Wilfred Clark, No. 4, with the revival of one of his oldest sketches that appeared to have a new character inserted. Mr. Clark knows, beyond a doubt, all comedy values that the act possesses, and he made the most of them. The comedy took the playlet away neatly at the finish. The supporting company proved adequate for the purpose and worked the situations up suitably. Clark, on hand to top it off, showed the vehicle still is capable of making 'em laugh despite the number of years it has been before the lights.

Jed Dooley and his company of one, a girl, who says on a word the entire time she is on, and doesn't have to because of her appearance, which is decidedly "forte," brought forth a comedy vehicle that was bright all the way in so far as his monolog went, but is certainly lingering too long. Jed has a special "drop as background. Mr. Dooley was on just 23 minutes Monday night, and an amount of cutting, to the extent of at least five of those, would be beneficial all around.

Bradley and Ardine danced their way along for a quartet of numbers without any undue amount of enthusiasm presenting itself except in the tribute paid to Mr. Fisher, at the piano who made his efforts stand out while the pair were stepping and came very close to causing a deluge after soloing on the keys. An accompanist far beyond the average, this lad Mr. Bradley provided with a bit of stalling for an encore, and it proved a wise piece of headwork, as the fact dance offered in that position was a whale and accomplished more than all the others combined. Miss Ardine is showing some earwheels that'll make the rest of the feminine contingent of acrobatic dancers take a long and lingering look. As she does them they're a finished product.

Milt Collins kept those seated



smiling throughout his monolog and caused a number of applause ripples with his "cracks" about the government. He scored easily, though the figurative asking for an added bit was unnecessary.

The Gilrairie company topped the show off.

## AMERICAN ROOF.

A bad show atop, the American the first half. There was not an out for it. Eight acts were programed, of which two managed to shine dully through the atmosphere created by the other six.

Business was a bit off in the rear portion and down the sides. It seemed as though the regular Tuesday had been tipped. The one good impression left was that of how sweet everything else will look for the next couple of weeks.

Arnold and Sabel (New Acts) and Babe La Tour (New Acts) provided the stimulus. The others came and went in a procession that allowed the picture screen to drop at approximately 10:35.

The Leach Wallin Trio initiated with one girl on a wire held taut at each end by her partners, two girls, in their teeth. An extremely fast whirl by the miss in the center took the act up a notch on returns. Phesay and Powell (New Acts) came forth in the deuce spot, followed by Arnold and Sabel, thence to the closing of the first half by Brown's Musical Revue, a sextet consisting of five women and a man, who failed to show any particular talent instrumentally and had one of the fair sex warbling a solo, and again at the finale with the ensemble to the tune of "Stars and Stripes Forever" that was touching.

Succeeding Babe La Tour, a sketch, "Peggy Arrives" (New Acts), sprinkled with ballads allowed those out front to ponder over the Irish situation for 17 minutes, and this particular playlet will never be classed as the best propaganda for Ireland—or the Loew circuit.

Hank Brown and Ada Gunther, next to closing, did well enough, mainly due to the elderly man's method of delivery, which brought back recollections. His partner offered another of the ballads which kept the show far under the speed limit all the way and carried one of the feather fans which have become so popular among the emotional vocalizers. They are said to quiet the nerves, or known as assistants.

Warren Travis, handling weights, brought the performance to a close and deserved a better fate.

The American will have to do better than this first half lay out if the customary patronage is to be held whether the usual Roof inhabitants are bears for punishment or not.

## BROADWAY.

The audiences attracted here are given the general classification of being picture crowds. That because of the difficulty in getting applause returns. If the charge is true in theory it is a question whether it is true in fact. Tuesday night the audiences were against it. There was no whirlwind of clapping that sometimes greets the efforts of turns in big houses, but there was a greater measure of appreciation than noticed here for some time.

The show itself was probably productive of that. An eight-act show that ran speedily along with a good comedy balance and about just the right mixture of variety. There was no acrobatic offering present unless that of Annie Abbot's (New Acts) is to be so considered. Miss Abbot, the headliner, closed the show interestingly, coming back after a long time in retirement.

Opening with a flash of size in Madame Hermann and her illusions, the bill was marked by change in the usual framing. Carl Emmy and his "girls" was spotted fourth, for instance. The result justified the position. Emmy was out in one before the act with a rhyme, "Doing Nothing." Going into one he sold his cleverly trained fox terriers with a dash that seemed unusual. His chatter and pep sent the turn along swingingly, and there was a sharp applause response, Emmy giving verbal thanks after the curtain dropped. Madame Hermann is specializing on her animal "Noah's Ark," which makes an excellent finish for the act. It looked like a whole barnyard coming down the ark's runway. One stunt with the girl assistant should go out. That is where the assistant makes an escape after being tied with rope. The trick looks so palpably easy that it means nothing.

Margaret Young in the next to closing position took down the evening's honors. Her song routine remains the same with the chorus and colored girl numbers hitting the house best.

Burt and Rosebale made a strong number three. They liked Burt's nonsense, his eccentric hoofing and the kidding with the flute. Miss Rosebale looked nice in a frock of black velvet and felled well. From the front, Burt seemed happiest in his routine since the time he was of the team of Hawthorne and Burt. The finale with Burt executing his collection of peculiar kicks found a good hand as a reward.

Jack Duffy and Company (New Acts) were well planted in number five. The neat and clever Magleys followed with a skilled dancing novelty. The Chinese bit at the opening provided something of a

novelty, music from a graphophone being switched from Chink tunes to blues melody, and the reason for a dance. Miss Elaine changes rapidly and she looked well groomed at all times. Rapid whirling in the last number started a sincere round of applause that took the team off.

Ryan and Bronson, in number two, set the pace of the bill. The men looked well in Tuxedos and did very well with their song offerings. Patrons present from over the Hudson laughed at Brooklyn being referred to as a one-horse town in "My Home Town" number. A single offering "Over the Hills," perhaps inspired by Will Carleton's poem, but more probably ground out because of the him similarly founded. There was a lyric panning the Governor and the eight-cent fare idea. Another number away from the usual routine was a Swedish lyric, and to make it all even and show the boys were abreast of the times they encored with a blue laws number called "You Won't Do It."

## HARLEM O. H.

Five tryouts preceded the regular bill of five acts, which was topped off by the feature picture. The combination made for a 12 o'clock show, with no one in at the finish of the picture but the ushers and a few hardened fans.

The tryouts in order were Don Permaine, Four Friends, Princess Mystoria, Gordon Eldred and Co. and Jack "Texas" Sullivan (New Acts).

They were hanging on by their teeth when "The Country Village" (New Acts), a dog and monkey combination, started the regular show, followed by Billy Rogers in a type of act that has almost disappeared from the vaudeville stages. Rogers does imitations of the saxophone, xylophone, train starting, motor boat, aeroplane, gas engine, bass violin, auto horns, etc. He found Harlem a soft spot to stage a come back and got by nicely. The turn is still saleable for this type of audience.

Heath and Sperling were also in their element, following with their song routine and the "plant" in the box. Everything they attempted got over here, the plant being accepted literally until he stood up to sing, and Heath's opening medley of songs he wrote being continually interrupted by applause. The act is framed for a pop house standard, but lacks the essentials to hold a spot on the big bills.

Walter Newman and Co. (New Acts), a comedy sketch, kept up the comedy average, with Plantadosi and Walton, the song writers, following. The inevitable opening of "my popular songs" cinched it for them here. The turn is just another combination of song writers, Plantadosi at the piano, with Walton carrying a cane and minus a hat, handling most of the vocalizing. They went big.

Marie Hart closed the vaudeville portion with her wire walking, castume flash and saxaphoning. Miss Hart has cut down the number of her assistants to one, and hasn't injured the turn, which shapes up as a flash for the smaller bills.

## AUDUBON.

Adverse weather had its effect on business at the Audubon Monday evening. From a vaudeville angle the bill, with the aid of some Shubert collections, measured up. The exception, opening turn, would win better results if the trio, 3 Lees, would eliminate the talk and wear more appropriate costumes. The act consists of club swinging with throwing of panama hats in boomerang fashion.

Willie Smith, following, entertained. He does comedy talking and singing, possessing a double voice. His talk is rather old and interferes with his vocal ability, making things harder with less results.

The customary comedy skit entitled "Danny," amused before the usual film of current events. The playlet sounds the atmosphere with Irish vibrations from start to finish.

Sam Berk and Phoebe Whiteside did dancing. Six minutes was the actual time of their stay, leaving the audience to figure out reasons for the abbreviated period. The female member who replaced Berk's wife, due to the latter expecting an additional family member shortly, does not class with other opponents as a stepper, with the exception of her toe work. The latter could be highly classed.

George Price and "Aunt Jemima" and her syncretized bakers, respectively, just ran things as they pleased. Both were return dates.

"The Panama Kid," the Sterling & Grisman vaudeville act over which the latter and Harry Weber became involved in a mix up that resulted in Weber turning over \$1,950 to Sterling & Grisman a couple of weeks ago got into the limelight again this week, when Taylor Granville was awarded a decision for \$212, a half week's salary, against Sterling & Grisman, following a complaint filed with the V. M. P. A.

Robbie Gordone's collie dog died last week.

## BROADWAY'S SEASON SET

(Continued from page 13.)

takings on tour, as expected with Francis Wilson and De Wolf Hopper co-starring.

The Shuberts' new Ambassador on 49th street, will be opened Monday, according to the present date set, with "The Rose Girl" the attraction. Up to Wednesday the premiere was unopposed. The Shuberts' revue on the Century Promenade, tabbed the "Midnight Rounders of 1921," was again postponed until Saturday night of this week.

"In the Night Watch," the foreign melodrama, opened at the Century last Saturday night. The production was voted a big one, with the agencies reporting a good call for the show. Opinion on its chances was not uniform, however.

The Irish players withdrew from the date at Cort's new 63rd Street theatre, "Mixed Marriage," which was playing special matinees on 42nd street, was moved up there as the regular attraction. The name of the house has not been changed as planned by John Cort.

"Sally," at the New Amsterdam, continues to lead in demand in the ticket offices with every other offering beaten in that respect. Prediction of the attraction's continuance throughout the summer is made, and when the new "Follies" is ready, the Liberty is named to berth "Sally," which could play to \$25,000 weekly there. "Tip Top," too, continues to sell out.

### Brokers' "Buys" for Week.

Business in the ticket agencies has been unusually brisk lately, and the volume of sales is over the normal. Brokers' buys listed are: "Cornered" (Astor), "Debureau" (Belasco), "Green Goddess" (Booth), "Afgar" (Central), "In the Night Watch" (Century), "The Tavern" (Cohan) (added to the list with the return of the Arnold Daly in the east), "Ladies Night" (Eltinge), "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 Gold Diggers" (Lyceum), "The Bat" (Morosco), "Sally" (New Amsterdam), "Erminie" (Park), "Thy Name is Woman" (Playhouse), "Dear Me" (Republic), "Greenwich Village Follies" (Shubert), "Samsom and Delilah" (39th Street), "Ras" & "Show" (Winter Garden).

In the cut rates are offered: "Prince and Pauper" (Apollo), "In the Night Watch" (Century), "Transplanting Jean" (Cort), "Her Family Tree" (Lyric), "Three Live Ghosts" (Nora Bayes), "Ermine" (Park), "Thy Name is Woman" (Playhouse), "Little Old New York" (Plymouth), "Emperor Jones" (Princess), "Rollo's Wild Oat" (Punch and Judy), "Tickle Me" (Selwyn), "The Mirage" (Times Square), "Mixed Marriage" (63rd Street).

## CON'S BATTLER.

(Continued from Page 7)

use his right blackjack at all. Smack began to kid him in the clinches, asking him why didn't he take a dive now and then and not keep the crowd up later than necessary.

Finally it began to get on my nerves, and as "Tomato" looked over at me for instructions I nodded, and he said to Smack, "All right, old timer, I've been thinkin' about what you said and there's a lot of truth in it. I don't think these guys should be kept up any longer." He then steps back a little and shoots over that right hand on to Smack's jaw, and Gordon or none of the Dooleys could have done a prettier back flip than the pride of Sand Lake. He was out cold and didn't know nothin' for about 15 minutes, when they managed to bring him to.

I won a couple grand on the battle and "Tomato" grabbed a chunk, for he had bet considerable. He is all dolled up like Harry Best since the affair, and you have to ask permission to say hello to him.

However, if he keeps goalin' them I should worry, for I have him tied up to a Shubert contract, and let him try and get away for the next five years.

A guy with a armful of ear muffers up here could get himself a bale of scratch, for it sure is cold.

Yours in sport,

Con.

Eunice Burnham is reported having engaged with Famous Players on the Coast to appear in pictures. Miss Burnham once appeared in vaudeville with Charlotte Greenwood.

## YOU NEVER CAN TELL

By JOE F. LEE.

Ever and anon at interval, the motion picture industry is jolted by a startling announcement that some great dramatic star, operatic singer or famous athlete has been placed under contract by some prominent picture company and is about to make an initial appearance on the silver screen. Before the announcement is cold in type "the jury" gets busy and hands out its verdict. It is a forecast and a prediction issued long prior to the time that Mr. and Mrs. Audience have had their chance to view the production and pass on its merits.

Just to prove that "you never can tell the finish," I am going to cite a few instances of the pickings of the jury of Wise Dopesters of the film business who handed down their verdict prior to the premier showings of the pictures mentioned.

The signing of Caruso, the world famous tenor, for several feature film productions is announced, and before the initial picture is finished there are many reasons advanced why it is certain to be a winner at the box office. The tons of newspaper publicity Caruso received, the thousands of phonograph records of his voice that were sold, and the fact that everyone in the land had read of or heard Caruso's voice and would be crazy to see him on the screen. But the story did not end that way at all. "My Cousin," the first of the Caruso pictures, was issued late in 1918, and the public passed it up. Caruso made a hasty but laughing exit from shadowland with a heavy bankroll in his possession.

### Roosevelt Film.

"Our Teddy, or the Fighting Roosevelts," gave the picture world a thrill following in wake of the tremendous success of Ambassador Gerard's "My Four Years in Germany." Every newspaper was devoting front page stories and special articles to "Our Teddy," and again the Wise Dopesters decreed it was a sure thing that "Our Teddy" would be in the big winners' class. Huge sums in rentals and guarantees were offered: (and in some cases turned down previous to the initial showing), and during the time that all of the newspapers the length and breadth of the nation were displaying the name of the Roosevelts in big type the picture was presented, but the public would not attend, and again there was a flop chalked up to the account of the advance dopesters.

Then came the case of Doris Keane in "Romance." Picture producers spent many sleepless nights, worked the cables overtime and sent representatives to London in an effort to secure her name to a contract. They figured that "Romance" would surely make a fortune for the producer who was fortunate enough to land her. On the strength of the reputation "Romance" had made here and abroad the public would be fighting to get inside the doors of any theatre that played the film. Finally "Romance" was produced on the strip of celluloid that made Rochester famous, but I have still to hear of anyone being killed in the rush to see the picture. So Doris Keane proved to be "just another," as far as the box offices of the picture theatres are concerned.

### Along Came Ruth.

Then along comes "Babe" Ruth, with a batting record of 29 homers to his credit, and starting off last season he was the biggest draw any baseball team had ever had. Incidentally, he rounded out the season with something like 54 circuit clouts to his credit. He signed for the screen. Came the yell from the wise babies, this one was a pipe to pick for good, bad or indifferent, there wasn't a chance of it going wrong. Here was one of those pictures surely going to need the police reserves at the door. So sure were the

(Continued on page 32.)

## MAIDS OF AMERICA.

(Continued from Page 10)

cloaks of different shades. They filled the stage and made a picture. Other costume designs were attractive, with lights not overlooked.

Two full stage acts in each of the two acts, with the first interval in "one" given over to the trio, while the second "one" section held a comedy scene of a garage, finished off with the girls walking out to Mr. Snyder's song, mentioning 18 makes of automobiles, with only about five good cars among them. "The Maids of America" is a laugh show the kind sought for on the wheel, for it will please a house. In that respect it goes through the evening on an even keel, held up by Barry and Leon for laughs and in an all-around way through people and production.

Of course, it's clean, because it's Mack's. There was but one "hell" during the evening, and that half drowned out by an orchestral crash.

## SHUBERT VAUDEVILLE

(Continued from Page 4)

according to the proposed circuit as announced at the Shubert office.

The Orpheum has one house at Kansas City with an Orpheum Jr. under construction, five houses in Chicago, one in New Orleans with a new house opening Feb. 7, and three in St. Louis.

Several agents have sought after and received "franchises" to book with the Shuberts when their "Advanced Vaudeville" booking offices are opened. The permission was given by word of mouth. One of the first so reported is Herman Blumenfeld, independent, handling a number of foreign bookings and also interested in supplying fair and circus engagements. The Blumenfeld office has already delivered an ice skating ballet of 24 persons. This turn will work on artificial ice and will be used as a feature in the Century Promenade revue, being booked in Shubert houses next fall.

### Picking Broadway House

With Shubert vaudeville apparently assured starting next fall the question of what theatre on Broadway will be used has both the Capitol and Loew's State now building named. With the style of show to be offered which calls for an entertainment of revue type, said to be inspired by the success of the Eddie Cantor show, either house could be taken.

The Shuberts are planning to offer their brand of show in opposition to Keith's Palace and figure either house as acceptable. In case of the Capitol, which has a seating capacity of 4,326, the top price has been mentioned at 75 cents with \$1 also considered. This house is opposite the Winter Garden and would be in direct opposition to the Winter Garden Sunday concerts. Also it might also oppose the regular attractions there which are now charging \$3.50 top. That the Capitol is being considered is conjectured of because one of the big Broadway picture theatres having been offered a number of Goldwyn releases set for next summer and fall. The prior jiltion came from a Goldwyn official and since the Capitol has the first pick of Goldwyn pictures, the offer seemed to portend a contemplated change in the Capitol's policy.

### If Capitol Is Chosen

It would probably be necessary to make structural changes on the Capitol stage. When revues were offered there last season manipulation of sets was found difficult and the acoustics were found to be unsatisfactory. Some correction may be effected by building out the apron.

Plans for the policy of the new State at Broadway and 45th street call for a change of program daily, the new Loew house taking over Loew's New York idea entirely, with the general style of show made somewhat stronger. It is known that when the State is completed, Loew will give up the New York. August is mentioned as the earliest date of completion of the State.

The policy of the new Loew house, however, is not set. Any decision meantime by Loew to enter the big time vaudeville field with his own chain of houses would eliminate the Shubert "Advanced Vaudeville" from the State.

Al Darling, manager Keith's Royal, is co-operating with Mary A. Conlin, principal of P. S. 30, in arranging an affair to be given at the St. Joseph's Hospital, 143d street and Brook avenue, next Sunday, for the benefit of the tubercular patients.

F. Barrett Carman sailed yesterday (Thursday) on the Aquitania, to appear in a revue at the Ambassadors, Paris.

The Lynch Enterprises are negotiating for houses at Montgomery, Ala., and Miami, Fla.

## BILLS NEXT WEEK

(Continued from Page 27)

<b>ST. JOE</b> Majestic Grace Demar El Roy Sisters	<b>TULSA, OKLA.</b> Majestic Challion & Keke E & E Adair O'Grig Campbell Co Walter Weems Solly Ward Co McWatters & Tyces (One to fill)
<b>BURNS BROS.</b> Williams & Pierce Williams & Howard "Ye Song Shop" (One to fill) 24 half Jupiter Trio Ship Kennedy & R Wyre & Evans Edith Clifford (Two to fill)	<b>WICHITA FALLS</b> Majestic Wm Black Co Frank Wilcox Co Neal Abel Barr Twins Earl & Green Elley
<b>S. ANTONIO, TEX.</b> Majestic Chas Edenbury Neapolitan Duo Oliver & Olin Coley & Jaxon	



# Always a Friend of The Artist

New York City,  
Dec. 15, 1920.

Mr. E. F. Albee,  
Palace Theatre Bldg.,  
New York City.

Dear Sir:

During our engagement at the 58th St. Theatre we were royally treated by your manager, Mr. Buck. In *Variety* we notice acts mention managers for one kindness. Why not mention Mr. Buck for his many kind acts, as far back as ten years ago, for he has always been the artists' friend.

We have come in contact with all the managers of your great circuit, and we sincerely think Mr. Buck should be placed amongst the best of them.

We also wish you and Mr. Buck a Merry Christmas.

Sampson and Douglas.  
Raymo and Rogers.  
Four Camerons.  
Lucie Bruch.  
McCarton and Moiron.  
Adams and Thomas.  
Felix and Fisher.

# Keep Your Dressing Room Locked!

Shamokin, Pa.

Mr. Albee;

Dear Sir: While playing Hazleton, Pa., at Feeley's Theatre, I was robbed of ten pieces of jewelry, a gold bracelet and pearl and diamond sunburst pendant, taken from my trunk. I left the door of the dressing-room open, and I suppose it was taken while I was away from the room, unless it was taken at night or early morning, but I had the room locked and key in my possession over night.

The manager, Mr. Goodwin, was more than kind, and did all in his power, and said he would keep after the matter for me. I certainly appreciated his whole-hearted interest, and he felt very badly that the loss occurred at his house. It certainly is a warning to all other vaudeville artists to lock their door and trunk at all times, no matter how short the duration when you leave your room. From now on I will re-read the sign, "Lock your dressing-room door," and do as it says.

I trust you will pardon my taking up your valuable time, but perhaps my loss will be a lesson to others.

Thanking you.

Respectfully,

**MADELINE BUCKLEY**  
(Hank Brown and Co.)

New York City.

Dear Miss Buckley:

Yours of December 17th received. I am sorry to hear of your loss while playing at Feeley's Theatre, Hazleton, Pa. It seems that no one's life is safe in these times, much less their belongings. There has been an epidemic of dressing-room robberies all over the country.

This is a lesson to a great extent, since we advised all artists to lock their trunks and doors, and if possible keep their valuables with them or put them in the hotel safe.

I am sure Mr. Goodwin will do everything possible to recover your jewelry. I believe, as you do, that your letter will be a warning to other artists to be more careful, so I am having it printed in the "Vaudeville News" and "Variety."

Sincerely yours,

**E. F. ALBEE.**

Miss Madeline Buckley,  
Hank Brown & Co.,  
Jefferson Theatre, Auburn, N. Y.

## WITH THE MUSIC MEN

(Continued from Page 24.)

Louis Bernstein (Shapiro, Bernstein & Co.), Jimmy Monaco and Grant Clarke are making a trip through the West Indies, with a stopover at Palm Beach, Miami and Cuba.

The Music Publishers' Protective Association moved from its present quarters in the Columbia Theatre Building, Feb. 1, to 54 West 45th street. The recent increase of membership through the affiliation with the American Society of Authors and Composers has necessitated more office space.

Edward B. Marks has engaged Edward B. Bloeden for the mechanical department of the new concern and Judith V. Rothstein. Harry Blair has been added to the orchestra department.

Federal District Judge Hand granted an injunction to G. Ricordi & Co. of Italy, against Remick & Co. prohibiting the latter from further exploiting "Avalon." The Italian firm, which has the copyright on "La Tosca," alleged "Avalon" was a steal from the opera. The court made its award after hearing the operatic selection and the number played on phonograph, trumpet, violin and piano.

The wife of Gustav Schirmer (G. Schirmer, Inc.) has filed a suit for separation, asking for \$300 a week alimony and \$2,500 counsel fees pending trial of the case.

Alleging Harry Carroll's income from his songs is \$100,000 a year, his wife has sued for divorce, asking \$400 a month alimony and \$5,000 counsel fees. Nathan Burkan is her attorney.

Mort Beck has joined the Harry Von Tilzer Chicago staff.

Willie Pierce, formerly manager of Fred Fisher's Philadelphia office, has been transferred to the Fisher San Francisco branch in a similar capacity, replacing Tommy Leahy. Leahy has been appointed manager of the Broadway Frisco office.

Bobby Lynch, formerly with Blossom Seeley's act, has joined the Irving Berlin professional staff in New York.

Charles Diamond replaced Joe Jacobson as manager of Irving Berlin's Pittsburgh branch Monday.

Ever since the Blue Law agitation started a couple of months ago songs with the title "Blue Law

Blues" have been coming into the registry department of the Music Publishers' Protective Association, the record for the last four weeks being about 20 having that title. The Broadway Music Co., however, beat all of the others to it, registering the title about four months ago, and later transferring it to the Carl Fischer Co. Carl Fischer as a rule does not publish pop music. The transfer ties up the title for a month or so at least, unless Fischer should decide to get out a number called "Blue Law Blues."

Eugene West, author of "Broadway Rose," is back in New York after a three months' trip that took him as far as Los Angeles.

James Gallagher has been appointed manager of Shapiro-Bernstein's Boston branch, succeeding Louis Dorn, who has been transferred to the Shapiro New York headquarters.

Charlie Gillen, formerly pianist with Wiltmark, is now doing a singing and piano turn in vaudeville with his wife, Edith Conroy.

Irving Masloff has returned to the Fisher professional staff after a three months' absence.

Joe Kelt, Remick executive, became the father of a son Jan. 27.

The Edward B. Marks Music Co. professional staff has been formed. It will be headed by Jack Edwards, for the last four years an executive with the Broadway Music Co. and prior to that a theatrical newspaper man of long experience. Harry Blair has been appointed Edwards' assistant. Others will be George Levy, Joe Schnitzer, Jack Mulvey, Miss Malette and Edward Bloeden, until recently with the Broadway, who will have charge of the mechanical department.

Jess Libonati has started to make phonograph records for the Columbia. This is his first venture as to having his efforts reproduced on the wax pancakes. His initial record was made early this week. It will not interfere with his vaudeville engagements.

A liberal reward has been posted for the identification of the motor car which struck and instantly killed Anna Bloom, who was telephone operator for Joe Leblang's cut rate ticket office. The victim was struck near her home at Third avenue and Seventh street several weeks ago. The driver of the car left the gh' lying on the pavement in the rain. Mr. Leblang also figures in the reward offered.

## EQUITY SHOP BALLOTS

(Continued from page 15.)

The Emerson letter is as follows:

To the Members of A. E. A.

The whole question of the "Equity Shop" has resolved itself into this: Is the Association to continue to run its own affairs, as in the past; or is it to repudiate the advice of its duly elected Officials and Council, and base its future activities on the wishes of an uninformed and antagonistic group of outsiders? The answer would seem to be obvious.

Your Council considers the arguments set forth in the enclosed circular as sufficient to warrant your endorsing its resolution, but in view of the false and misleading propaganda of our opponents and the perfectly honest and sincere opposition of some of our own members, I think it advisable to make some further statement of plain facts.

After the strike, in which the Equity Association won for the actor a greater measure of just treatment than he had ever known before, it became the fixed policy of the managers to give every actor, whether inside the Association or out of it—exactly the same terms and conditions of work. The obvious purpose of this was to take away as far as possible the advantages of membership in the Association and the effect on many of our members was to make them forget what the Association had gained for them and the protection it continues to give in enforcing the terms of their contracts. This led to delinquency in the payment of dues, largely through inertia and the failure to realize that without the Association these advantages would soon be lost.

In addition to this, certain managers, mostly outside the Producing Managers' Association, began a subtle and clever system of discrimination against Equity actors. In most cases this system has been worked so craftily that it has been impossible to establish the discrimination legally; yet so effective was this work, in addition to the inertia above mentioned, that by July of last year we found ourselves facing an alarming increase in the number of our delinquents—this, not because the actors wanted to leave

## MONEY AND OLD AGE

(Continued from Page 19)

ings banks that have a most peculiar way of figuring interest, after widely advertising 4½ per cent. or something like that will be paid. No one but a savings bank accountant can ever figure out how the savings banks pay so little interest on such large deposits. Others, and these are more often found in commercial lines, go after "income." They want to invest for income, to raise their annual income to an amount that will take care of them or their families. Income saving is the wisest saving for the moderately fixed man or woman. In connection with income making there must be a close scrutiny given to all investments. Income investments that promise large returns should be avoided without even an investigation. Anyone who can pay a big return for money invested will not permit strangers to reap the benefit. There are a hundred other reasons, but that one is enough, although its companion reason is that if the person who promises a big return will let a stranger in on it, it is because the promoter knows the stranger will be trimmed.

Income may build slowly, but if it builds surely there is nothing better for the present or old age. When your money is working while you work, and even if you do not work, it's working for you, and must pile up. It will work as well for the small investor as the large.

Some people of an analytical disposition believe the narrow gauged money maker in time limits the money-making ability through remaining narrow gauged, this extending to the daily routine and eventually wholly occupying the mind. It may be or may not be true, but a narrowness of mind on money matter that is closely akin to what is commonly known as a miserly way of living, is not always for the benefit of those who practice it. Money may be saved by system or deprivation. System is much preferable and nets the most in the end.

the A. E. A., but because they were either indifferent to their obligations to the Association, or were afraid to belong to it.

The Council gave most careful consideration to the situation, and was forced to the conclusion that if conditions continued as they were, it would mean the ultimate disintegration of the Association.

The only possible remedy was the "Equity Shop," as is proved by the fact that since the agitation regarding the "Equity Shop" began our delinquents list has decreased over half, and new members have entered in droves, until now we are in the strongest position we have ever been, due entirely to the conviction among actors that the "Equity Shop" is assured.

But, let the "Equity Shop" proposition be defeated, and we shall again go through the same experience as before—inertia, discrimination, fear, increase in our delinquent list, and decrease in our members, with the corresponding lessening of our strength, and ultimate disintegration.

It is my firm conviction that without the "Equity Shop" the actor will little by little be forced back

into the intolerable conditions formerly prevailing—or else the association will lapse into an organization of so-called "big" actors, who can easily protect their rights. This would mean that the ideal which has constantly inspired us and for which we have fought so long—the protection of the small-salaried actor who is not strong enough to protect himself—would ultimately have to be abandoned. Surely, this must never come to pass!

Fraternally yours,  
John Emerson.

The circular, signed by the officers and council, said:

Dear Fellow Members:—

The Equity Shop is no new thing, but has been in the minds of your Council and particularly in the minds of members of your Claims Department for many months.

Now, then, what do we mean by the Equity Shop, and how does it differ from the so-called closed shop?

There is a great deal of confusion in regard to these terms and a great deal of propaganda is floating round about them. Certain reas-



LEWIS &amp; GORDON

PRESENT

THE POPULAR PICTURE PLAYERS

FRANCIS X. BUSHMAN

—AND—

BEVERLY BAYNE

In a Satirical - Comedy Playlet

"POOR RICH MAN"

B. F. KEITH'S PALACE

NEW YORK, NEXT WEEK (FEB. 7)

tionary managers and others are trying to make our own people and other people believe that we are seeking the closed shop. We are not. The closed shop, as applied to our organization, would mean—

First: That the Equity Association would declare that the managers of this country could employ no one but Equity members, and

Second: That the membership of the association could be closed or

limited. That is to say, that we could refuse to take into our ranks an actor or actress, no matter how capable he or she might be, and we could also refuse to take in new recruits.

But, this is not the Equity Shop, so please let us get the distinction between these two things clearly in mind.

The Equity Shop would be a declaration by the association that its members shall not rehearse or play in the same company with those who are not members—but always with the proviso that any man or woman who has spoken one line upon the stage, or who has been engaged by a manager to speak one line, or to act as an understudy, or to play a bit in a picture, is eligible to membership in the association and must be admitted.

The big difference is the second one—namely, that any one who has spoken a line on the stage or been engaged to speak a line, or to be an understudy or to play in a picture, immediately becomes eligible to membership and must be admitted. Therefore, if a manager finds he wants to engage an actor or a beginner who is not a member, all the actor would have to do would be to fill in an application blank and send it to our office.

To repeat: The Equity Shop is simply a declaration of Equity actors of their absolute right to

refuse to work in a company with non-members, who today enjoy exactly the same privileges as Equity members, who reap all the benefits of the Equity strike and Equity contract, and yet do not contribute one ounce of effort or one penny of money to sustain the organization which has secured and which holds fast for them those privileges and that contract.

The honest opinion of every member of this association, great or small, must be respected, and therefore every member must have the opportunity to register that opinion and to voice his views.

But—to your officials and to the members of your Council, the principle involved is so obvious that we venture the hope that, with close study of the question, those who now differ with us may, perhaps, be brought to see eye to eye with us, and that now it has come to a vote. It will go through with such unanimity, that nothing in God's world can keep it from being a success.

For those of our members who are in companies controlled by members of the Producing Managers' Association, it could have no effect at the present time, because we have a five-year agreement with the members of the P. M. A. which has over three years more to run, and we intend to keep that agreement. But, do you realize that the members of the P. M. A. control

less than one-fourth of the companies that are playing in America today? We must remember that our association is not confined to New York. The area reaches from the Atlantic to the Pacific and from Hudson Bay to the Gulf. And—even in New York—you may be surprised to learn that less than sixty per cent. of the first-class Broadway attractions are controlled by

(Continued on page 32.)

## CABARET

(Continued from page 19.)

dance music, will only remain on the Roof for three days, when they will return to Chicago and their home at the Rainbow Gardens. It is also rumored the Brunswick-Balke Colender people are behind the move to place the Jones instrumentalists on the Roof, as they have been making records reproduced on the Brunswick discs.

"Winter Garden Follies," the Dwight Pepple revue at the Winter Garden cafe, Chicago, was supplied with dialog and scenes by Johnny Hyman, who also wrote the material used by Primrose Seamon. Joe Burrows supplied the lyrics and score.

Upon attempting to enter a certain establishment that is at present in high favor for its cuisine and dancing possibilities, a prominent

man about town, was rather politely refused admission to his former haunt for the reason that he was not in evening dress—and most of all because he had on a soft collar.

The captain met him at the door, took one flash and pointed out a Mr. and Mrs. So-and-so who were in a party suitably begarbed for the occasion—after which the captain offered to send out and get his constant patron a stiff collar, if nothing else.

Another restaurant, which recently opened, is attempting to instill the same methods of handling those on the door with the "regulars" being of the opinion the new one will never be able to get away with it.

According to a story lately around the cabarets, there may be two good roadhouses on the market near New York next season, through their owners or managers having tumbled in very "Dutch" with the county authorities where the places are located. The "Dutch" thing has placed the Indian sign so firmly on the roadhouses it is said neither has a chance under the present administration. One of the owners is reported to have offered his place on almost any sharing terms, or to sell. It has been highly profitable in the past. The trouble resulted, according to the account, from the most simple case of pigheadedness that likely a restaurant man ever heard tell of.

## OLDEST THEATRICAL AGENCY FOR SALE

Because of my decision to embark in another line of activity I am prepared to sell immediately my theatrical agency.

The good will of this business and its policy of fair dealing, extending back to the time when my mother first started it, are, I think, things to be considered by any interested person. A call at my office has long been a matter of routine with players at liberty and my business association with managers has always been of the friendliest nature. My lists are the most complete in the city.

I will be pleased to discuss all details with any prospective buyer.

BIJOU FERNANDEZ

NEW AMSTERDAM THEATRE BLDG.,  
West 42d Street, New York City

A NEW ACT

RUTH BUDD

"THE GIRL WITH THE SMILE"

with LEO MINTON at the piano

My original lamp entrance protected by the N. V. A. and Variety's Protected Material Dept.

THIS WEEK ZIEGFELD'S "FROLIC" (23d week), ALSO FLATBUSH THEATRE (BROOKLYN)

NEXT WEEK (Feb. 7) MARYLAND THEATRE, BALTIMORE

SAILING FOR EUROPE, FEBRUARY 26TH.

AMERICAN REP.  
PAUL DURANDEUROPEAN REP.  
WILLIAM MORRIS



## EQUITY SHOP BALLOTS

(Continued from page 31.)

members of the Producing Managers Association.

Therefore, in the so-called first-class theatres of the entire country, over forty per cent. of the attractions are controlled by managers outside the Producing Managers' Association, which, as we said before, is not affected by the "Equity Shop," and in all the others—second class attractions, stock, repertoire and tent shows—one hundred per cent. are outside of the P. M. A.

So, taking the country straight through, the members of the P. M. A. control less than one-fourth of the attractions now playing. Why let an agreement with one-quarter of the managers prevent us from putting into effect with the other three-quarters a measure so obviously sane and beneficial as the Equity Shop? This would be a case certainly of the tail wagging the dog.

Do you realize that there were around forty stranded companies last year, and that, up to now, we've had over twenty this present season? Think of the fate of our people, particularly of the women, left without money or railroad fare thousands of miles from home. The Equity Shop would make it a hazardous business for any manager to be guilty of such conduct, and if he did it once the offense could never be repeated. This season the A. E. A., at a cost of \$11,000, has paid the fare of its people who were stranded back to the place of organization. Without the Equity Shop it will be impossible for the association to continue this work, but with the Equity Shop we can reduce the abuse to a minimum.

The Equity Shop will also enable us to do something to relieve the unfair conditions in many stock companies, by cutting down the unduly large number of performances. Instead of six or seven poorly attended matinee performances, why not have two or three, which would be well attended, would make just as much money on the week for the manager, and would enable our people to have more time to study?

The Equity Shop is in no sense designed as an instrument of oppression. It will benefit the fair managers just as much as it will the actor, and it will give us the means by which we can bring to book not only the unfair manager, but the unfair actor as well.

Now, as to the time when the Equity Shop will be put in force with regard to the various classes of managers affected, that must be left to the wisdom and discretion of the Council. If this referendum vote passes, don't imagine the Equity Shop will necessarily go into effect at once. This vote is simply to voice the members' approval or disapproval of the resolution of the Council. The Council will then consider each class of managers to be affected, and will put the Equity Shop into effect with each class at what it considers the proper time. And it will not be put into effect with any class unless the Council feels that its success in that class is absolutely assured. We believe the Equity Shop absolutely necessary to protect your future interests, and preserve for you what has already been won. This is a flat statement. We stand by it and, in view of our opponent's propaganda, it is our duty to sound this warning.

Council A. E. A.

## YOU NEVER CAN TELL

(Continued from page 29.)

wise ones in their dope that Madison Square Garden was secured to accommodate the crowds. To a few who perhaps are not familiar with the size of Madison Square Garden the information that it can easily hold 8,000 people will not be amiss. Someone once remarked you can never build a theatre too large, if they come. In this respect the promoter of the New York showing of the "Babe" Ruth feature, "Headin' Home," played safe—that is, up to the time of the opening. The "Babe" film opened at the Garden with a blaze of glory, but by the end of the first week he did not have sufficient power to draw ice water as a film star.

A resume of a few of the others also picked by the talent and which failed to pull are Fred Stone in "Under the Top," "The Yellow Dog," a Universal on which a huge advertising appropriation was spent; "Joan, the Woman," artistically a whale but financially a flop; "The Fall of a Nation," for which sign locations were leased for two years—all were touted to hit over the million-dollar mark, and likewise all failed to do anything like it. There were many other instances, but "the faults of our brothers we write in the sands."

So much for the flop. The pecu-

lar thing is that none of the jury ever try to alibi after the count is in. They have that much to their credit.

That "you never can tell the finish" is further borne out in the facts regarding the following pictures: First, "Traffic in Souls," which, according to the jury, never had a chance before it opened, universally condemned to failure, but after the premiere at Weber's theatre and later at Belasco's Republic, just a sensation in its day, that's all!

When Col. Wm. L. Sellg came along and promoted and produced "Auction in Souls" to help raise funds for starving Armenia, the jury got busy and pooled a verdict to the effect that it never would do. How could a picture of this type ever get any money? Even exchange men over the country refused to lift them a the express office when they were asked for but a

slight advance on the quota for their territory. And the picture itself? It just about knocked 'em, and at this time it is safe to say that "Auction in Souls" has grossed rentals close to \$1,000,000 for First National.

"Where Are My Children" was passed up as another one that only a crazy man would invest a dollar in, and it made a small fortune for everyone who had the nerve to take a chance. "The Beast of Berlin" wasn't looked upon as capable of starting anything in the way of a money landslide, but it has topped the \$1,000,000 gross mark in rentals.

Along came Mack Sennett with his "Yankee Doodle in Berlin" and gave it a private screening in Los Angeles where it was doomed by the wise ones, who said: "It's a flop," after which Sol Lesser bought it and ran it into a small fortune.

"Shipwrecked Among the Cannibals" is another of those unlooked

for winners that managed to do the trick, and then the prize of them all, "Mickey."

## Prize of Them All.

Poor "Mickey," even with Mabel Normand as the star, what a deal poor "Mickey" received. Kicked from pillar to post, refused even a small advance from program companies, sentenced to failure and doomed by projection room experts (they don't guess 'em in projection rooms any more) and finally state righted, after it had only received one day's run on Broadway mopped up from one end of the country to the other, running from four to 13 consecutive weeks in other big cities away from the Main Stem. It might be news to some to know that to date the net profit on "Mickey" is probably only exceeded by "The Birth of a Nation." It is a well-known fact that one state right buyer cleaned up a net profit of \$130,000 in Ohio alone on the

"Mickey" picture.

Just to show that you don't have to be a wise one to pick and produce a winner, there is "The Miracle Man." What did Isaac Wolper know about pictures when he procured a Boston banker to back his proposition? Nothing! He was a clothing dealer in Chelsea, Mass. He hung around on outskirts of the picture crowd in the Astor for a long while, but the wise gang wouldn't give him a tumble. Yet he produced "The Miracle Man" and it looks like \$2,000,000 will be the gross on that feature when all the returns are in.

What a shock D. W. Griffith landed the wise ones when he shipped "Way Down East" over to them. He traded the wise ones had run out of time and again that "The Birth of a Nation" was an accident and that Griffith never could repeat. Before a single one

(Continued on page 33)

## Playing Two Houses This Week

(January 31)

B. F. KEITH'S RIVERSIDE

AND

B. F. KEITH'S HAMILTON

FRANKLIN AND

CHARLES CO.

(Formerly D'AMORE and DOUGLAS)

Presenting

"A VAUDEVILLE SURPRISE"

Booking Direction, JOS. SULLIVAN



H. BART McHUGH Presents

# ALEXANDRIA

"THAT QUAIN COMIC"

Assisted by OLE OLSEN and THEIR KRAZY KAT

B. F. Keith's Colonial This Week (Jan. 31)

Next Week (Feb. 7) Keith's, Philadelphia

P. S.—Do you know LIBONATI is a sensation at Keith's Jefferson This Week?

The strike of the trolley employees in Albany, Troy, Rensselaer, Cohoes, Watervliet, Green Island and Waterford, N. Y., called at midnight last Friday, coming on top of constant lay-offs in industrial establishments in the Capitol District, greatly affected theatrical business in those cities. Although officials of the State Mediation Bureau are attempting to settle the strike and are holding daily conferences with officials of the United Traction company and representatives of the Carmen's union, no solution was in sight Wednesday.

The Tennessee Senate defeated

**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"

the Sunday blue law bill last week by a vote of 26 to 2. The bill prohibited Sunday trains and newspapers, as well as Sunday sports and movies.

Harry Ward, formerly attached to the Morris & Fell office, is now associated with Rose & Curtis, the vaudeville agents. Ward represents the agents on the fifth floor of the Keith offices.

George Gottlieb, the Orpheum Circuit broker, has gone to New Orleans, to be present at the opening of the Orpheum theatre there next Monday.

I. R. Samuels, the Keith booking man, ill for about three months, is expected to return to the Keith office next week.

Evelyn Nesbitt has been in New Jersey for three or four weeks, recovering her health. She has no present stage plans.

A diary kept by Gene Envor for five years was lost recently by the owner, either at the Hotel De France or the Pennsylvania station. It may be returned care Gene and Meotlie, Room 408 Putnam Building, Times square, New York City.

The Library theatre at Bennington, Vt., has closed, with no announcement concerning its future.

W. S. Butterfield, of Michigan, and his sister, Mrs. Helen Crumley, of

Columbus, O., are spending a few days at French Lick Springs, Ind.

George W. Lederer, Jr., manager of the Rialto, Passaic, N. J., is anxious not to be accused of plagiarism in connection with a stunt at his picture house. It consists of extending invitations to his patrons to visit the operating booth and see the actual operation of a projection machine. Lederer read in Variety an account of a somewhat similar idea in connection with Loew's Memphis house and claims he put the idea into practice before the publication of the Southern scheme.

Mike, Claige, the theatrical middleman, has opened a branch at the Beaux Arts, Palm Beach. Mike, Claige has left for Florida to be present at the opening.

Theatres must be doing business in St. Louis. Bandits have gotten away with \$4,000 and \$3,500 in two instances. The latest occurred at six o'clock one morning last week, at the Rialto. The porter said as he was about to start work, three men bound him, then removed the safe from the box office, where it had been placed as less liable to pillage. The robbers carried the safe through the stage door, placing it in a machine. About a month previously the Junior Orpheum theatre, Grand opera house, also in St. Louis, lost \$4,000 taken out of the safe after the thieves had bound the assistant manager, committing the theft while the evening performance was going on.

The inmates of Great Meadow Prison, near Comstock, N. Y., have asked Variety to make known their need of co-operation from the show business in order to arrange some form of entertainment and recreation. They are planning a benefit for the near future from which they may realize enough to secure a recreational system working in the prison. The warden approves the plan and is giving the men assistance.

A daylight saving bill has been introduced in the Assembly at Albany.

**WANTED: Musical Stock Company**  
For the  
**CRAWFORD THEA., El Paso, Tex.**  
Big Business for the Show That Can Make Good. El Paso Has a Population of 100,000. You Must Have the Show. We Play Sundays. Can Get \$1.00 Top. Address, L. M. CRAWFORD, Topeka Kan.

Bringing suit against Proctor's, Mount Vernon, N. Y., for \$100,000, charging she was kicked in the eye during a quarrel in the theatre, Mrs. Mae G. Sorenson was awarded a verdict of \$500 by a jury before Supreme Court Justice Young at White Plains, N. Y., last week. As a result of the quarrel, three young men were arrested, but were discharged with a reprimand.

It will cut a month from both ends of the usual daylight saving period, beginning April 30, instead of March 31, and end Sept. 30, instead of Oct. 31. This is meant to remove the cause of complaint made by the rural districts, which found the system onerous, partly because it began too early and lasted too long. While the compromise feature of the new bill is expected to draw some support, it is believed the daylight saving idea will be done away with. Five bills providing for this have already been introduced.

Harry Weber, and Menlo Moore will start for the Coast on a five-week's vacation late next month. They will go via boat and the Panama canal, having engaged passage on the Wenatchee. It will be the maiden voyage for the boat, which is to engage in Pacific travel, plying between Japan and Seattle. The boat trip to the Coast will consume three weeks. The return trip will be via Arizona, where Weber owns a ranch.

**YOU NEVER CAN TELL**  
(Continued from page 32.)

picked "Way Down East." Today's slogan is: "Just try and get in at any theatre where 'Way Down East' is playing," and don't let anyone kid you into making a bet that "Way Down East" won't top the gross of "The Birth," for if you have the "Birth" end of the bet you are going to lose.

**Fox's Stunt.**

When the Fox feature, "When New York Sleeps," was offered to one of the first run Broadway houses it was turned down, even though the price was mighty low. Then Fox rented a theatre for it and the one house was not sufficient to hold the crowd. Another house was secured and the picture shown at both simultaneously. Only the beginning of the history of this picture, which will easily turn over \$1,000,000 before it has lived its life.

That "you never can tell the fin-

ish" and that the "mug" who pulled the wise crack about "the business only being in its infancy" was some "guy" is borne out by the following: "Way Down East" in its 15th week in New York has been hitting steadily in the \$20,000 a week class ever since Election week; "Humoresque" for a week in Orchestra Hall in Chicago got \$20,000; "The County Fair" in one week in Toledo "crossed" \$13,000, and "Over the Hill," a Fox feature, which played four Broadway theatres one after the other (Astor, Bayes, Central, Lyric) has been getting in the neighborhood of \$12,000 weekly in the smaller houses and \$14,000 in those where the capacity was larger.

Another so called dead one was a foreign feature entitled "Passion," condemned because it was a costume play, slipped over to Paterson, N. J., and smashed a record by playing to 27,000 admissions in one week.

No, "you never can tell." It's a great life if you don't weaken, and the linen laundresses at the Astor still go dizzy every morning when the table cloths from the grill are brought up to be washed. It makes no difference whether you are in the "Follies" chorus or in the M. P.

**PRODUCERS,  
MANAGERS  
AND  
AGENTS**

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RESTAURANT.**  
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On, in revue, at  
7:30 and 11:30  
Nightly.

**WANTED  
SHOW GIRLS**

Must be tall and attractive  
to model fine dresses;  
size 16.  
Good Salary.

Apply in person at once to

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102 Madison Avenue  
CORNER 29th STREET  
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**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

**JEAN ADAIR** and Company

In "ANY HOME"

A One-Act Comedy by JOHN J. McNALLY, Jr.

B. F. KEITH'S ROYAL This Week (Jan. 31)

Direction LEWIS & GORDON



## UNDISCOVERED "FERRY" ACTS

Two of the ferries arot. York permit musicians aboard on each trip as official orchestra for the travellers. The ferries are those plying across the Hudson, from D. man street to Good, and the short trip off the other end of Staten Island, across the river to Perth Amboy, N. J.

Both of these water stretches in the line of auto travel are the highways for many automobiles. Swarms of cars are marooned during the voyage across the river, whichever it may be, and their passengers must perforce listen to the "music."

The musicians on the ferry boats run to accordion players, though a violinist appears now and then. In years gone by the musical players were mostly old men and accordionists. Within the past two seasons younger men with more modern tunes are on the boats. Whereas the old fellows, with their instruments thought "Annie Rooney" still popular, the younger newcomers are not over a year behind in their melodies.

About a season ago when "accordion acts" descended in flocks on the small time it was suspected the small-time agents had raided the ferry boats for new acts, but as the boats continued the past summer to carry musicians just the same, the impression went abroad the vaudeville agents who owned cars did not frequent these routes. Still the musical ferryboat combinations kept on playing the year-old numbers, passing the hat as religiously as the boat made its every trip, probably taking up the collection for the purpose of purchasing a corduroy pair of trousers, or in the hopes to save enough to rent a tuxedo suit for the first split week.

On one of the boats in the afternoon of a hot day last summer a collector from the trio of musicians on the boat received a quarter in his hat. He immediately signalled his two companions who, thereupon, stopped playing. Asked why that had happened, the man replied, no one would give a quarter unless it was to have the music stopped. This stamped the player, who handled a violin as a future "act in 'one,'" music and talk.

The musicians probably pay for the "concession" of pouring out their music onto water that has no oil, and as the magnates who own the ferryboat lines never travel on them, they care little about the nerves of their customers, although if they did take a ride now and then they would marvel at the nerve of the "musicians."

Counihan & Shannon will reconstruct the Plainfield theatre, Plainfield, N. J., at a cost of \$75,000. The house when completed will seat 1,100 on the lower floor, the balcony being designed to accommodate 300 and loges will seat 200 additional.

The house has been controlled by the firm since 1905. It has been playing road attractions, with burlesque one day weekly.

Vaudeville may be the policy when the house is remodeled.

The Palace, Bristol, R. I., is playing three acts on a weekly split. The house formerly played pictures.

Kitty, Ted and Rose Doner have been booked in one of the Moss Empires, London, next summer.

Virginia Pearson is announcing in a curtain speech the sketch "The Second Chance," in which she is supported by her husband, Sheldon Lewis, was written by him. The program gives Sam Tauber credit.

"The Money Spider," the first playlet by the novelist, E. Phillips Oppenheim to be shown here, was shown in the try-out houses this week. The turn is one of a repertory brought here by the English actress, Evelyn Beresford, who is appearing in it. The Oppenheim sketch is dramatic. There are two male players in support.

Circus people have received the "tip" the Barnum-Bailey-Ringling circus will open at the Garden on the regular schedule of late in the last week of March 24 or 25.

Felix Adler and Francis Rose are to play one week for the Loew Circuit before sailing for Europe. The comedian will probably draw the American and Metropolitan next week.

Blackstone, the magician, has gone under the management of Augustus Pitou.

MR. AND MRS. NELSON  
of San Francisco, Calif.

MR. AND MRS. CHAIN  
of Salem, Ohio

PRESENT THEIR SONS

EDDIE

DELL

# NELSON AND CHAIN OUR BOYS THEY CAN'T BE ALL WRONG

Picked by Chicago's four most eminent critics, ASHTON STEVENS, PERCY HAMMOND, AMY LESLIE and O. L. HALL, as the HIT of the Show.

FANCHON AND MARCO  
IN "SATIRES OF 1920"

Californians at the Olympic Present  
Their Musical Revue.

By AMY LESLIE.

The Olympic was filled with people who applauded and laughed. There are one or two people Flo. Ziegfeld might give the once over before he hires Haggin to unveil another picture as the only means of making the Follies come to town.

Clever Young People

Eddie Nelson, rather an unusual and unctuous young clown, would be a find for Flo. Nelson seems to be able to sing and dance and is blessed with as droll a countenance as George L. Fox or Harry Hunter. Mr. Nelson has an ingratiating personality, too, and a wit quick enough for him to burlesque a mind reader in impromptu, and that is a test. There is a balmy absence of story or modern humor or acting except by the youthful Mr. Nelson, clever and not at all unaware of his talents.

A REVUE FROM  
THE GOLDEN GATE

By PERCY HAMMOND.

The hit of the show are a vaudeville duo called Nelson and Chain, bully humorists and burlesquers, who manage to make a lot of fun without once insulting their audience. Their mind-reading travesty is a masterpiece of its kind.

THEATRES

By ASHTON STEVENS.

But although Fanchon and Marco work oftener and harder in their revue than Mr. White does in his, yet they, like him, are not their own real stars. A couple of vaudeville boys, Nelson and Chain, who talked knowingly, appeared to be the principal entertainers last night. They are youths of lusty voice and magnetism, just the lads for that archaic specialty known as the medley parody, and when one of them went among the aisle seats and the other gave him the Christian names of those seated, it was perhaps the funniest thing in the line of second sight.

Special Material by GUS KAHN and BOB HARDY

FANCHON and MARCO'S "SATIRES"

OLYMPIC THEATRE, CHICAGO—INDEFINITELY

## INSIDE STUFF ON PICTURES

(Continued from page 20.)

over a foundation of satin. One side of the skirt had tiny flowers trailing from the waist to the hem, where poppies and fern formed a deep border.

With the high spot Broadway controlled by one or another of the big picture producing corporations, the independents, determined to have a spot to show their wares, are again pooling interests and seeking the promotion of a Main street drag to show, their wares.

The advent this week at the Strand of Sessue Hayakawa, in the new old one, "The First Born," marks a step toward the goal the independents covet. Overtures of one sort and another have been made to theatrical men who hold control of Main stem theatres given to regular theatrical shows, bonuses, advance rent and percentages on sales throughout the country of films being included in the bait being offered for a Broadway opening spot.

The Palais Royal folk were approached with the proposed alteration of the building for film use. So far, the plans are hopes only. The hectic straits to which film play promoters are being driven is illustrated anew in the resurrected Frances Powers "First Born," used by the Japanese star for his Broadway re-entry, his first appearance on the street since 1918. Originally produced at the old San Francisco Alcazar in the late 80's, when the house was being run by David Belasco, in con-

junction with Wallingrod and Stockwell, it was offered in New York about a decade later.

The dip-back into the play's pedigree links up again the first association of David Warfield and Belasco, the former being then an usher of the Belasco Alcazar.

The injunction proceedings brought by John Underhill, translator of "The Passion Flower," in which he seeks to restrain Richard Herndon and Joseph Schenck from releasing the feature film of that play, brings forth the claim that as the translator, he has an interest in all forms of the play as presented in English. Underhill's claim was made despite that Herndon secured the world picture rights after Underhill had declared he could not secure them.

Herndon produced the play in English last season. Underhill was then commissioned by the producer to secure the picture rights from Benavente, the Spanish playwright. Herndon gave Underhill a check as advance payment on the screen rights. It was discovered that Benavente had sold the film rights to a Parisian agency, Herndon succeeding in buying out the Paris agency's film rights. Prior to that Underhill had returned the check, which had been certified and which he had in his possession for six months.

The feature film was then made by Schenck with Norma Talmadge starred. The picture was completed about four months ago and is due for release soon, unless the Underhill proceedings prevent.

Elijah W. Zollie is defending the action for Herndon. Newman News-gas represents Underhill.



# Ernest Evans

AND ASSOCIATE ARTISTS

## PRESENTING "WEDDING BELLS"

PALACE THEATRE, THIS WEEK (JAN. 31)

Direction LEWIS & GORDON

### BALL PLAYERS OF STAGE

(Continued from page 20.)

bitter and swift infielder. Armstrong played short stop for the Brooklyn Naval Team during the war and pilled up an impressive batting average.

Jess Thorn, also an N. V. A. infielder and pitcher, was at one time in the Three I League and is a nice ball player. Ernie Stanton (Val and Ernie Stanton), captain, outfielder and pitcher of the club, is a fast moving gardener with possibilities

for potential greatness that have been curbed by the demands of his profession. Stanton manages to get to the ball park in time to play, but at times has had to make considerable sacrifice to be present when the ump's gave the mob the batteries.

Joe Brown ("Jim Jam Jems") is another N. V. A. who is of minor and possibly major league calibre, and Sheppard (Sheppard and Ott), was formerly one of the regular pitchers on the staff of the Providence Club.

George Walsh, the picture star, is still the property of the Brooklyn National League Club, unless it has removed him from the reserve list recently. Walsh, who was a considerable athlete at Fordham College before becoming a "deaf and dumb" actor, was signed up by Brooklyn but heeded the advice of his director-brother, R. A. Walsh, and decided to stick to the camera. He is at present a big drawing card at seasonal parks and plays at the head of his own team. He is fast as a deer, a fair hitter and good infielder. His specialty is first base.

Then Charley Winniger, recently of the "Follies." Winniger is a very fair pitcher and pitched neat ball last season for both Eddie Miller's club and the N. V. A.

Gus Van (Van and Schenk) is a good man behind the bat, and his partner, Joe Schenk, plays first base acceptably, though a trifle weak as a hitter. With more time to devote to their favorite pastime both would be excellent ball gamblers.

Moe Schenk, of the Loew office,

another who has followed up the love of his youth whenever opportunity offered and played first base for the Loew-Variety team of two summers ago. Moe, though a trifle high in flesh owing to the confining nature of his theatrical duties, gave good account of himself as a hitter and played first base in bang up style.

#### Concerning George.

George Page (Variety) has been touted by scouts and others of experience as one of the best big league prospects in an outfielder developed in years. He plays left field for the Bronx Glants, one of the strongest of New York's semi-pro teams. Page is a good right handed hitter, a sensational outfielder, who can go back a mile or come in an equal distance and get 'em. He is fast on the bases and needs nothing but experience to develop him into one of the game's shining lights. Parental opposition an assured position and his semi-pro earnings have induced Page to turn down several big league offers.

Sid Silverman (Variety) played considerable baseball at St. John's Military Academy, Manlius, N. Y., and continued the game as a member of Variety's office team of two seasons ago, which went through the season with but one defeat chalked up against it. He is a fast youngster, with a great whip who can hit, field and run bases with the best of New York's semi-pros.

Other good ball players among the show bunch are Pete Mack (Lights Club); Jeff Davis (Lights Club); Paul Dempsey (Lights Club); Rags Leighton (Gus Hill's Minstrels).

Professional ball players who have attempted stage careers as a cold weather occupation have been numerous. Many opened, but few survived. Mike Donlin ("Turn to the Right"), former captain and right fielder of the World Champion New York Nationals, is one of the few. Donlin did a vaudeville act with Mabel Hite, his wife, and after her death continued in vaudeville with

Marty McHale, another big league pitcher, who is still behind the foots. Hughie Bradley, of the Boston Nationals and Pittsburg Feds, is still in vaudeville as a member of "The Baseball Four," a quartet of male ex-ball players.

Billy Hallman, deceased, was another big leaguer who was in burlesque and vaudeville for years following his retirement from the diamond.

#### Marquard's Act.

Rube Marquard, now with the Brooklyn National League Club, did a vaudeville act as a partner of his wife, Blossom Seeley, and later with his own company. Marquard was dependent upon his diamond popularity for theatrical success, which he discovered when he decided to desert the diamond for the stage. Marquard was a hold out for one season, but finally capitulated and returned to his real profession, where he did a remarkable comeback for Wilbur Robinson after being considered all in as a member of the Glants.

There are any number of good ball players among show people, many never become identified with any theatrical team through the exigencies of their chosen profession. But it is a common sight throughout the country to see actors, who have a wide acquaintance among professional ball players, getting into uniform and working out with some minor league bunch.

Baseball is the active participant in one of the most interesting and fascinating of all sports. It is well named the National Pastime and once played, the lure of the sport never quite leaves the blood.

A theatrical baseball league comprising a representative team from each branch of the profession is among the possibilities of the future. The National Vaudeville Artists is now looking for an available site to erect its own diamond and in the event it is ready by next season a regular schedule will be played.

The actor in New York City living in the heart of things far away from green fields or play grounds has no incentive to take a ball and glove and find a spot. Instead he grabs a taxi, journeys to the Polo Grounds and gets rid of his yen watching the stunts of the big leaguers.

If the day ever dawn when the actors' organization has a field of

its own where he knows he can be accommodated, with the stimulus of watching associates play ball, and the incentive to get into action himself instead of being satisfied with a seat in the big league grand stand, then will the physical benefits derived from the most healthful of all sports be his, and other will the baseball teams of the various theatrical organizations climb out of the joke class and make the best of the same step some.

Con.

#### NOTES.

Pearl Regay will sail for England April 16, for a production engagement.

"Muggsy," a Boston bull, owned by Al W. and Mrs. Holland (Marilyn Superba), died of pneumonia last week. "Muggsy" began its stage career in "Brown of Harvard."

Norman J. Theiss announces he does not intend to quit the stage with his "Spirit of Mardi Gras" act.

A fox hunt will be the feature of the "round-up" of the Bridge Club at Maple Villa Farm, the country place of Al G. Field, near Columbus, O., Feb. 22.

The Rylander, Americus, Ga., new legit house, opened Jan. 21, last, with "Lightnin'."

A collection taken up for Bill Viola, the agent and former actor, among employees in the Keith office netted \$270 for the benefit fund.

The Attorney General of South Dakota has announced that he will begin a campaign of strict enforcement of the present blue laws of the State unless they are repealed by the Legislature, now in session.

Six moral battles are coming at Albany, according to the latest bulletin of the New York Civic League. The first is the state prohibition enforcement law, the second a picture censorship bill, the third and fourth regulation of billboard and pool rooms and dance halls, the fifth, repeal of the "prize fight" law, and the sixth, repeal of the Sunday baseball and Sunday film laws. The bulletin declares that the passage of a censorship bill is imperative. It claims that pictures have led boys to commit crimes, and demoralized young men and women and started them on the "path of impurity," and that "conditions are so bad that some of the better moving picture film manufacturers themselves favor censorship." The Walker Law is characterized as a "miserable failure and a scandal," and the promoters as "cruel, heartless and greedy." The paper states that Sunday pictures and baseball bill were passed in favor of the big financial interests and were forced through as an aftermath of the war. Scattered through the bulletin are appeals for moral and financial support, especially the latter.

The revised and rewritten "Jim Jam Jems" is scheduled to inaugurate its road campaign in at Stamford to-night (Friday).

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## JUDGMENT RECORD.

The following judgments have been recorded in the office of the New York County Clerk, first name being that of debtor:

James Talcott, Inc.; R. A. Walsh et al.; \$9,698.89.  
Edith Marshall; Opera House Realty Co.; costs, \$112.45.  
American Flying Club; S. B. Davega Co.; \$66.53.  
Mary Alden Walker (formerly Mary Alden); E. Edinson; \$122.85.  
Oliver Productions Co., Inc.; U. S. Fidelity & Guaranty Co.; \$1,378.50.

1482 Broadway Corp. (Fitzgerald Building); M. Leonard; \$10,132.65.  
M. S. Greenberg (United Phonograph Co.); I. Flatow; \$139.81.  
Signet Films, Inc.; People, etc.; \$100.

Legend Films Co., Inc.; J. W. Ford et al.; \$217.32.  
North American Motion Pictures, Inc.; N. Y. Tel. Co.; \$23.33.  
Altoona Music Roll Co.; D. J. McDermott; \$3,193.92.  
Armenia Film Co., Inc.; People, etc.; \$50.

Judgment Vacated.  
Community Motion Pictures Bureau (a Massachusetts corporation); Leopold Singer; \$1,822.82.  
American Flying Club; L. A. Lehman; \$123.88.  
American Flying Club; H. C. Keefe; \$112.65.

## INVESTORS DATA BOOK

January, 1921

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## JOHN MATTHEWS

who was in Australia in 1917, and drove BY MOTOR CAR from ADELAIDE to MELBOURNE, February or March, 1917 (supposed to have later visited America), is requested to communicate with the undersigned, when he will hear of something to his advantage. ANY PERSON KNOWING the whereabouts of the said JOHN MATTHEWS and COGNATE INFORMATION, HIS AUTHENTIC ADDRESS to the undersigned will be rewarded.  
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## CARL McCULLOUGH

was a HIT for  
OLIVER MOROSCO  
in "CANARY COTTAGE"  
in 1916-1917

IN

## "SQUIRREL HAVEN"

## CARL McCULLOUGH

was a HIT for  
ARTHUR HAMMERSTEIN  
in "YOU'RE IN LOVE" in 1917

I will give the public a novelty  
for a single with my own  
accompanist.

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was a HIT for  
JACK NORWORTH  
in "ODDS AND ENDS" in 1918

A beautiful setting  
by Eugene Cox,  
The Urban of Chicago!

## CARL McCULLOUGH

was a HIT for MOSS and BRILL  
in 1918

## COMEDY SONGS EVERYTHING NEW

## CARL McCULLOUGH

was a HIT for  
ORPHEUM CIRCUIT in 1918

AND this act can be put into a  
REVUE as if it were  
WRITTEN in the  
ORIGINAL BOOK.

## CARL McCULLOUGH

was a HIT for THE SHUBERTS  
in "HELLO ALEXANDER"  
in 1919

## TO SONG WRITERS!

I shall be in the market for  
CHARACTER COMEDY SONGS  
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## CARL McCULLOUGH

was a HIT for MARCUS LOEW  
in 1919

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was a HIT for  
ARTHUR HAMMERSTEIN  
in "TUMBLE IN" in 1919-1920

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was a HIT for  
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FOR

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1907-1908

## CARL McCULLOUGH

was a HIT for  
JOE WOOD Vaudeville  
in 1909

## CARL McCULLOUGH

was a HIT for  
WILLIAM MORRIS in 1909-1910

## CARL McCULLOUGH

was a HIT for  
KLAW & ERLANGER  
McINTYRE and HEATH  
IN HAYTI CO. in 1910

## CARL McCULLOUGH

was a HIT for  
SULLIVAN-CONSIDINE  
in 1910-1911

## CARL McCULLOUGH

was a HIT for the W. V. M. A.  
in 1911

## CARL McCULLOUGH

was a HIT for the INTERSTATE  
in 1911

## CARL McCULLOUGH

was a HIT for the  
ORPHEUM CIRCUIT  
in 1911 and 1912

## CARL McCULLOUGH

was a HIT for the INTERSTATE  
in 1912

## CARL McCULLOUGH

was a HIT for KEITH CIRCUIT  
in 1912-1913

## CARL McCULLOUGH

was a HIT for  
ORPHEUM CIRCUIT  
in 1913-1914

## CARL McCULLOUGH

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W. V. M. A. and UNITED  
in 1915-1916

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Clark Harry K  
Creighton & Ch't'n  
Courney Nettie  
Conley Harry J  
Charmion Mazie  
Clifton Billy

Cahill Jack  
Clayton Ed  
Cooper Joice  
Clifford Ribby J  
Connors Jack  
Carlyte Phyllis  
"Cervo" Dan

Donney Geo P  
Dewey & Rogers  
De Vos Frank  
Davenport Earl  
Dawson Sis & St'n  
De Tolt Jean  
Du Vine Dottie  
Davis & McCoy  
Dugan Natalie  
Du Nord Leo

Eden Hope  
Engel & Marshall  
Edmunds Glenn  
Erminie Sis  
Epifanosas The  
Edwards Gerlie  
Earl & Lewis

France & Hamp  
Ford Bert Mrs  
Foster & Clark  
Fluhrer & Fluhrer  
Ford Charles H  
Folsom Bobby Miss  
Fosenden Alice  
Foley Thomas J

Gerrity M J  
Galvin Tom  
Grant Sydney  
George Fred  
Green Billie  
Gerhue Mayne Mrs

Greeney Harry  
Gibner Bob  
Glenmar Pauline  
Gannon Betty

Hack Norma  
Henderson Norman  
Howard Florence  
Hart Hazel  
Hays E O  
Howard Bert C  
Hays Pogie  
Harris Honey Mr  
Hart Chas Co  
Hurst & De Vaars  
Harris S & G  
Haywood Harry  
Haig & Haig

Jovedah  
Johnson A E  
Jones Helen M  
Jason & Haig

Kelly Eddie  
Kings Four  
Kessie Herman  
Kessinger O Mrs  
Kirschner Hattie  
Kalama Momi  
Kane & Herman  
Kennedy Frances  
Kennedy The

Lubin Jack  
Lewis Sid  
Lubin & Lewis  
Lamb Walter C  
Lee Mary C  
Lee & Cranston  
Layden Harry  
Luke E A

Lane & Harper  
Lloyd Wilkes  
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Miller Elizabeth  
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McGowan Urs  
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McCue Louis J  
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Olin R J  
Olinath Mary

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Patricia  
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Philippine Royal  
Posty Dot  
Pittenger Vira  
Pullman Kate  
Roberts Peggy  
Rohan Estelle  
Rumple Harriet  
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Rogers Frank Mrs

Riggs Mary  
Rogers Wilson S  
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Regan James  
Rosen Stanley  
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Redell Harry  
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"Best Show in Town" 7 Gayety  
Kansas City 14 L O.  
"Bon Tons" 7 Empire Brooklyn 14  
People's Philadelphia.  
"Bostonians" 6-8 Berchel Des  
Molines 14 Gayety Omaha.  
"Bowerys" 7 Orpheum Paterson  
14 Majestic Jersey City.  
"Broadway Belles" 7 Century  
Kansas City 13-15 Lyceum St. Jose.  
"Cabaret Girls" 10 Rajah Reading  
11-12 Grand Trenton 14 Bijou Phila-  
delphia.  
"Cute Cuties" 7 Park Indianapolis  
14 Gayety Louisville.  
"Flashlights of 1920" 7 Gayety De-  
troit 14 Gayety Toronto.  
"Follies of Day" 7 Gayety To-  
ronto 14 Gayety Buffalo.  
"Follies of Pleasure" 7-9 Cohen's  
Newburg 10-12 Cohen's Poughkeeps-  
ie 14 Howard Boston.  
"Folly Town" 7 Empire Newark 14  
Casino Philadelphia.  
"French Frolics" 7 L O 14 Gayety  
Brooklyn.  
"Girls De Looks" 7 Majestic Jer-  
sey City 14 Perth Amboy 15 Plain-  
field 16 Stamford 17-19 Park Bridge-  
port.

"Girls from Follies" 7 Victoria  
Pittsburgh 14 Penn Circuit.  
"Girls from Happyland" 7 Gayety  
Pittsburgh 1416 Grand Akron 17-19  
Park Youngstown.  
"Girls from Joyland" 7 Empire  
Cleveland 14 Avenue Detroit.

"Girls of U. S. A." 7 Casino Boston  
14 Grand Hartford.  
"Golden Crook" 7 Olympic Cincin-  
nati 14 Columbia Chicago.  
"Grown Up Babies" 7 Gayety Bal-  
timore 14 L O.  
Hastings Harry 7 Gayety Boston  
14 Columbia New York.  
"Hip Hip Hurrah" 7 Gayety  
Omaha 14 Gayety Kansas City.  
"Hits and Bits" 7 L O 14 Gayety  
St. Louis.  
"Hurly Burly" 7 Empress Cincin-  
nati 14 Lyceum Columbus.  
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ington 14 Gayety Pittsburgh.  
"Jollities of 1920" 7 Gayety Buf-  
falo 14 Gayety Rochester.  
"Joy Riders" 7 Gayety Min-  
neapolis 14 Gayety St. Paul.  
"Kandy Kids" 7 Empire Hoboken  
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"Sporting Widows" 7 Casino Philadelphia 14 Miner's Bronx New York.  
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"Stone and Pillard" 7 Gayety St. Paul 14 Gayety Milwaukee.  
"Sweet Sweeties" 7 Englewood Chicago 14 Standard St. Louis.  
"Tempters" 7 Trocadero Philadelphia 14 Majestic Scranton.  
"Tid Bits 1920" 7 Majestic Scranton 14-15 Armory Binghamton 16 Elmira 17-19 Inter Niagara Falls.  
"Tiddledy Winks" 7 Howard Boston 14-16 New Bedford New Bedford 17-19 Academy Fall River.  
"Tittle Tattle" 7 Lyceum Columbus 14 Empire Cleveland.  
"Town Scandals" 7 People's Philadelphia 14 Palace Baltimore.  
"20th Century Maids" 7 Perth Amboy 8 Plainfield 9 Stamford 10-12 Park Bridgeport 14 Empire Providence.  
"Twinkle Toes" 7 Star Cleveland 14 Empire Toledo.  
"Victory Belles" 7 Jacques Waterbury 14 Hurlig & Seamon's New York.  
"Whirl of Mirth" Gayety Newark 17 Rajah Reading 18-19 Grand Trenton.  
"White Pat" 7 Gayety Louisville 14 Empress Cincinnati.  
"Williams Mollie" 7 Columbia New York 14 Empire Brooklyn.

## ATLANTIC CITY.

By CHARLES SCHEUER.

All is quiet along the Boardwalk, theatrically. At the Apollo "Mary" last week, and no one seems eager to play against the Cohan opus.  
One of those reputed to have cancelled was William A. Brady, who at first had planned to open "The Haunted House" at the Globe. The Globe used a film drama rather than keep dark house.

This week at the Globe the Shuberts present their new play "Cognac," while at the Apollo "Shavings" plays a return engagement.  
Woods prefers to remain dark.

## BUFFALO

By SIDNEY BURTON

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Shubert Teck—"Scandal." Getting money here on reputation.  
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No. 16

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Opp. Strand Theatre

Opp. Columbia Theatre

Strand, "Notorious Mrs. Lisle;" Empire, "Cleopatra."

Simultaneous with the announcement of the incorporation of the Shubert Advanced Vaudeville Co., Manager Oishel of the Teck issued a statement verifying last summer's announcements that a vaudeville theatre is to be built this year between the Teck Auditorium and the corner of Main and Edward streets. The new house, which will seat 2,700, will lie in front of the present theatre with the entrance at the south end of the building in Main street.

Burton Green was out of the Franklin-Green turn at Shea's all last week with a severe attack of grippe. Miss Franklin appeared single and with the assistance of Director Herman Schultz at the piano, won favorable comments from the critics.

Justice Marcus in Supreme Court this week denied a motion for change of venue from Batavia to New York City of the \$250,000 damage suit brought by Frank Spellman against Jack Dempsey and Jack Kerns. Frank McCoy of New York appeared for the defendants. Ray Comstock who used to call Buffalo home, demonstrated once more the truth of the old adage that a prophet is not appreciated in his own country—or city. When "Aphrodite" blew into town for a week at the Teck, the press stuff for the show both in quantity and character was little short of remarkable. It had the town on edge.

Tuesday's newspaper reviews of the performance almost without exception tore the show to shreds. So savage were the critics' onslaughts that it appeared as though they were going out of their way to rap the spectacle. The News called it "tarnished," "dull," and "not suggestive but frankly nasty." Other reviews were in a similar vein. Added to this, Thursday's News carried a story that business had fallen off due to the fact that the cast were wearing tights instead of appearing in the nude and stated that "cancellation of reservations is very heavy."

Out of justice to the production it may be said that the show, while obviously prepared for the road, was not nearly as bad as the newspapers represented and that at \$3.50 top the box office reported business close to capacity. Vigorous denials were made that there had been any noticeable cancellation of orders.

## CLEVELAND.

By J. WILSON ROY.

George White's "Scandals of 1920" at the Opera House (second week); "Maytime," Shubert-Colonial, and "Kick In" at the Prospect.  
Film houses—Euclid, "The Penalty"; Stillman, "Hellotrope"; Park, "Hold Your Horses"; Hoffman's Palace, "Lahoma"; Strand and Metropolitan, "The Devil."

The new Allen picture house is announced for opening March 14, and the new Hanna same month.

Early Monday morning a safe in the Orpheum theatre was blown and \$1,155 in cash was taken, and the strong box at the Yale theatre was looted of \$10.

William Lampe is assistant manager at Keith's, succeeding Henry A. Dykeman, who resigned recently on his appointment as state fire marshal. Lampe is from New York.

According to present plans, the new play by Robert McLaughlin, manager of the Opera House, "The

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Pearl of Great Price," may be the attraction at the opening of Woods' new theatre in Chicago, Apollo, this month. McLaughlin's "Fires of Spring" is on the waiting list for an early production in New York.

The new stock organization operating at the Prospect has hit the toboggan. The house will close Saturday. The theatre is owned by the Keith interests. In consideration of the predicament of the actors as a result of the slump, E. F. Albee agreed to waive the rent for this week and the proceeds will be divided among the actors and stage attaches.

Two innovations in Cleveland will be inaugurated by Robert McLaughlin at the opening of the new Ohio theatre next Monday. Ten dollars will be the price for orchestra seats and a row of furnished boxes in the rear of the balcony will be reserved for lady smokers, who can enjoy

their "pill" while viewing the performance.

## DENVER.

BROADWAY—"The Sweetheart Shop." DENHAM—"Lombardi Ltd." Wilkes Players. "Black Gold," a new play by Ernest Wilkes, was tried out in the



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J. Williams  
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 SHE WALKED IN HER HUSBAND'S SLEEP

THE SCANDAL OF LITTLE LIZZIE FORD

IF THEY EVER TAKE THE SUN  
 OUT OF SUNDAY

I WANT TO GO WHERE THE SWEET  
 DADDIES GROW

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Denham. The piece drew fair crowds, and displayed certain enjoyable aspects. Press comments did not soar in praise. The story deals with the adventures of a little girl of the Pollyanna type, in

New York. Not much originality. Mr. Wilkes' last venture in Denver was "False Gods."

Mantell next week.

A censorship bill has been introduced into the State Legislature, and picture men are lining up their forces to fight it.

### DES MOINES By DON CLARK.

Strand, Des Moines' newest, opened Feb. 1. 1,500 seats. E. H. Helms is manager and Willard Moore musical director. A. H. Blank,

owns the theatre. "Forbidden Fruit" opening.

Marcus Loew will play Loew vaudeville at the Liberty, Davenport, Ia., and is planning a new house for that city. Work has stopped on the Alhambra, Des Moines, owing to local financial difficulties. Loew has leased that house for vaudeville.

A. H. Blank has purchased the Amuzu at Clinton, Ia.

"Tiger Rose" at Berchel.

"In Old Kentucky," stock, Princess. Next Week "Friendly Enemies."

Des Moines Little Theatre Society has announced state play writing contest. Winning manuscript will be produced in April.

At film houses: "Heliotrope" at Des Moines; "Mme. Peacock" at Rialto; "Girl With Jazz Heart" at Garden.

### DETROIT

By JACOB SMITH.

SHUBERT-DETROIT—"Cinderella on Broadway," second week; business not good. It is the first big revue to do such a flop here. Next, "Maytime."

NEW DETROIT—Chauncey O'cott in "Macushla." Next, "Twin Beds."

GARRICK—"The Sign on the Door." Next, "As You Were."

Pictures: "The Kid," Madison, two weeks; "Paying the Piper," second week, Broadway; "The Last of the Mohicans," Washington; "19

and Phyllis," Adams; "Marriage of William Ashe," Colonial.

As a result of the morning performances given at the 600 picture theatres throughout Michigan Jan. 29, approximately \$50,000 was contributed to the Hoover Fund for Starving Children.

Henry Theis and Jance orchestra opened at the Cadillac hotel Tuesday. Mr. Theis has a tre-

*Nat Lewis*

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BY VOLNTY B. FOWLER  
Murat—"Floradora;" next, "Take It From Me."  
English—"Old Homestead," first half; Dark, last half, "The Hottentot," next.

Richard and Henry Stegmeyer, proprietors of one of the oldest cafes in Indianapolis, announced last week that they will raise their building and erect a \$175,000 picture theatre to

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managers. Business was above the average at most of the houses, and several had turn-aways. At the Shubert "Irene," headed by Catherine Mulqueen, and with Annie Hart and Amelia Summerville, playing at \$2.50 top, did capacity, while "The Sweetheart Shop," at the Grand, at \$2 turned them away several nights. Both shows were strongly advertised and the critics were unanimous in their approval. One paper pulled a novel stunt with these attractions. It sent reviewers to each the opening night and the following night had the critics change shows. The two then wrote a column story with alternate paragraphs respecting the merits of the two attractions. Each critic claimed the show he saw first was the best, the dramatic editor, who caught the "Irene" show first, closing the story with "They are both good shows. If I had my way about it, I'd look at 'The Sweetheart Shop' and listen to 'Irene.'" It helped business for both.

This week the scales at the two houses are reversed, the Shubert having "Nighty Night" at \$2, while the Grand will get \$2.50 for the "Century Midnight Whirl."

The "Sweetheart Shop," with the original company, which has been playing the Grand theatre this week, makes but two stops between here and the Coast, where it is scheduled for seven weeks. Denver is the next stand, with El Paso, then Los Angeles, two weeks; San Francisco, four weeks, and Oakland a week.

The lawmakers of this State are certainly trying to make it interesting for the amusement managers. Among the bills already introduced

is the so-called "Slacker bill." It would prevent actors from wearing the uniform of the United States in public performances or pictures unless the actor is or has been a member of the army, navy or marine corps. A fine up to \$1,000 is provided. The bill is backed by the National Loyalty League. It is claimed that United States Senator Spencer, of Missouri, has agreed to introduce a similar bill in Congress. Another bill has been introduced prohibiting Sunday picture shows, theatrical performances or circuses, and still another making it a misdemeanor for a picture show to sell an admission ticket when all seats in the house have been sold, and requiring the management to return the admission fee.

A bill known as the "equal rights" bill, which promises to cause trouble if passed, has just been introduced in the House of Representatives of Kansas. It provides that all hotels or theatres in Kansas must give to negroes equal accommodations under all circumstances. The bill has grown out of the efforts of negroes in some of the cities to compel the theatres to sell them tickets for the downstairs seats and the refusal of some hotels to accept negroes as guests. The theatres all have segregated negroes from other patrons in the past.

A theatre lobby is as good a place for a wedding as any, is the opinion of Mr. and Mrs. Harry Stephenson, of Tulsa, Okla. Saturday the couple went to Sapulpa, Okla., where they secured a marriage license. They located a local justice of the peace on the main street and asked him to perform the ceremony. The brilliantly lighted lobby of a main street theatre was nearby, where the ceremony was performed. The owners of the house were the first to congratulate the couple.

At the photo plays: "Paying the Piper," Newman; "The Frontier of the Stars," New Royal; "Brewster's Millions," Twelfth Street.

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Every room with either private bath or running hot and cold water—\$2.00 per day and up, or with private bath, \$3.00 per day and up. Cafe and Grill open day and all night. Popular price "Club Menu."

**HOTELS RECOMMENDED**  
BY ORPHEUM CIRCUIT ACTS

**COLONIAL HOTEL**  
Seventh Ave. East Calgary, Alta. Can.  
\$2.00 Double—\$1.25 Single—Hot and cold water. Private Phone in Every Room.

**HOTEL WASHINGTON**  
\$2.00 a Day and Up  
With or Without Bath  
Washington St., Bet. La Salle and Wells  
Catering to Orpheum Acts

**HOTEL ASTOR**  
176 N. Clark St., Near Randolph St.  
CHICAGO, ILL.  
Rates \$1.50 Per Day and Up  
One Block from Palace Theatre

**NEW TREMONT HOTEL**  
21-29 So. Dearborn St. CHICAGO  
Everything New and Modern  
A. SINGER, Manager

**HOTEL CLARENDON**  
No. Clark and Ontario Streets, Chicago.  
FIVE MINUTES FROM LOOP  
RATES \$1.00 AND UP

**SAVOY HOTEL**  
\$2.00 and Up without Bath  
\$3.00 and Up with Bath  
J. G. NICHOLS, Mgr. and Prop.  
17th and Broadway DENVER, COLO.

**HOTEL BALTIMORE**  
\$3.00 PER DAY WITH BATH  
\$2.00 PER DAY WITHOUT BATH  
500 ROOMS  
Baltimore Ave. & 12th St., Kansas City, Mo.

**OMAHA, NEB.**  
**FONTEILLE HOTEL**  
\$3.00 a Day and Up  
Every Room With Bath  
18th and DOUGLAS STS.

**METROPOLE HOTEL**  
OF ST. LOUIS  
Just N. of Washington Ave. on 12th St  
Special Theatrical Rates  
\$7.00 Per Week Up—Strictly Modern and Homelike

**SEATTLE, WASH.**  
**WALDORF HOTEL**  
\$1.00 and up without bath. \$2.00 and up with bath. WEEKLY RATES.  
SEVENTH AVE. and PIKE ST.

Local picture agencies have received word from Texas that eight moving picture theatre managers of Waco were arrested for operating their houses Sunday. This is the first attempt in two years to close the theatres in Waco.

The 13-cent admission for women at week-day matinees inaugurated by Manager Tom Taaffe of the Century is proving a drawing card, and the feminine attendance is on the increase.

The Kansas City "Post" is trying out a special theatrical page daily. It is edited by "Ace," and is given over exclusively to theatrical and picture news.

The 13-cent admission for women at week-day matinees inaugurated by Manager Tom Taaffe of the Century is proving a drawing card, and the feminine attendance is on the increase.



E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

**B. F. Keith's Vaudeville Exchange**

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists can book direct by addressing S. K. HODGDON

**Marcus Loew's  
BOOKING AGENCY**General Executive Offices  
Putnam Building, Times Square

New York

**J. H. LUBIN**

General Manager

Mr. Lubin Personally Interviews Artists Daily

Between 11 and 1

CHICAGO OFFICE

Masonic Temple Building

J. C. MATTHEWS in Charge

**AMALGAMATED  
VAUDEVILLE  
AGENCY**

1441 Broadway, New York

Now Booking 12 Consecutive Weeks

Four weeks in Philadelphia without carfare—  
balance of time in immediately vicinity.**The Gus Sun Booking Exchange Co.**

Booking Vaudeville from Coast to Coast

WAYNE CHRISTY  
212 Putnam Bldg.  
NEW YORK CITYCONEY HOLMES  
PAUL GOUDRON  
Woods Theatre Bldg.  
CHICAGO, ILL.

H. H. NEER, New Regent Theatre Bldg., SPRINGFIELD, O.

J. W. TODD  
726 Brisbane Bldg.  
BUFFALO, N. Y.HOWARD ROYER  
205 Apollo Bldg.  
PITTSBURGH, PA.

Acts Routed from 10 to 40 Weeks

Artists Can Book Direct

WRITE, WIRE, PHONE NEAREST OFFICE

**Feiber & Shea**

Theatrical Enterprises

1493 Broadway  
(PUTNAM BUILDING)

New York City

**BERT LEVEY CIRCUIT  
VAUDEVILLE THEATRES**

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

The claim of the management of the "Step Lively Girls" that they have the youngest and prettiest chorus on the "wheel" cannot be successfully disputed to date, as it is unquestionably the liveliest and snappiest bunch seen here this season.

The Lew-Kelly show came near breaking another house record at the Gayety last week. It got right at \$9,200, which is going some for this house.

Irving Ackerman, Coast, was here last week. He stated it was the intention to so locate their houses that they could route an act from New York to the Coast and back

without having to double over the same territory.

The headquarters of the Kansas State Board of Picture Censors will not be moved to Topeka, as was urged by some, the bill to that effect having been killed in the committee.

Business at the two burlesque houses continues to hold up to the standard. Thursday was Burlesque Club Day, and the gross receipts of the Gayety and Century, some two thousand dollars, were sent in to add a few more bricks to the new clubhouse.

**LOUISVILLE**

By JOHN M. FRANCIS.

Griffith's "Way Down East," second week at Macaulay's. Last week it did the largest business any picture has ever recorded in Louisville, at \$2 top, the highest price asked for a film here since "Birth of a Nation." "Chu Chin Chow" next week.

"Kismet," at the Majestic, gave "Way Down East" good run for

**The Western Vaudeville  
Managers' Association**

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

5th Floor State-Lake Theatre Bldg. CHICAGO, ILL.

**BEN and JOHN FULLER AUSTRALIAN  
CIRCUIT**

VAUDEVILLE AND MELODRAMA PANTOMIME

American Representative, A. BEN FULLER

DELGER BLDG., 1005 MARKET, ST.

SAN FRANCISCO

PHONE PARK 4332

feature attraction honors this week.

Frank Warren, stage electrician with "The Masquerader," secured a marriage license to wed Margaret Cunningham, member of "The All Aboard for Cuba" while here. The shows were at Macaulay's the same week on a split bill. Warren's home

**EVELYN BLANCHARD**

1493 BROADWAY, NEW YORK CITY. See me for big time restricted material, sketches, comedy acts, singies, etc., etc. ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED.

is at Dallas, Tex., and his bride lives in Boston.

Doc Baker and Billy Glason staged a unique "act" here last week. Both are former newsboys, and to settle a dispute of long standing as to who was the better a contest whereby the argument could be settled was arranged. One of the local dailies furnished both with all the papers they needed and gave them the best "corners" in town. After both worked hard all morning the battle was called a

draw at 1 o'clock in the afternoon. The proceeds went to the Welfare League.

**NEW ORLEANS**

BY O. M. SAMUEL.

TULANE.—Neil O'Brien's Min-strels.



E. Galizi &amp; Bro.

Greatest Professional Association Manufacturers and Repairers. Incomparable special work. New and old. Patented shift keys. Key. Tel. Franklin 536 New York City 516 Canal Street

LYRIC.—Bennett's Colored Carnival.

STRAND.—"The Branding Iron."

Theodore Grunewald has been ill the past several weeks, but is reported on the road to recovery.

The differences reported between Hockins and Pantages have been settled amicably and have resulted in the switching of the Pantages Texas tour. Gaiveston is to precede New Orleans in the lay out instead of Dallas. New Orleans may have a Saturday opening.

The closing of the old Orpheum Sunday night may be attended with some show of affection by the ar-

**WARDROBE PROP.  
TRUNKS, \$10.00**

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$15 and \$18. A few extra large Property Trunks. Also old Taylor and Hal Trunks. Farrier Floor, 21 West 31st Street, New York City.

tists on the bill and attaches. Some of the employees have been at the house many, many years. The stage manager, Ed Mather, one of the most proficient in the country, has been on the job for nearly 15 years. John Cruise, assistant manager, has been in line for 20. The orchestra leader, Emile Tosso, with a national reputation among vaudevillians, has wielded the baton 16 years. Other staunch employees are Touro Glucksmann, Frank Marcic and Joseph Alloy. The new Orpheum opens Monday.

The final show at the old Or-

**MINERS  
MAKE-UP**

Est. Henry C. Miner, Inc.

phum was limping along Monday, evening until the arrival of George Jessel and his revue. Then it picked up, the succeeding numbers holding up also. Elly opening excited interest, eventually with a conclusive feat. Conventional routine preceding. Grant Gardner was a pill for the wisecracks. He gave himself two encores, during which he cornet soloed. Gardner finally left, but was loath to do so. Frank Wilcox was neatly welcomed with the door slamming-sketch idea, first brain child of mother vaudeville. His sup-

"Headquarters for All Theatrical Makeup"

**MAC APPLETON**  
LOCKWOOD HESS MINER'S  
STEIN MEYERS

806 EIGHTH AVE., N. Y. C. MAIL ORDERS  
DEL. 4364 4415 ATTENDED TO

port was adequate. Duffy and Sw. ney were bloomer. They like ludicrous buffoonery here, but it must have some basis. Watching two men lying on the stage beneath a table grand piano, sticking stick candy and rolling over each other at intervals was anathema to the regulars. Jessel and his adroit method was never in doubt. No revue around in months has done as much.

Heniere achieved creditable results. He began slowly but gradually worked up the bracks with

**TRUNKS**

For the Theatrical Profession

Strand Luggage Shop

The Luggage Shop With a Conscience.  
603 SIXTH AVE., Bet. 39th & 40th Sts.  
"Open Evenings Till 7"



# NEW YORK THEATRES

**CAPITOL** B'way & 51st St.  
BEGINNING SUNDAY  
**JUST OUT OF COLLEGE**  
By GEORGE ADE  
Starring JACK PICKFORD  
CAPITOL GRAND ORCHESTRA  
Presentations by S. L. ROTHAFEL

**MARK STRAND**  
"A National Institution"  
B'WAY at 47th St. Direction: Joseph Plunkett  
BEGINNING SUNDAY  
**CHARLES CHAPLIN**  
in "THE KID"  
A FIRST NATIONAL ATTRACTION  
COMEDY—REVIEW—NEWS—SCENIC  
STRAND ORCHESTRA

**Cohan & Harris** Thos. 43d. Eves. 8:30.  
Matinee Wed. & Sat.

**SAM H. HARRIS** Presents  
"The Popular Success"—Eva. World.

**"WELCOME STRANGER"**  
A New Comedy by AARON HOFFMAN  
With GEORGE SIDNEY

**JOHN GOLDEN** Presents

**FRANK RACON** in

**"LIGHTNIN'"**  
**GAITY** B'WAY & 46th St. Eves. 8:30.  
Mat. Wednesday & Saturday.

**REPUBLIC** Thos. W. 42 St. Eves. 8:30.  
Mat. Wed. and Sat. 2:30.

**JOHN GOLDEN** Presents

**MALE HAMILTON** "DEAR ME"  
and  
JACQUE LAURE in

A SELFISH COMEDY

**ELTINGE** THEATRE, W. 42d ST.  
Evenings 8:30. Mat. Wednesday & Saturday 2:30.

**"LADIES' NIGHT"**

A Farce Comedy in Three Acts. With

A. SUMMERLAND CHARLES RUGGLES  
ALLY KING EVELYN SUGNELL

**"GOOD TIMES"** [World's Biggest  
AT THE [Show at Lowest  
THE Prices]

**MATINEE DAILY** | **HIPPODROME**

**SEATS SELLING EIGHT  
WEEKS IN ADVANCE**

**PLAYHOUSE** 48th St. E. of B'way. Eves. 8:30.  
Mat. Wed., Thurs. & Sat.

**SEASON'S SENSATION!**

**MARY NASH**

In "Thy Name Is Woman"

EXTRA MAT. THURS. (POPULAR PRICES)

Brock Pemberton's Productions

**ZONA "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.

**GOOD SEATS AT THE BOX OFFICE**

**LIBERTY** West 42 St. Evenings 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

their flashy acrobatics imposing closer.

Impressive bill at Pantages. Ted

Shawn's "Kochiti" featured.

Phil La Tosca sent the show away

flying with juggling that, while fa-

miliar, scored. Lady Alice's pets

following kept pace. Lady Alice's

vivacious manner had much to do

with success.

Silber and North pleased. The

act, however, has some draggy mo-

ments and could be prodded. Elm

City four were nicely spotted.

Routine correctly arranged for pop

audiences. The boys had little

trouble connecting.

"Kochiti" proved the surprise of

the year with its colorful Indian tale

beautifully told in dance and staged

with mystery. The girls, pupils of

the Ruth St. Denis school made a

striking picture singly and forma-

tively besides disclosing terpsichor-

ean talent of high order. It stands

alone on the small time and the big

time has nothing told so compre-

hensively. "Kochiti" is a sensation

here in its present classification.

**PITTSBURGH**

By COLEMAN HARRISON.

"Romance," at Alvin: "Linger

Longer Letty" return next week.

**EMPIRE** B'way 40th St. Eves. 8:15  
Mats. Wed. & Sat. 2:15  
**CHARLES FROHMAN** Presents  
**RUTH CHATTERTON**  
in a New Play  
**"MARY ROSE"**  
By J. M. 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.

**COHAN'S 3 BIG HITS**

**Hudson** West 44th St. Evenings 8:30.  
Mats. Wed. and Sat. at 2:30.

**"THE MEANEST MAN**

**IN THE WORLD"**

Cast includes OTTO KRUGER & Marion Cookley

**COHAN** Theatre, B'way & 43d St.  
Eves. 8:30. Mat. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL.

**"THE TAVERN"**

"WHAT'S THE SHOOTIN' FOR"

**Knickerbocker** B'way 28 St. Eves. 8:15.  
Mat. Wed. & Sat. 2:15.

**COHAN'S** COMEDIANS

**"MARY"**

(ISN'T IT A GRAND OLD NAME)

**PARK** THEATRE, Cal Circle. Eves. 8:15.  
Mat. Wed. (Pop.) & Sat. at 2:15.

**FRANCIS DE WOLF**

**WILSON & HOPPER**

IN A NEW AND WONDROUS

**"ERMINIE"**

**ASTOR** THEATRE, B'way & 45th. Eves. 8:25.  
Mat. Wed. (Pop.) & Sat. 2:25.

SEATS ON SALE 5 WEEKS IN ADVANCE

**MADGE KENNEDY**

**HERSELF** in the Comedy "CORNERED"

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.

"Hearts of Erin" drawing well.

Shubert-Pitt. F. R. Smith will be

the house manager of the new

Duquesne, which opened Monday.

One of Thurston's assistants, Dr.

Baldwin, left the organization dur-

ing his recent stay here on account

of poor health. He went to Cali-

fornia.

"Call the Doctor," fair attendance

at Nixon. "Hitchy-Koo" next.

A new play, "The Life and Death

of William Shakespeare," presented

at the Carnegie Tech Drama School

Theatre by students Thursday. It

is by Hubert Osborne, an instructor

in the school, and Laurence Eyre,

who wrote "Miss Nelly N' Orleans."

It is later to be presented on the

professional stage. The play starts

with the bard's banishment from

Stratford; shows him later as a

stable boy at London, later as a play-

wright, and, at his death, still in the

search of the ideal. Arnold Daly

was reported as having the piece

under consideration for production,

but decided to relinquish his plans

regarding it.

**PHILADELPHIA**

Ideal weather the past week

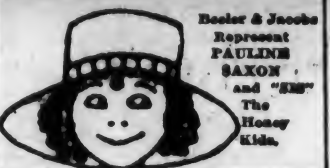
helped business.

Broad—Revival. "Peg o' My

Heart," with Laurette Taylor origi-

nal. Capacity.

Garrick—"The Storm," realistic



**SAM and GOLDIE**

**HARRIS**

THE ACCOMPLISHED THEATRICIANS

THE DRUNK AND DOPE HAVE PASSED. THE

OLD MAN WILL BE NEXT. AS SOON AS THE

MONKEY GLANDS START WORKING.

snowstorm and forest fire. Big ad-

vance sale in.

Forrest—"Hitchy-Koo of '1921,"

Raymond Hitchcock.

Walnut—"Pitter Patter," musical

comedy. Second week. Business

excellent.

Shubert—"Kissing Time," musi-

cal, with William Morris and Edith

Talafiero. Business good.

Lyric—"Buddies," Hobart's pleas-

ing story set to tuneful music. Don-

ald Brian heads. Fourth week.

Drawing well, but business might

be better.

Adelphi—"The Rose Girl," splen-

d musical comedy, with music by

Anselm Goetzl. Well staged; clever

company, including Charles Purcell,

Marjorie Gatenon and Zoe Barnett.

Business fair.

Orpheum—"Daddy Long Legs,"

enchanting comedy, smartly pre-

sented by Mae Desmond and play-

ers. Capacity.

**SYRACUSE, N. Y.**

BY CHESTER B. BAHN.

WIETING—30-2, "Ireland in Re-

volt." Film. Handled hereabouts

by Francis P. Martin, formerly

house manager of the Empire.

Business fair. Last half, "Cinder-

ella," by local talent.

EMPIRE—All week, "Robin

Hood," revival, with cast chosen

from Knights of Columbus Choral

Society. Marked by excellent vocal

work and absence of raggedness us-

ually found in amateur attempts.

Has double cast of principals to al-

ternate. Costliest amateur produc-

tion in years here, with an actual

overhead of \$6,500. Next week, first

half, "The Acquittal."

BASTABLE—First half, "Snappy

Snaps," new Dan Marion show. If

Dave really is responsible for the

book, as the program insists, he has

done very well indeed. It's alive

with new stuff, and the dragstore

scene, with Howard as a lolly-pop

fiend, is an example of pure satire,

deserving of highest praise. Last

half, dark.

This is the day of the amateur in

Syracuse. Legit. offerings at the

local houses have been almost as

scarce as hens' teeth during the last

couple of weeks, and, strictly from

the dollars and cents, attitude, is a

question whether the house manag-

ers are not making a grave mis-

take in pushing the rental policy.

It certainly doesn't help the legit.

business; money that would ordi-

narily go for professional entertain-

ment is poured into the coffers for

the amateur shows, with the result

that the legit. productions which

follow find it hard sledding. Be-

tween the frequent rentals for home

talent shows and the booking of

fourth-rate road shows local house

managers are apparently cutting

their own throats. Speaking of the-

atrical lemons, Syracuse was hand-

ed one last week when "The Rain-

bow" moved into the Empire for

the last half. It was a company with-

out a real name and with a produc-

tion that was read worn to the nth

degree, but Syracuse was asked to

pay \$2 top for it, the same price that

"Bab" and others of the first water

commanded.

The Little theatre, sponsored by

the Syracuse Drama League, opened

Tuesday night with a program of

three one-act plays—"No Smoking,"

**"The Grand Army Man"**  
**JOE BOGGS**  
of WELLS and BOGGS

TOURING PANTAGES CIRCUIT

Direction, SAM BAERWITZ

**THE ORIGINAL**

You can see what I am trying to do

**GIFF**

Big hit last week at the Borrowful

Mother Orphanage, Brooklyn, and a riot

at the Kings County Children's Hospital,

Brooklyn; Marins and Fox Hills Hos-

pitals, Staten Island, to follow.

Stopped the show at the N. V. A. Club

last Sunday.

Proctor's 58th Street, New York, next

Monday.

Direction MORRIS & FEIL.

"Trifles" and "Three Pills in a Bot-

tle." The plays will be given each

night this week except on Friday

and on Tuesday and Thursday of

next week. The theatre is located

at 704 East Fayette street and the

structure was formerly the edifice

of the First Church of Christ, Sci-

entist. The Little theatre announces

one house rule that other profes-

sional houses here might do well to

follow—no one will be seated except

before or between plays.

Syracuse has 38 theatres, accord-

ing to a census just completed by

the Commissioner of Public Safety.

It discloses that B. F. Keith's has

the largest seating capacity, with

2,599. The Strand, with 1,400 seats,

is the biggest film house.

The Star, Ithaca, is to be leased

for five years by the State and used

for



The principal parts are played by Frank Mayo (star) and Fritz Brunette as the leading woman. The best that may be said about this mediocre production and inconsequential story is that the fight scenes are gripping. *Step.*



## NEWS OF FILM WORLD

Having disposed of his paintings and home furnishings at auction, J. Stuart Blackton and his family, with members of his production staff, sailed Thursday for England. Commodore Blackton will make his home there, but will market his pictures here, Arthur Kane having charge of their distribution in the U. S. Referring to Lady Diana Manners, Commodore Blackton said her advent as a film star will result in a stampede of English and American social leaders to the screen.

Col. Arthur Woods has asked the co-operation of the industry in the government's Americanization of aliens.

Doug Fairbanks is laid up with an injury to his back, sustained in making window leaps for "The Nut."

Jones, Linick & Schaefer have purchased from Saxe Bros. the Rose, Alcazar and Boston theatres, Chicago. They also are going to lease the Colonial, it is reported.

Lord Northcliffe, in a London trade paper article, denies he has any financial interest in pictures, but urges better pictures.

Associated Photoplays, Inc., will operate in the independent field. "No Man's Woman," with Helen Gibson as star, is to be their first offering.

H. G. Gallance, district exchange manager for Paramount in the Boston territory, has been made sales manager of Famous Players-Lasky.

The indictment against "Last Card" Louis Krohnberg, who was accused of cheating Joe Schenck and others in a card game, was quashed this week.

Exhibitors in Trenton are getting signatures to a petition asking for permission to run Sunday shows, the petition to be presented to the Trenton City Commission.

A public showing of "The Black Panther's Cub," the W. K. Ziegfeld feature starring Florence Reed, is expected next week.

Two hundred and fifty thousand dollars was raised in Greater New York alone as the result of "Motion Picture Day" in the Hoover relief drive.

George Loane Tucker's next will be "Ladies Must Live."

"Scrambled Wives," Margaret Clark's break-in with Associated First National, has been completed, but no release date is announced. The star is resting in Florida.

A Kansas City boy, a "Tarzan" fan, emulated his hero by dashing out of school naked and scampering through the streets, to the dismay of pedestrians and the delight of companions who had dared him to do it. It was an on-the-level stunt, with no press agent within 1,500 miles.

Henry E. Jenkins, a New York public school superintendent, declared charges that films excite youths to evil are nonsensical.

The household furnishings of Mona Lisa, a star now at work in California, have been attached for \$1,256 by a gown firm, and the actress has asked the N. Y. Supreme Court to vacate the attachment.

Four young women appeared as witnesses against C. W. Ackerman, director of the Premier Moving Picture Studio in Seventh avenue, alleging he had taken money from them without giving value received.

The Attorney General of Nevada filed his brief this week in support of his motion to set aside the decree of divorce parting Mary Pickford and Owen Moore.

M. C. Levee, vice-president of the Brunton studios, is in New York.

Another petition in involuntary bankruptcy has been filed against the Frohman Amusement Corporation, the petitioners being Kinetograph Co. of America, Inc., claiming \$343; Albert & Sons, Inc., \$128; Simon Goodman Trading and Kraus Mfg. Co., \$223. Receivers were appointed Dec. 30 on a petition by the Powers Films Products Co., filed to protect the assets of the Frohman Corporation.

It is rather certain that Pola Negri, star of "Passion," will come to the United States to make a picture for F. P. Lasky, although the deal has not yet been closed.

Ben B. Hampton got into the New York World with a denial boiled down from a 1,200-word telegram, that he had spoken for film censorship, as intimated in a statement by "Blue Law Wilbur" Crafts. The burden of his statement was that he

urged the people to do their own censoring by demanding a higher standard of films and a diminution of "sex stuff" on the screen.

Marshal Neilan also entered the Deniers' Club during the week, his being to the effect that he is not going to direct Doug Fairbanks in a production.

The N. Y. Tribune, first to pop the story in New York that Capt. F. F. Stoll, of United States Photoplay Corp., had disappeared, located him in Los Angeles just before he left for New York. Stoll denied he had "disappeared" and said he was in communication with his office all the time. He did not know, however, that he had been superseded in the presidency of the corporation. Part of the captain's hibernation period was spent in Hot Springs, Ark.

J. A. McConville, formerly assistant manager of the Boston office of the Paramount Pictures and Famous Players exchange, has been appointed New England manager for Associated Producers to succeed Wil-

liam Jenner, who has gone west as personal representative of Fred D. Warren, general manager of Associated Producers and western division manager.

E. H. Griffith has been engaged to direct Alice Brady in her next picture.

Carlyle Blackwell, who recently returned from a tour with a road company of "My Lady Friends," will once more turn to the screen.

Edward Dillon has been engaged to direct Justine Johnston in her forth coming picture.

Lucretia Belle, recently playing in vaudeville, will return to the films in the near future.

Lucy Cotton has been re-engaged to play opposite Bert Lytell in his next Metro picture, "The Man Who," a story taken from the Saturday Evening Post.

Roy Neill has been engaged by Vitagraph to direct Alice Joyce in a super-special.

Harry Rapf is casting a company to make a filmization of "Why Girls Leave Home," to be directed by William Nigh.

Legislative victories for the film

industry were registered in Tennessee and South Carolina during the week. In the former case the legislators unanimously decided not to act on blue law or censorship bills, and in South Carolina the Senate committee adopted the industry's proposal for local option in regulation of amusements.

Edward S. Moffatt, author and advertising manager for Universal, was married in New York during the week. His bride was Emma Kellogg Pierce of Cranford, N. J.

The Eastman Kodak Co. is considering a plan for splitting its common shares into smaller units owing to the demand for the stock, which is now selling around \$600.

Negotiations for the film rights to "Miss Lulu Bett" are reported under way.

Rigid mechanical tests and examination on fire laws are provided in a bill introduced at Albany to amend the law relating to issuance of license to projection machine operators. It contemplates granting permits only to men thoroughly versed in these subjects.

Declared by the Life Extension Institute to be "100 per cent," Marie A. Kuhn, a New York girl who is being called the "new Venus," re-

fuses to consider picture or vaudeville offers. She is going to be a kindergarten teacher.

Adolphe J. Menjou, absent from the screen for some time, with 18 months of war service to his credit, is returning to pictures. He is in George Melford's "Faith Healer," Sidney Franklin's "Courage," and is appearing in the new Mary Pickford picture, now in production.

Educational Film Exchange has taken over the distribution of Kinograms and combined it with Gaumont News. It will also add a third news service to the combination before the end of the current month, at the expiration of its present contracts.

Fay Tincher, the film comedienne, is about to break into vaudeville with a monolog based on humorous incidents connected with the making of pictures.

Mary Smith, a 17-year-old girl, appeared in court Tuesday as complainant against Joseph Robin, 22, who conducts a "moving picture school" at 235 West 145th street, New York. The girl says Robin took her to his "studio" and then threatened her with a revolver. She says she spent a "night of terror" with Robin.

# Smashed, Busted and Destroyed!

## All motion picture box-office records!

**"FORBIDDEN FRUIT"** broke all records for paid admissions last week at the Rivoli Theatre.

It was the biggest week in history by \$1,200. The former record was made last April by "Dr. Jekyll and Mr. Hyde."

In seven days 53,963 people paid to see Cecil B. DeMille's masterpiece. And there were more turned away at every performance than ever before, since the theatre holds only 2,000.

At the beginning of the second week of its Rivoli showing it is still going strong.

"Forbidden Fruit" is also breaking records at Stanley's new \$2,000,000 theatre in Philadelphia, and in Shea's Criterion in Buffalo.

From all present indications it is the greatest box-office attraction the world has ever known.

Jesse L. Lasky presents

# Cecil B. DeMille's

production

## "Forbidden Fruit"

By Jeanie Macpherson

## A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION





## NEW STANLEY OPENING IS PHILA. CIVIC EVENT

Mayor Moore Praises Enterprise of Showmen.

Philadelphia, Feb. 2. "The opening of such a theatre in Philadelphia is worthy of municipal recognition."

This was the tribute paid by Mayor Moore of Philadelphia to the Enterprise of the Stanley company at a dinner given by the amusement company Jan. 29 to celebrate the opening of the new \$2,000,000 Stanley theatre at 19th and Market streets.

The house has a seating capacity of 4,000 and it will be devoted to pictures exclusively. Jules Mastbaum presided at the dinner in the Ritz Carlton. He said in his opening address:

"The Stanley company came into existence with a small picture house at the corner of Eighth and Market streets when the industry was still in its swaddling clothes. My recollection is that it had a seating capacity of about 50 people, and the performances lasted about five minutes. Through the merging of individual interests and affiliations with other exhibitors, it has become one of the leading organizations in the motion picture field."

**High Standard.** "The calibre of entertainment upon which we embark here will be found to measure up to the high standard the Stanley company has set for itself. There will be feature photoplays of the highest artistic excellence. They will be clean above all else, and will represent the productions of the master producers of the world."

Among the invited guests at the opening were Adolph Zukor, Jesse Lasky, William Fox, A. L. Erlanger, Jake Shubert, William A. Brady, Louis J. Selznick, E. F. Albee, Thomas M. Love, Harry T. Jordan, Leonard Blumberg, Harry L. Knapp, and many others, while the screen was represented in part by Constance Talmadge, Dorothy Dalton, Miriam Cooper, Hoag Hampden, Constance Binney and Eugene O'Brien.

Seating accommodations alone cost \$90,000, and the folding chairs represent an investment of \$27 each. In the boxes and loges are wicker chairs finely upholstered. There are four lower proscenium boxes on each side and two above. In addition, four loges are on each side on the first floor, with a capacity of twelve persons each.

There is a frontage of 140 feet on Market street, and the Nineteenth street depth is 176 feet. One notices on the Market street side at the roof two thirty-foot high electric signs. They have letters ten feet high, and will flash to the people for miles the fact of the theatre's activity. Another sign projects from the corner of the building at Nineteenth street.

At the Market street front is a marquee of iron and glass and with hundreds of lights to give illumination.

There is one immense balcony. It is 50 feet from the stage, which, with its proscenium opening of 64 feet, and with its equipment of "flies" and of dressing rooms, is prepared to accommodate the largest of theatrical attractions. In the rear of the balcony is the "works" or the projection room. Three machines of the latest design have been installed, so that there is no possibility of a breakdown. No other theatre has had more than two machines. The operators have a special compartment in this enclosure and have every facility for projecting pictures and in providing "effects." The cost of these machines was \$10,000.

**"Foolish Matrons" Bought.** Maurice Tourneur has purchased the film rights to Don Byrne's story, "Foolish Matrons," and will put it into work immediately.

## LOOK INTO "WAR FILMS."

Legion Looking Into Pictures Handled by W. J. Benedict.

Syracuse, N. Y., Feb. 2. Presentation here and in other cities of the "United States Official War Films," under the alleged direction of the Committee on Public Information, which has ceased to function, will be investigated by the Council of National Defense as a result of complaints lodged by the Watertown Post of the American Legion.

In the meantime, the American Legion will conduct a war of its own on the presentation of the films under the supposed auspices of American Legion posts. The Watertown Post officials have sent letters broadcast the films taken by the Signal Corps, U. S. A., as under the direction of the Committee on Public Information, non-existent since June, 1919, and under the auspices of the American Legion bodies in the vicinity of the city where the films have been booked.

A certain percentage of the profits have been offered to the Legion. When the films were offered at the local Wieting for a full week, the American Legion drew about \$50. In Watertown the Legion failed to draw a cent, through the heavy charges made for the use of the pictures.

## FRENCH CINEMAS ASK FOR SQUARE DEAL

Convention Charges Unfairness in Taxation.

Paris, Jan. 19. The monster reunion of the picture trade people organized last week by the association of cinema syndicates does not appear to have been fruitful. No definite results were obtained, but there are rumors of the resignation of a number of discontented members. Demaria, president of the manufacturers' group, tried to whitewash the censors, and Aubert considering he was ear marked during the speaker's panegyric abruptly quit the assembly. The discussion of the local censors' actions entered delicate territory and an uproar seemed likely until Brezillon, the chairman of the exhibitors' union who presided, reminded his hearers the main point was to unite with the object of bringing the situation of movies to the same level as the theatres.

He reiterated that the cinemas on an average have to pay 15 per cent. "war tax," whereas the theatres only pay 6 per cent., and the music halls 10 per cent. He considered they should be on an equal footing. In this connection M. Coiffon, from Lyons, declared certain provincial exhibitors had to bear a totalization of special rates and taxes on admissions amounting to 63 per cent. of receipts. M. Delnaux, representing the North and Pas-de-Calais regions, begged syndical assistance for the exhibitors of those regions to whom the State is indebted for war damages suffered and who are being sued by the tax collectors for rates of 1914 to 1917 during which time the territory was invaded and occupied by the enemy.

This speech caused a sensation, with murmurs of indignation. Louis Forest followed with an improvisation, comparing the screen to the printing press. He called on the exhibitors to assist in reviving the French film, which should not be permitted to disappear from the screen in France. Some members of the Chamber of Deputies present assured the cinema people they intended to form a special group in the French parliament to protect the industry in all its branches. As an outcome of this meeting the exhibitors decided to wait further events and not close their halls as had been threatened earlier in the week.

The order of the day voted unanimously during the proceedings comprised (1) a protest at present special entertainment taxes, alleged to be leading the French picture business to ruin; (2) proposition of an amendment to the law of June 25, 1920, authorizing municipalities to impose independent taxes on places of amusement; (3) and demanding a modification of this law in so far as concern: the specific rating of picture houses; (4) The creation of a statute for the picture trade as drawn up by the commission which met at the Ministry of the Interior, known as the Flandria report; (5) suggested measures to be taken for protecting the French cinema industry, and (6) constituting a parliamentary group for watching the interests of the trade in France.

## HIGH COURT DECIDES AGAINST GOLDWYN

Must Pay Former Wife \$5,200 Yearly for Life.

Albany, Feb. 2. The Court of Appeals here has affirmed the order from which Samuel Goldwyn appealed allowing his divorced wife \$5,200 a year. He was beaten in the lower court, carried it to the Appellate Division and now the Court of Appeals has decided against him.

At the time Mrs. Goldwyn secured her divorce she was awarded alimony of \$2,600 a year, together with

an allowance for the support of her child.

Plaintiff and defendant owned property jointly, consisting principally of stock in Famous Players. An agreement was entered into whereby Goldwyn took over all the stock under a stipulation he was to pay Mrs. Goldwyn \$5,200 a year for the remainder of her life—this irrespective of alimony of payme for support of their child.

When Mrs. Goldwyn married Hector Turnbull, her ex-husband moved to set aside all further payments to her, contending they took the form of alimony. Counsel for her conceded the right to cease the alimony allowance of \$2,600, but that the \$5,200 per annum was a property settlement. This the various courts affirmed.

## Now Don't You Wish That You Had an ASSOCIATED FIRST NATIONAL FRANCHISE

Beginning Sunday, Feb. 6

AT THE

MARK

# STRAND

BROADWAY AND 47th STREET

# Charles Chaplin

in the comedy he has been making for an entire year, packing \$1,000,000 worth of laughs into six great reels.

# "THE KID"

Written and Directed by Charles Chaplin—

A FIRST NATIONAL



ATTRACTION



## 6 reels of joy

"Things are getting quiet, Kid. You'd better run out and break another window."

Took a year to make—and worth every moment of it.

There'll be a Franchise everywhere

## HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.



## 12 BIG BANKS CO-OPERATING WITH NAT'L ASS'N VIGILANTES

**Aid in Running Down Shady Stock Promotions—\$250,000,000 Stock Offered to Public by 70 Companies—U. S. Studios Worth \$25,000,000.**

Twelve New York banks have arranged a system of co-operation with the Vigilance Committee of the National Association of the Film Industry, which is engaged in running down shady stock promotions. The committee has been in operation only a few months, but it has progressed rapidly in getting a grasp on the operations of worthless stock sales.

They do not concern themselves with the established companies which are openly dealt in on the various stock exchanges of the country, but examine all new promotions which show any color of suspicion.

The committee has tabulated stock promotions of doubtful character totaling \$250,000,000. These concerns are 70 in number. Many are merely selling the wide cerulean on promises of enormous profits, selling their own bright ideas for making money if the public will only give them the capital.

It has been estimated if all the studio properties of the United States were offered for sale, it is not likely they would command \$25,000,000. That means promoters are selling stock in film corporations amounting to about ten times the value of all American studio properties.

The committeemen, led by Chairman James R. Quirk, has interested Assemblyman Betts of New York City in a proposal to pass a "blue sky" law covering the Empire state, similar in design to that which is in operation in Illinois, and which has put several wildcat promotions out of business almost before they got started. One of the recent actions under the Illinois law was the stopping of sales of stock in the "Birth of a Race Corporation" which had made one picture with that title and was selling a large quantity of stock in an effort to finance another.

The vigilantes are scanning a new project apparently backed by Charles Urban, organizer of the old Kinemacolor Co. entitled the Urban Motion Picture Industries, Inc. This company proposes to sell \$3,500,000 of preferred non-voting stock for working capital while the voting common amounting to \$7,000,000 is held in a close association of company insiders.

The concern's prospectus makes sweeping claims of future profits and the glittering possibilities of its securities without furnishing in convincing detail the financial condition of the concern now and what it has done up to date as a basis upon which to fix its "summary of profits" for the next three years as follows:

Sale of "Spirograph" machines, 182,000, profit \$1,095,000;  
Records, 9,100,000, profit \$3,033,330 (this involves a library exchange system of disk motion picture devices at 10 cents an exchange).

Duplex projectors is also a property included in the corporation, which is estimated as \$1,500,000.

Kinekrom (color) Service also an asset of the concern is visioned by the company as returning a profit for three years of \$2,000,000, while the black and white educational film service (Kinetograph Co. of America) will get \$1,012,500 profit over the three-year term.

"Thus," triumphantly concludes this "financial statement," "it is readily conceivable that the profits for the first three-year period should amount to over \$2,600,000 more than the total par value of our authorized capital."

The "Spirograph" is described as a motion picture apparatus for the home costing \$75, and the trade mark shows a disk with sprocket holes on the outer edge with a spiral series of transparent photographic images running from outside to center.

As evidence that this device and

the records to supply it will net the company more than \$7,000,000 in three years, the prospectus quotes elaborate profits made by the four principal phonograph makers, Victor, Emerson, Sonora and Columbia. This argument somehow has the same perfume that attaches to the familiar prospectus, beginning:

"Do you know if you had invested \$500 in Bell Telephone at the right time you would now be worth \$9, (ciphers to suit the width of the column)."

Commonly, experienced investors do not read beyond this point.

A publication called the New York "Record," with offices within sound of the curb, which is optimistic about the future of various oil stocks which are not listed carries a five column feature on its first page in "box car" type, describing an arrangement to distribute Kinetograph Reviews via 31 exchanges of "National Exchanges, Inc."

The connection of "The Record" and Trevor with the Urban promotion, if there is any, is interesting only from the status of the publication and its editor in the financial scheme of Wall Street. Trevor had a hand in several promotions which bore the same aroma that comes across Canarsie when the wind is blowing landward off the Jamaica mud flats.

One of them was a tire proposition known as Savold or Ussold Tire & Rubber. Savold has a spectacular advance on the curb and then died very especially dead. Ussold was so disreputable that none of the daily newspapers that even pretended to give its readers a square deal would quote the daily prices.

## BILL FOR APPRENTICE SYSTEM ON OPERATORS, N. Y. PROPOSAL

**New York Assembly Has Measure to Control Appointments by Unions in Same Manner Used by Plumbers' Organization—Must Serve 6 Months.**

Albany, Feb. 2. Assemblyman Edward J. Flynn, representing the Bronx and a member of the Democratic minority in the Lower House, has again introduced his bill regulating the licensing of motion picture operators. The rules are designed to amend the general city law of the State, and describes the operators as "projectionists."

Its principal intent appears to be to throw the control of appointment and licensing of operators into union hands, by indirectly framing the whole branch of the industry on an apprenticeship basis, almost identical with the system employed by the very powerful plumbers' union.

Managers say that if the bill becomes a law nobody will be able to operate a projection machine, even a citizen using a parlor device in his own home, without the O. K. of the unions.

The sections of the bill which would bring this situation about, according to the interpretation of the managers, are as follows (the new text is in fullface):

"It shall not be lawful for any person or persons, save as excepted in section 18a of this article, to operate any moving picture projection apparatus and its connections involving the use of a combustible film in or upon the premises of any public or private building. Any person desiring to act as a motion picture projectionist shall make application for a license to so act to the mayor or licensing authority designated by the mayor. Such officer shall appoint a board of exam-

## CAPTAIN STOLL ON WAY EAST FROM THE COAST

**Treats "Mystery" as Joke—Successor Elected.**

Los Angeles, Feb. 2. Capt. F. F. Stoll, president and promoter of the United States Photoplay Corporation, reported missing from New York since Dec. 15 left for the East Sunday night.

The Captain treats the story as a joke and claims to have been in touch with his offices and friends since leaving. He spent three weeks at Murrieta, Hot Springs.

This week the United States Photoplay Corporation issued the following statement:

"At the regular monthly meeting of the board of directors of the United States Photoplay Corporation, held last Saturday, J. W. Martin, of Cumberland, Md., was elected president to fill the unexpired term of Capt. F. F. Stoll, who has been mysteriously missing for more than a month.

"The treasurer's report shows the company's funds to be in perfect order."

## 1ST NAT'L AND VIRGINIA

Washington, D. C., Feb. 2. The First National has prevailed upon the holders of its Virginia franchise to relinquish their contract and in future it is to be handled from this point.

## FOX LOSES IN FRENCH COURT

Paris, Jan. 19. Fournet, a former employee of Gaumont who was engaged as local director of the William Fox business and who was reported as having left Gaumont's employment for that purpose sued the Fox company for damages for not fulfilling its contract.

The Tribunal of Commerce, on Jan. 12, declared the contract between Fox and Fournet as having been annulled by Fox, entering judgment in favor of the plaintiff and ordering the defendants to pay 100,000 frs. indemnity and interest.

## N. Y. CRITERION TO BE REBUILT INTO ONE FILM HOUSE BY F. P.

**Zukor Planning for Structure Rivaling Capitol in Capacity After Loew Moves Out—Putnam Project Dropped.**

### 5c. TAX BILLS

Penn.'s Governor's Recommendation Before Legislature.

Harrisburg, Pa., Feb. 2.

The suggestion of Governor William C. Sproul of Pennsylvania that a tax of five cents a square foot be imposed on all bill boards in the state not on the advertiser's premises has already resulted in the presentation of two bills to the Legislature. Representative Hugh A. Dawson, Lackawanna county, is sponsor of one measure that would fix the tax at 10 cents a foot, while Representative Charles C. Baldi, Jr., Philadelphia, goes him one better by fixing the rate at \$1 a square foot.

If either becomes a law the administration bill will be the Dawson measure, and this may be amended in committee to meet the suggestion of the Governor.

## BIG GROSS DROP IN DETROIT HOUSES

**One House Slumps from \$11,000 to \$3,000.**

Detroit, Feb. 2.

With the closing down of the automobile factories in this city awhile back, came a sensational drop in the receipts of the picture theatres—on a much larger scale than prevailed in the legitimate houses.

It is stated that the Broadway Strand, conducted by Famous Players, which played to around \$11,000 a week before the slump, suffered a drop to about \$3,000 a week.

The resumption of auto manufacturing, announced this week, will, it is believed, restore the house's business to normal.

### LOEW'S NEWEST READY

State Opens in Cleveland Saturday—Indianapolis House Feb. 14.

Loew's new State opens Saturday, with a straight picture policy. The house seats 4,000 and cost \$1,500,000.

A special train will carry Marcus Loew, the Loew executives and a troupe of picture stars to the opening, including John Emerson, Anita Loos, Ruth Roland, Montagu Love, Bert Lytell, Creighton Hale, Johnny Hines, Hope Hampton, Zena Keefe, Alan Holubar, Dorothy Phillips, Marguerite Marsh and Will Morrissey.

Loew's new State, Indianapolis, playing the Loew pop vaudeville policy, opens Feb. 14. The house seats 3,600 and is located on Pennsylvania and Court streets.

licensing authority may require that the affidavit be corroborated. Any person 21 years of age or more desiring to act as an assistant to the holder of a license shall register his name, age, address and place of employment as such assistant on a form furnished for the purpose by the licensing authority, the said licensing authority may issue a permit allowing such a person to assist a licensed moving picture projectionist in a booth or enclosure, but such assistant shall himself not operate a moving picture projection apparatus or its connections, except under the personal supervision of the holder of a license.

"It is further provided that no license shall be granted to an applicant, unless he shall have served as an assistant to the holder of a license for not less than six months, or instead thereof shall have had not less than six months' experience as a moving picture projectionist prior to the date of application for a license."

A fine of not more than \$100 or imprisonment for not more than three months, or both, is provided for violation.

Famous Players will reconstruct the New York-Criterion theatre property, converting it into one large picture theatre, according to the plans of Adolph Zukor. Famous Players bought the property about a year ago from Klaw & Erlanger. At the same time the Astor property, Putnam building, was also purchased by them, it then being stated that a big picture house would be erected on the Putnam building site. The idea has apparently been given up, tenants in that building having been offered leases for a year or more after May 1 (when all present leases expire). Incidentally, tenants have been asked about \$100 more per annum over last year's schedule, which was 100 per cent. over the rentals to that time.

The projected new Famous-Players theatre for the New York site would have a seating capacity of around 5,000, the approximate size of the Capitol. The stage will back up on 45th street, opposite Loew's new State. This would likely remove the Criterion, made a run house for pictures by Famous last spring.

With the Loew picture policy named to be switched to the State, the New York theatre property would be freed for reconstruction sometime next summer.

The New York theatre was built by Oscar Hammerstein. The present New York was then the Olympia, while the Criterion was called the Lyric. There were also a concert hall and a roof garden. The property passed to K. & E. through foreclosure on the Hammerstein holdings by the New York Life.

## ASKS JACK DEMPSEY TO GUARANTEE TITLE

**Picture Promoters Guarding Against Loss.**

Los Angeles, Feb. 2.

Jack Dempsey has arrived here, prepared to star in picture making prior to his battle set for March 17 with Jess Willard.

A hitch has arisen in the negotiations. The Dempsey film promoter is asking a guarantee from the champion, to indemnify them in case he loses the title.

### NAZIMOVA'S "CAMILLE."

Script Prepared—"Camille" Flood Looked for.

Now that Famous Players has definitely abandoned its idea of making a big production of "Camille," it is announced Nazimova has set about casting a company for a special screen presentation of the Dumas classic. June Mathis has prepared the script and Rudolph Valentine will play Armand. Ray Smallwood, who directed the last three Nazimova pictures, will serve in the same capacity for this one.

This will mean the refurbishing of a lot of older film versions of the Dumas story and the production of several new ones. It is almost certain William Fox will offer a release of the production he made of it with Theda Bara.

### NAT DORFMAN MARRIES

Nat Dorfman, vice president and publicity director of Sunrise Pictures Corp., was married last week to Belle Bloomfield, of Lynn, Mass.

### RIESENFELD DINNER.

Invitations have been sent out by the Famous Players-Lasky Corporation for its dinner to be given in honor of Hugo Riesenfeld at Delmonico's Tuesday, Feb. 8.

### Miss Nilsson Cancels.

Anna Q. Nilsson had her ticket purchased and reservation made to leave New York for the coast on Monday of the current week, where she was to play the lead in a special production, but at the last moment cancelled.



Friday, February 4, 1921

## PICTURES

8-REEL SPECIALS AND LONG  
RUNS TO SOLVE PROBLEMS

**First National Feeling Out Sentiment of Fans—  
"Passion" at the Capitol Gave the Hint—Believe  
Public Is Tired of Five-Reelers.**

Again a change in film evolution. The special feature of eight reels minimum, to be put down for runs of one and two weeks and longer in key theatres in the larger cities, is the newest planned step designed to solve the manufacturer-exhibitor problem. Copyists ever, following each other's leads that result successfully, three of the biggest of the producing organizations are now trying to sew up ends that will permit the smooth working of the producers' present long run propaganda.

The result of the recent "Passion" engagement at the Capitol bases the new impetus. J. D. Williams, the First National's pilot has already on his shelves the nucleus for a good try-out of the new exhumation of the several times shelved long feature for runs. "Man, Woman, Marriage, the special feature of the Williams' brood shortly to be circulated will tentatively feel out the country's disposition. Population rather than precedent will determine the length of time it will be put down for in different cities.

The old cry of producers that big pictures are prematurely canned is behind the new resurrection of an old condition. But this time manufacturers believe the big feature extended run thing can be put through. Their returns prove that the five-reel program feature has lost its popularity, even with a big star's name. The exhibitor's objections to features longer than five or six reels is more from prejudice than practicability, they urge. The big feature with substance, the producers claim, is more satisfactory to an audience now than the mamby pamy 6-reeler, supplemented by the added reels of chop suey news-grams, cartoons and educational.

When "Cabiria," "Quo Vadis," and "Les Miserables" first hit the screen, the producers of that day thought the solution of their problems had arrived. But film audiences then wanted a shorter show, one chopped up, that could be caught or walked out on at almost any stage with a fair measure of entertainment left for the patron. Native efforts to give exhibitors long run specials as effective as the foreign made "Cabiria," "Quo Vadis" and "Les Miserables" failed because of the lack of exhibitors' support.

"Quo Vadis," the first of the big imported features to score was a sensation with its advent. "Cabiria," its successor scored equally. But the first long feature to score a really long run was the French made "Les Miserables," in nine reels, which won a five months' run in the hole-in-the-ground Carnegie Lyceum eight years ago, playing at a \$2 top, and averaging \$4,000 gross per week during its stay, figures considered sensational at that time.

Following the evolution further back shows "Dante's Inferno," an Italian made six-reeler, pirated here by duping, and resurrects again James K. Hackett's advent in the first American made long feature, "The Prisoner of Zenda," which paid an investing group of about 20 something like 1,000 per cent. on their speculation.

## HICHENS AGREES.

Robert Hichens, who had tentatively agreed to write original stories for Famous Players when approached by Jesse Lasky in London last June, has sent Lasky a contract agreeing to go to work along that line at once. It is possible he will come to America to study conditions at first hand.

## F. P.'s District Managers Meet.

S. R. Kent, the newly appointed general sales manager for Famous Players, has called a meeting of the district managers in New York next week.

It is expected he will make a number of changes in the distribution personnel of the organization.

EASTMAN CO. ORDERED  
DISSOLVED BY U. S.

**United States Finds Concern  
Controls 72 P. C. Film.**

Rochester, Feb. 4.

The Eastman Kodak Co. was ordered dissolved under a decree issued this week by Judge Hazel of the U. S. District Court for the Western District of New York. It is believed here that the company's moving picture business will not be seriously damaged by the decree, but will force the sale of plants in Jamestown and Rochester engaged in making paper and plates.

This, it is estimated, will account for only 10 per cent. of the business, the other 90 per cent. being tied up in the film and camera manufactures. The plants to be disposed of with their lines of goods represent \$3,786,000. Sales last year amounted to \$7,146,000.

The government concedes that Eastman organized and developed the film business and that the company was built up legitimately. It manufactures by far the greatest part of the motion picture "blank stock" used in the industry as well as almost all the unexposed negatives.

The complaint on the part of the U. S. attorney general was that this single organization controlled 72 per cent. of the market for photographic goods.

The Eastman common stock listed on the New York Stock Exchange has been unusually active the last ten days and has moved up from less than \$600 a share to \$625. There is under discussion a plan to readjust the stock into smaller units, at the same time distributing a large stock dividend. The company pays 2½ per cent. regular and 7½ extra in quarterly dividends.

The suit against the company was begun by the government in 1913. Decision in favor of the government was made in 1915 and a final decree signed in January, 1916, by Judge Hazel. The company appealed from the decision to the United States Supreme Court.

The case was held in abeyance during the war, and then it was announced the government would continue to prosecute the case. Announcement was made in Washington on Monday that the Eastman Co., through James S. Havens, vice-president and counsel, had withdrawn its appeal. The matter was referred back to the District Court, and Judge Hazel formally ordered the company as constituted dissolved.

## ANOTHER WITH HILL.

Gus Hill is financially interested in a new corporation now being formed for the making of pictures. It will be called Romaine Fielding Productions, with a capital stock of \$100,000.

The object of the company is to make special features to be sold through independent exchanges. The first picture will probably be a version of Owen Davis' "Through the Breakers," which Hill produced on the spoken stage some years ago.

## WIRES TO EXHIBITORS.

Thousands of telegrams were sent out this week by film producers appealing to exhibitors to join the National Association of the Motion Picture Industry.

Already every theatre controlled by Famous Players, Goldwyn and Fox has joined, and it is hoped to cover practically every house in the country.

The appeal is for all exhibitors to work in harmony, for the common good instead of fighting each other.

FAIRBANKS INJURED;  
MAY SAIL FOR JAPAN

**Comedian Breaks Bones of  
Hand in New Picture.**

Los Angeles, Feb. 2.

While making the final scenes of his new picture, Douglas Fairbanks broke the bones in one of his hands and will be unable to do much for five weeks.

The release date of the picture, set for Feb. 22, has been put over until March 1.

Mr. Fairbanks and his wife, Mary Pickford, may take a trip to Japan while his hand is healing. Going by way of Seattle, it is expected the hand will be all right by the time Japan is reached, when a Jap story will be made into film.

Meanwhile Edward Knoblock is preparing Fairbanks' version of "The Three Musketeers."

Miss Pickford is working on the final two weeks of "Through the Back Door." Her next will be "Lord Fauntleroy," she playing a dual role of the mother and title part.

## ELVEY AGITATES.

**Finds Fault with French Films.**

The French and English film trade publications are very much exercised over an article by Maurice Elvey, the British picture director, in which he criticizes French photographic productions. Elvey makes a number of charges in his article, among which are:

That French pictures are far behind the time, photographically and otherwise;

That they are below the standard of Italian or American films in photographic effects;

That French producers are unable to keep up a high level of excellence (when there is any) or enthusiasm, but "tail off" before reaching the end—"that the Frenchman seems to lose heart long before the task he has set himself is completed."

Pierre A. d'Urville, writing in Le Courrier Cinematographique, and Somerville Story in "Scenario," another French film publication, in lengthy articles fly to the defense of the French production of pictures. The gist of their remarks are to the effect that Mr. Elvey is, so to speak, talking through his bonnet.

## BABE RUTH LOSES OUT.

**N. Y. Court of Appeals Decides No  
Appeal Can Be Taken from  
Lower Court.**

Albany, N. Y., Feb. 2.

The Court of Appeals yesterday denied the application on behalf of Babe Ruth to permit an appeal from the Appellate Division, which held the Educational Films could not be restrained from showing Ruth making home runs.

The film Ruth sought to have restrained is a pieced two-reeler. The first court, in denying the injunction application, said Ruth was a public character and as such was not injured in the exhibition of the picture.

## UTICA'S FIGHT STILL ON.

Syracuse, N. Y., Feb. 2.

The "war" between the Utica "Morning Press" and the Utica film houses is in its second week, with both sides holding firm, and the Press continuing its daily assaults upon the house owners and managers.

The ammunition now used by the "Press" is reprints of articles from other publications in which the topic of screen vehicles is assailed as immoral, together with dozens of letters daily, written by subscribers, and expressing similar sentiments.

## SCHERTZINGER A MARK.

Los Angeles, Feb. 2.

Victor Schertzinger, Goldwyn director, was last Saturday night the victim for the second time of burglars in his home at Beverly Hills.

This time the loss sets him back some \$10,000.

## "MUFFLED DRUMS"—MAYER'S

"Muffled Drums" will be the first John M. Stahl production released through First National by Louis Mayer. Barbara Castleton will be featured and work will begin on the picture Feb. 7.

CHAPLIN DENIES GOLDWYN DEAL;  
STARTS SOON ON UNITED WORK

**Says Goldwyn Would Have Guaranteed \$3,000,000  
on "The Kid"—New Pictures to Be Five Reels—  
Associated Merger Project Off.**

Los Angeles, Feb. 2.

The story in Variety agent a Chaplin-Goldwyn deal resulted in Hiram Abrams burning up the wires to the coast.

Chaplin made a statement to Variety's local representative yesterday that he will take up his United Artists' contract as soon as he has finished making the three two-reelers still due First National, and that all his United Artists' productions will be five reelers.

He added there was nothing to the Goldwyn rumors other than he and Samuel Goldwyn are good friends, but admitted that Goldwyn would have guaranteed him \$3,000,000 for his share on "The Kid."

CLOSING EXHIBITOR  
COSTLY TO PRODUCER

**Claim Famous and First Na-  
tional Are Favored.**

Detroit, Feb. 2.

J. E. Rynn, local manager for Goldwyn, expresses the biggest problem in the selling and distribution of pictures to-day. He states it takes more time to secure dates from exhibitors after selling than the actual selling consumes.

"Here's the big trouble to-day," he says. "Our salesmen go out and sell the exhibitor, who signs the contracts in good faith even going so far as to bring in deposits. He agrees to send us his dates. Weeks go by and we don't hear from him; then we start writing, phoning, wiring and in many, many instances compelled to send our salesman for the dates."

"Because a contract is not worth anything until the picture is played—it is then that we get our money. It is very expensive trying to get dates from exhibitors, and no doubt some plan will have to be devised to eliminate this trouble, otherwise it will be necessary to increase film rentals to take care of this extra overhead expense. Our company is not alone in this trouble; I have talked with most of the other exchange managers in Detroit and I hear the same complaint."

The Variety correspondent upon further investigation of this matter found out that exhibitors holding Paramount and First National contracts give those companies the preference every time.

## F.-P. LITIGATION ENDED.

**Koplar Interests Settled With in  
Missouri.**

St. Louis, Feb. 2.

Litigation over the control of a number of theatres between Harry Koplar and the Famous Players (Missouri) has been settled out of court. It marks the end of a battle which followed a deal made last March by the Koplar interests, by which they turned over to the Famous Players theatres they controlled. F. L. Cornwell, a lawyer, president of the Famous Players (Missouri), it is said, stated the Koplars, under the terms of the settlement, would receive less than 25 per cent. of the \$1,350,000 which they demanded for their theatre interests.

The month during which the Famous Players Missouri Corporation was to control the Koplar theatres expired May 12, and the Koplars tried to regain control. Koplar declared that he had been unable to collect any money from the corporation, although he claimed it had controlled his theatres for a month and had taken over the receipts of the houses. The Famous Players later obtained a temporary injunction to prevent the Koplars from interfering with the theatres.

## SELZNICK NEWS ONLY

In future the Selznick organization will release only one news weekly, to be called Selznick News. It will be edited by E. V. Durling. Myron and David Selznick left this week for a vacation at Palm Beach and Havana. They will be accompanied by director Alan Crosland, the latter having a few weeks' leisure before beginning his next production.

## METRO WEEK.

The first seven days in March will be Metro week, when a drive will be made to have approximately 7,000 exhibitors of the United States and Canada show only attractions released through that organization.

## VISITED KIPLING

Randolph Lewis, publicity director for Pathe, returned Sunday on the Aquitania, after several months' visit to Rudyard Kipling, during which time he acquainted the famous writer with the technique of scenario writing. He found Kipling a ceaseless worker and had little time for recreation.

Lewis discovered the writer was averse to publicity of any sort—even to the extent of according Lord Beaverbrook, the well known English publisher, and a personal friend, the privilege of interviewing him for publication.

## CIVIC THEATRE CORP.

Albany, N. Y., Feb. 2.

Three prominent citizens of Richmond Hill, L. I., have just incorporated Our Civic theatre at the Secretary of State's office. A theatre will be constructed and pictures presented. The capital stock is \$300,000, the company beginning business with \$150,000. Dr. A. Lopes Cardozo, Robert Buchanan, Jr., and Edgar N. Zorn are the directors.

## Nat Beier in New York.

Nat Beier, formerly manager of Select's New Jersey territory, has been promoted to sales manager of the New York exchange, operating under the supervision of Henry Siegel.

E. W. Kramer, until recently in charge of the Select branch in Kansas City, has been transferred to the New Jersey territory.



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# VARIETY

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## 'EQUITY SHOP' STIRS P. M. A.

### NEW YORK PICTURE FOLKS WOULD BREAK WITH EQUITY

Want Charter of Their Own from Four A's—Meeting Held Sunday—Equity Executives Object—Matter to Be Considered Further.

The picture people in New York belonging to the Actor's Equity Association want a charter of their own, from the Four A's, of which the Equity is an arm. This was the consensus of the meeting of the Moving Picture Section of Equity, as it is called, which convened Sunday at the Hotel Astor for that purpose.

After the desire of the gathering was made known, the Equity representatives spoke against the proposal. They told those assembled it was through the efforts of Equity the Picture Section had been formed and whatever benefit may have accrued to the members also could be traced to the same source.

The final action of the meeting was to deliberate further and report later, when the demands of the Picture Section would be placed in writing.

The reasons why the members of the Picture Section wanted to withdraw from Equity were explained at the meeting.

The Four A's is the parent body in which the Equity, Vaudeville Branch and a couple of other charters hold membership. Should the Picture Section be granted a Four A charter, it would be absolute in its field, under its own domination only, and it would bring up the matter of Equity members having the choice of selecting their branch, as any number of straight Equity members frequently or infrequently appear in pictures.

The Picture Section now has about 2,000 members, all in the East. They pay the same dues as an Equity member.

### YOUNG—WITH OLD STUFF.

Chorus Girls of "Midnight Rounders" Grow Sarcastic in Nice Way.

Boston, Feb. 9. Jimmy Cody, stage manager of the "Midnight Rounders," who has been laying claim to being the youngest full-fledged producing stage manager in the business, was presented Monday night with a rather tiny looking loving cup from the members of the chorus, with a card which stated "To Jimmy," the youngest stage manager, using the oldest language known to the profession.

Cody accepted the cup but not the compliment, although he admitted that he was generally understood when he talked during rehearsals.

### PHILADELPHIA SOCIETY WILL CENSOR PLAYS

Colonial Dames Committee to Pass Upon Shows

Philadelphia, Feb. 9.

A meeting of the Colonial Dames of America was held in the old Dr. Casper Wistar home, 400 Locust street, for the purpose of appointing a committee to censor all plays and report any vulgarity in them. Mrs. James Francis Sullivan, a local society leader, was appointed chairman.

Members of the society will endeavor to view many of the plays in New York before they reach Philadelphia.

A similar committee to act in censoring films is in course of formation, to work in conjunction with the State Board of Censors.

Mrs. George W. Norris presided, and Mrs. James Large, president of the Colonial Dames, addressed the meeting, and expressed the sentiment of the Dames that the time has arrived to call a halt in the manner in which some of the local musical comedies and other plays are overstepping the bounds to draw patronage.

Another meeting is scheduled for next week.

### "NEWS" DRAMATIC EDITOR

James Whittier, Now Officiating, Husband of Ina Claire.

James Whittier, who is now the dramatic editor of the New York (Illustrated) "Daily News," is the husband of Ina Claire.

Mr. Whittier came to the "News" from the Chicago "Tribune," which operates the New York daily as an outlet for its surplus profits. The Chicago paper is threatened with added surplus through the venture, as the "News" has been the quickest circulation-maker for a daily ever started in this country. It has secured and holds its own class of readers.

Mr. and Mrs. Whittier were married somewhat over a year ago, and are now living in their apartment on West 49th street. Miss Claire is the star of Belasco's "Gold Diggers" at the Lyceum.

### INDEPENDENTS SEEK SAFETY

Producing Managers' Ass'n Meets Wednesday—Sends Letter of Warning to Members—Attention Drawn to Postcard Vote.

### CONFER ON AD RATES

A special meeting of the Producing Managers' Association held Wednesday afternoon was called to consider the "Equity Shop" movement by the Actors' Equity Association. Though the "Equity Shop" is not directed against the P. M. A., which is protected by the strike settlement agreement, the managers went on record as being opposed to the movement which was dubbed "closed shop."

It is known that half a dozen independent managers whose activities have been in the smaller stands and who never affiliated with the P. M. A. have applied for membership. These applications are being considered, but there was no action taken, nor were they formally considered at Wednesday's meeting.

An unsigned letter was sent out to managers last week decrying the "Equity Shop" move and calling attention to the postal card system of voting. The letter was:

Although the Equity Association officials have had the literature advocating the "closed shop" (in conjunction with the sending out ballots for a referendum vote on the subject) ready since January 18, they

(Continued on page 2.)

### TOWN SHOW HUNGRY; NEVER MINDS SCENERY

"Sweetheart Shop" Gets \$2,000 in One-Nighter—First There in Year.

Los Angeles, Feb. 9.

"The Sweetheart Shop" played Albuquerque, New Mexico, for one night on its way into Los Angeles, without scenery and costumes, getting almost \$2,000, at the High School Auditorium there.

It was the first attraction that has been in the town in a year, and the local manager stated the public were ready to pay \$2.50, even though the actors just came in and walked through the town.

Because of railroad connections, it was impossible to haul scenery and costumes, and had the scenery been brought up it could not have been set, for the stage is only 15 feet.

### CLEVELAND BURLESQUE HOUSE TO DEFY SUNDAY CLOSING RULE

Star's Manager Charges Discrimination in Favor of Vaudeville and Pictures—Case May Prove Test of Ohio Law—Mayor Dodges Issue.

### "BEN HUR" GOING OUT; MARC KLAW PRODUCING

Agreement Between Klaw & Erlanger—Picture Rights.

"Ben Hur" will be out this season after all. It will appear under the name of Klaw & Erlanger, which the contract provides for, but will be under the personal direction of Marc Klaw. The spectacle is due for opening in Boston next month and the Metropolitan is mentioned to house it for the New York showing. It will be the show's twenty-first annual appearance.

A report that "Ben Hur" would see the boards again this season, despite the disagreement which stopped it early in the fall, cropped up confidentially a month ago. It was denied. Tuesday matters were straightened and rehearsals ordered to begin at once.

The show had been in rehearsal at the Manhattan in September under the direction of A. L. Erlanger. It was then stated the piece would be given a bigger production than ever, with four chariots in action for the finale during the Manhattan engagement, which was to have been for a minimum of six weeks. The players engaged were paid two weeks' salary and dismissed, after rehearsing for a little more than a week.

The great value of the picture rights is believed to have figured in the settlement of the differences between Klaw and Erlanger to the extent of having it go out under the old K. & E. name. An offer made guaranteed the firm \$500,000 for their end of the picture rights. It was proposed to film the spectacle in Rome and to spend a half million on the picture.

The contract with the estate of General Lew B. Wallace calls for a minimum of 75 performances each year for the showing of "Ben Hur." The agreement stipulates that production rights cease if that number of performances are not given, which would automatically carry away the picture privileges.

### NEW PARIS REVUE.

Paris, Feb. 9.

A new revue is in rehearsal here, with Maurice Chevalier and the Jackson Girls featured.

Its home and opening date are withheld.

Cleveland, Feb. 9. Believing discrimination is being used regarding the operation of Sunday closing of theatres, Frank M. Drew, part owner and manager of the Star (burlesque) has announced Sunday performances, starting Sunday at the usual matinee and evening hours.

"I see no reason why the Star should not hold regular performances Sunday, when the vaudeville houses and picture shows are allowed to operate," Drew is reported to have declared.

"It seems to me that the Star, the Empire, the Opera House, and the Shubert-Colonial have all been discriminated against in this respect. Sunday is the only 'day off' of most of the patrons, and this is where I think the regular theaters are treated unfairly," he said.

Mayor Fitzgerald was approached for an opinion in the matter regarding the step contemplated by the Star, but dodged the issue.

It is believed here that the case will be a test as to the legality of Sunday openings.

### WAR VETERANS FIGHT AGAINST BLUE LAWS

Louisville Meeting Results in Resolution to Oppose Them.

Louisville, Feb. 9.

Proposed "blue laws" were dealt what is likely to prove a death blow here at a meeting of the Veterans of Foreign Wars. Branding them as un-American in that they tend to hinder the freedom of the public, a motion was passed in which it was resolved to oppose to the utmost the establishment of any such laws that might hinder the working people of the country on their day of relaxation.

The resolution was introduced by August Roeder of the Louisville Post.

### AGAINST RAISING PRICES.

Philadelphia, Feb. 9.

Representative Blumberg introduced a measure at Harrisburg that will, if passed, compel theatre owners, picture houses, or other amusement enterprises to stop the ubiquitous practice of increasing their admission prices on Saturdays and holidays.



## TEUTONIC PERFORMERS BARRED FROM LONDON BY FEDERATION

Variety Artists Compel Cancellation of Enemy Alien  
—ex-Service Men Threatened to Pull Down  
Theatre—Case in Court.

London, Feb. 9.

Enemy alien artists are still trying to get into London, despite the rigid bar put up against them by the Variety Artists Federation.

Recently Max Berol Konorah, of the International Artisten Lodge, Germany, tried to have the bar removed, but failed.

In a court action this week the evidence showed that last year the Federation stopped Sylvester Schaffer, who was used to top the programs in the best music halls. Schaffer was booked for the Gravesend when the Federation informed the Discharged Soldiers and Sailors' Federation, members of which threatened to pull down the theatre. The turn was taken off.

Later Josephine Reeve, said to be an American markswoman, was booked in the South End on a bill in which Schaffer appeared, and the Variety Artists Federation forced the house to close Friday. Miss Reeve started suit, claiming the balance of salary due her.

The defendant theatre company, in its answer, charged misrepresentation and concealment of Schaffer's origin by the booking company; but the judge, while declaring that Schaffer, although traveling on a Czechoslovak passport, was once under Austrian rules and therefore an enemy alien, rendered judgment for Miss Reeve, holding that the agents who booked the performers had not been deceived, as they knew all the time they had an enemy alien in the bill.

The Federation holds its point has been established and, as a sequel to the court decision, this week caused the Coliseum to cancel the Czechoslovak Trio, booked to open Feb. 7.

## FIRST FILM SHOWN FROM ALLIANCE STUDIO

"Carnival" Is Brilliant—Harley Knowles Honored.

London, Feb. 9.

"Carnival," the first production to be shown by the \$5,000,000 Alliance Film Corporation, whose directors are under summons to appear in court in connection with the stock selling, was screened this week for the trade and is pronounced a brilliant production.

Matheson Lang is featured. Harley Knowles, who directed, was given an ovation. He had to take several calls at the showing.

## FISKE GUIDES 'MISS NELLY'

Producer Directing Preparations for London Opening Feb. 14.

London, Feb. 9.

"Miss Nelly of New Orleans" will open at the Duke of York's Monday. Harrison Grey Fiske, who presented his wife in the play several seasons ago in New York, is over here to supervise the production.

Other new plays announced for the near future include "A Social Convenience," by H. M. Harwood, which will replace "Milestones" at the Royalty, and a new western drama to follow the "Ladies in the Wood" pantomime at the Lyceum. Young Buffalo will head the cast of the incoming play.

Bernard Hislin is preparing Earl Derr Biggers' "Three's a Crowd."

## ZIEGFELD COPPING?

Act Reported for Sam Harris Now Going Elsewhere.

Paris, Feb. 9.

It is understood that Germaine, Mitty and Trillion, reported booked for the new Harris-Berlin Music Box theatre when it opens in New York, will not be seen there.

Instead, it is said, they will appear in one of the Ziegfeld productions.

## "DAS PROGRAM" TAKES UP "GRAFT" PAYMENTS

Publishes List of Acts and Bonuses Offered.

In a recent issue of Das Programm, the theatrical journal of Germany, the following article appeared in regard to acts offering and giving added bonuses to agents securing them engagements. The Das Programm says:

"According to repeated decisions and after numerous warnings, we (Das Programm) publish in this column the names of artists who have offered or given graft money to agents for securing an engagement. As per agreement, the agents are obliged to report all such cases to their association and have further to give an account to the International Artists Lodge. If they fail to do so they are liable to be penalized. The I. A. L. warns all artists in a very earnest manner not to offer any gratuity or special inducements to whatever agent they may deal with."

These are the names announced in Das Programm.

Adams Trio, girl act, offered 50 marks for each half monthly engagement; Fritz Meinert, comedian, offered after receiving contract to pay 10 or 15 per cent. of his salary in advance; Erna Schmegg, soprano, paid 40 per cent. for a single engagement; Harry Maltok, formerly Will Albrand, offered 200 marks extra for each engagement; Max Weller, offered 15 per cent. extra for each engagement; Fritzle and Fred Worschak, operetta duo, offered 10 per cent. extra for each contract; Fredy Rembrandt, "Prince of the Boheme," offered 10 per cent. of his salary of 6000 marks and 100 marks extra for each contract received; Lisa and Herbert Roche, dancing team, offered a "stipulated" percentage in case the agent gives them a permanent engagement.

At the end of the list Das Programm continues—"We, the I. A. L., earnestly request all artists to immediately advise the lodge of any case known to them where artists have offered or given graft money. We will publish the names and think this will help to kill the evil habit."

## BELASCO HAS RIGHTS FOR 'WANDERING JEW'

Stupendous Piece in London Disposed of for This Side—25 Principal Roles.

London, Feb. 9.

The American rights to "The Wandering Jew" have been secured by David Belasco.

It is a stupendous piece, with 25 principal roles, now at the New theatre, with Matheson Lang and Lilah McCarthy in the leading roles. The piece was stage adapted by E. Temple Thurston. It is produced by the Sir Charles Wyndham Estate and Mary Moore.

## SELWYN NEGOTIATING.

In Paris After Two of Guitry's Plays.

Paris, Feb. 9.

Archibald Selwyn, who is planning to leave at the end of the week for a fortnight's rest at Monte Carlo, is negotiating for Sacha Guitry's "Comedien" and Savoir's "Bluebeard's Eighth Wife," but it is understood the American rights to the former are held by David Belasco.

Guitry, who put the "Comedien" on for his father, is resting at Monte Carlo. It is quite possible Selwyn's decision to spend two weeks there may have been inspired by his desire to make a deal for the plays.

## LONDON "IRENE" STOPS; NO ROYALTY PAYMENTS

New Yorkers Not Surprised at English Announcement

News from London on the decision to close "Irene" at the Empire theatre on Saturday does not come as a surprise to those in New York financially interested in the London production through royalty claims. Harry Tierney returned last week from England, it having been his second journey in an attempt to secure a settlement on the royalties, now said to have mounted to over \$18,000.

There is another American in London at present with the same object in view. He sailed about a month ago.

Attorneys have the American royalty claims in hand and that may figure in the closing.

It is known that when Edith Day left the show, the production was permitted to sag and with the performance not up to scratch, business started to decline. There are, however, several provincial companies touring England with "Irene."

J. L. Sacks secured the English rights to "Irene" and produced the show there last year. Not long after royalties ceased coming over here and the Vanderbilt Producing Co. failed to obtain an explanation. Several times persons were sent abroad with full power of attorney and instructed to go the limit, but without success.

The same management secured the English rights to "Mary" last fall, paying George M. Cohan a bonus of \$10,000. When this was announced one of the American owners of "Irene" interested in the English royalties, dryly remarked he believed Sacks had used the royalties on "Irene," which amounted to that sum at the time, to buy "Mary." It is alleged royalties on the touring company of "The Lilac Domino" are also long overdue.

## GEORGE FORMBY DIES.

London, Feb. 9.

George Formby, one of the celebrated pantomimists and a front rank comedian, died here yesterday after a long illness. He was compelled to retire from one of the pantomimes at Newcastle-on-Tyne a short time ago, after having struggled against illness since the opening of the production prior to the holidays.



BURTON GREEN

Presents

IRENE FRANKLIN

NEXT WEEK (Feb. 14), PROVIDENCE, R. I.

## PARIS FAILS TO ENTHUSE OVER TWO NEW PRODUCTIONS

"Glaives," Poetic Propaganda Play, Is Poorly Received, and Femme de Luxe," a Risque Comedy, Only Does a Little Better.

## COVENT GARDEN CLOSES PANTO AFTER SHORT RUN

"Cinderella," First There in 31 Years, Disappoints.

London, Feb. 9.

"Cinderella," the Drury Lane pantomime placed in Covent Garden during the holidays because "The Garden of Allah" was holding so strong at the home of pantomime, was closed Saturday. This is the shortest run a Drury Lane pantomime has had in a good many years.

It was the first time pantomime had played Covent Garden in 31 years, although in times past it was a regular form of attraction there, the first dating from the early part of the 18th century.

Fourteen pantomimes have been running in London since the Yuletide season and 111 in provincial theatres. Of the total, there are 13 "Cinderella" companies, 16 each of "Aladdin" and "Babes in Woods," with other fairy stories supplying the material for the remainder.

## LUBIN AND ANDERSON SAILING.

London, Feb. 9.

J. H. Lubin, manager of Loew's booking department, who has been on a vacation in Europe with his wife, is booked to sail on the Aquitania Feb. 15. He left here for Paris today.

John Murray Anderson, whose artistic work in the staging of scenes for Cochran's "League of Nations" revue at the Oxford has been acclaimed one of the triumphs of the season, will sail for New York from Cherbourg on the Aquitania Feb. 15.

Paris, Feb. 9.

Two new productions were introduced here during the week, but neither made much of an impression.

"Les Portes Glaives," a new play by Christian Froge, was presented by Jacques Hebertot at his Theatre des Champs Elysees Feb. 2, but received a poor reception. The cast includes Jean Herve, Albert Rayval, Mesdames Vernier and Brille, the latter in the role of Antigone.

The piece is in three acts, with five tableaux, a poetical drama with special music by Emile Roux. It is a revised version of the Sophocles drama, "Antigone," with the heroine drinking poison instead of being imprisoned in a cavern.

The author seems to be desirous of advancing modern ideas, under the guise of Greek antiquity, wishing to put over an idea in opposition to warfare.

Despite this play's lack of drawing power, M. Hebertot is rapidly establishing his fine house in the Avenue Montaigne as the Parisian temple of art.

The other premiere was that of "Une Femme de Luxe," a three-act comedy by Alfred Savoir, which succeeded "The Eternal Masculine" at the Theatre Michel Feb. 4. It received only a fair welcome.

The plot deals with a journalist who marries a rich courtesan, the pair living luxuriously until her fortune is squandered. When he is unable to retain the same degree of social splendor through his own efforts he grows tired of his wife, although she is willing to accept a life of mediocrity. The husband encourages the woman to resume her liaison with her rich royal lover while he remains on intimate terms with the wife. As an epic of selfish indulgence and lesson in degradation the play is strong, and the author has handled a risky subject in very adroit fashion.

Jane Marnac as the wife, is unconvincing and Peyriere in the role of the husband is only fair.

## "KNIGHT" TO RESUME.

London, Feb. 9.

"The Knight of the Burning Pestle," announced for withdrawal, will be put on again at the Kingsway.

## EQUITY SHOP STIRS P. M. A.

(Continued from page 1.)

Have only just started to send the ballots out.

The voting ballot is in the form of a postal card, with a place designated for a cross to be made either for or against the Equity Shop, the same to be signed and mailed back to Equity headquarters.

You can readily see that this method is faulty, for there can be no way to make sure that every vote is counted.

It will be an easy matter to destroy votes which do not suit the agitators. They can claim, however, any result they wish to, and it is a cinch they will claim that the aggregate vote shows a big majority in favor of the Equity Shop, and what chance is there to give them an argument.

Along with the voting card there is a personal letter from John Emerson, a copy of the Dramatic Authors' decision (against the Equity Shop), and also a leaflet from the council strongly advocating a favorable vote for the Equity Shop.

The matter of increase of theatrical advertising rates by the New York American and Journal was also considered. Starting next Tuesday the rates in both dailies jumps to as much as \$1.50 per line for Sunday insertions.

A committee composed of Sam H. Harris, L. Lawrence Weber and John Golden was appointed to work on the matter. General opposition to the increase was voiced.

PEGGY O'NEIL

SAVOY THEATRE,  
LONDON



# FAMOUS PLAYERS ABOVE 60; "DOWN EAST" EARNS \$1,729,649

Pool Buying Apparent Power Behind Advance of Zukor Co.—Griffith Financial Statement Issued—Market Listless.

Famous Players-Lasky common rallied from last week's low of 56 to 60 1/4 at 1 o'clock Wednesday, apparently under the influence of aggressive pool buying, while the other amusement issues stood still in one of the duller and most listless markets within the memory of most Stock Exchange members. The explanation of the new high on the movement for Famous Players lies probably in a resumption of pool operations based on knowledge of some advantageous detail of the forthcoming statement, due late this month.

The other feature of the week was the publication by D. W. Griffith, Inc., of a financial statement covering the earnings of "Way Down East," issued in connection with the declaration of the company's first dividend of \$1 per share which has been offered for subscription at \$15. No transactions came out on the Curb. The stock has not moved, as far as the Curb reporting agencies' records show, since the minor transactions reported when the promotion was first undertaken.

**Griffith Gets Over Million**  
The Griffith statement shows total earnings of "Way Down East" as \$1,729,649, of which Griffith, Inc., takes as its share a total of \$1,119,578. It was reported the company had withdrawn 25,000 shares from the underwriter just before the declaration of the \$1 dividend.

The figures for "Way Down East," according to the report, covered only the operations of the company in five "key" cities with an average of five traveling companies. It is explained that by the middle of February the number of touring prints will be increased to 16, the inference being that the earnings will increase proportionately.

The \$1 dividend does not cover any definite period, such as is the case with the other dividend paying companies which make disbursements quarterly, semi-annually or yearly. It is just a division of profits accrued. The payment goes to holders of record Feb. 26 and is payable March 4. There is, of course, no hint of when another dividend will be paid and the \$1 does not represent regulate rate, such as the Famous Players \$2 quarterly, or Loew's 50 cents a quarter.

**Complaints of Stock Handling**  
Griffith himself complains that his flotation was managed with bad judgment by its underwriters. Originally it was offered to the bankers and conservative investors, but they would have none of pictures of any kind at that time. Then it was circulated on the Curb, sales being put through at 16 when it was being offered 15 over the counter. This transaction was commented upon last October when it took place. It was a crude bit of window dressing, to which Griffith was not a party and gave the stock a black eye from which it has not recovered.

There are two classes of Griffith stock, Class A of 125,000 shares of \$15 par, and Class B, which appears to be authorized and is in the character of a treasury stock. Under the incorporation agreement with Griffith, the producer agreed not to take over any part of the stock until Class A had paid dividends to the amount of \$1. The dividend just declared by the directors opens the way for Griffith to take over his allotment of which presumably the withdrawn 25,000 shares is a part of the whole. Griffith has thrown all his properties into the concern and in addition the company is beneficiary in certain insurance on his life, both of which, the company asserts, protect stockholders.

**Loew's Shares Steady**  
Loew was steady, getting up to 17 after trailing around 16 1/2 for 10 days. The stock has many disadvantage features, the principal ones being the apparent freedom of the directorate to issue treasury stock such as the financiers of last summer. The \$5,000,000 of treasury then added to the paper outstanding is still in the hands of underwriters as far as anyone knows.

This huge block looms over the issue like a cloud. It cost the underwriters something like 20 a share and the logical thing to expect is

that when (or if) it gets to that point it will be offered. The prospect of the market having to absorb this amount presents an immense obstacle.

No one wants to buy stock at 18 1/2, which cannot be expected to go above 20 for a considerable time. Its advance is limited, while the possibilities of a decline are not.

The following comment on Columbia Graphophone by one of the best conservative financial writers in New York, would seem to apply to the situation of Loew:

"Columbia may be a good concern marketing an article of merit, but it is a luxury and not so many people are buying luxuries as was the case six months ago. Another thing, the stock has been made a football on the Stock Exchange and the bears have had their own way for some time. What its true level is we cannot attempt to say. The company sold \$7,500,000 8 per cent notes last summer, of which \$1,500,000 have been redeemed."

Orpheum remained steady at 27, with dealings so small that minor price changes had no significance.

As to the general market it continued sluggish, except that there was an upturn generally Tuesday and Wednesday, generally attributed to the return of speculative buyers when the call loan rate dropped to 7 per cent and to the betterment of foreign exchange rates.

**Quick Turnover Indicated**

Agile in-and-out traders seemed to be getting in for a quick turn on a temporary bulge rather than a switch of old bears to the bull side for the long pull. Observers still hold the opinion that there can be no real constructive movement upward until something substantial comes out regarding the policies of the new administration, as to tax revision and revenue legislation. The settlement of the German reparations terms also is a factor. The proposed impost of a 12 per cent tax on German exports, it is pointed out, would have a decided bearing on business between America and Germany, although the whole situation is clouded.

The summary of transactions February 3 to 9 inclusive are as follows:

STOCK EXCHANGE.						
Thursday—	Sales.	High.	Low.	Last.	Chg.	
Fam. Play-L.	400	56	55 1/2	55 1/2	- 1/4	
Do. pf.	300	70	70	70	- 1/4	
Loew, Inc.	3700	16 1/2	16	16 1/4	- 1/4	
Friday—						
Fam. Play-L.	300	56	55 1/2	56	-	
Loew, Inc.	100	16 1/2	16 1/2	16 1/2	-	
Boston sold 18	Orpheum	at 26 1/2.				
Saturday—						
Fam. Play-L.	2500	58	55 1/2	57 1/2	+ 1 1/4	
Do. pf.	100	80	80	80	-	
Loew, Inc.	300	16	16	16	- 1/4	
Orpheum	100	27	27	27	+ 1	
Monday—						
Fam. Play-L.	500	57 1/2	57	57	- 1/2	
Loew, Inc.	300	16 1/2	16 1/2	16 1/2	-	
Tuesday—						
Fam. Play-L.	1400	58	57 1/2	58	+ 1	
Loew, Inc.	300	16 1/2	16 1/2	16 1/2	-	
Wednesday—						
Fam. Play-L.	4800	59 1/2	58	60	+ 2	
Do. pf.	100	81	79 1/2	81	+ 1	
Loew, Inc.	300	17 1/2	16 1/2	17 1/2	+ 1	
Orpheum	100	27	27	27	-	

THE CURB.						
No sales reported.						
Friday—						
Triangle	800	%	%	%	%	- 1/4
Saturday—						
Triangle	400	%	%	%	%	+ 1/4
Monday—						
Triangle	500	%	%	%	%	- 1/4
Tuesday—						
No sales reported.						
Wednesday—						
Triangle	500	%	%	%	%	-

## 2 ACTS IN 3 TURNS OFFERED VAUDEVILLE

Phil Baker and Eileen Stanley Submit Plan to Loew's.

A new angle for vaudeville acts to secure more salary came to light this week when Phil Baker and Eileen Stanley were offered to the Loew Circuit at considerable increase over the usual vaudeville salary.

The agent submitting the act explained the agency was really buying three acts instead of two, as they both did their "single" specialty and then joined in a double act. Last week Johnny Dooly made a similar proposition to the Keith of five for himself and wife.

## SHUBERT RND GODSOL OVER VAUDEVILLE

Shubert Says-Godsol Is Boss  
Godsol Denies It.

"This statement of positive fact contradicts all stories and rumors circulated to the contrary."

Lack of rehearsal or a misunderstanding came out in the proposed Shubert vaudeville this week. Last Saturday night Lee Shubert made the positive statement to a Variety reporter Frank J. Godsol would be the general executive head of the Shubert vaudeville, in full charge.

Tuesday Mr. Godsol with Edward J. Bowes, named as a Shubert director, issued the following statement:

"F. J. Godsol and Edward J. Bowes have no active interest in the affairs of the Shubert Vaudeville Circuit; the Goldwyn Pictures Corp. has no interest, financial or otherwise. Messrs. Godsol and Bowes are merely investors to a very limited extent in this new vaudeville enterprise, and this small investment should not be confused with their motion picture affiliations, particularly as they are active executive officers of the Goldwyn Pictures Corp."

\* Godsol is now the business operator of Goldwyn, the picture concern, of which Godsol himself is a large part. It has not been reported whether Mr. Godsol will combine the operations of the two businesses or solely devote himself to the Shubert end.

Godsol has had no vaudeville experience, though his theatre experience dates back to many years ago when he was associated with A. H. Woods in theatrical projects abroad. For several seasons he has been in—  
(Continued on page 30.)

## EDDIE CANTOR SLIPS OUT TO PLAY A "SUNDAY"

Goes to Lawrence from Boston, for Opposition House.

Boston, Feb. 9.  
Eddie Cantor, featured in "The Midnight Rounders" now on its seventh week at the Majestic, slipped away last Sunday to Lawrence, Mass., a mill city about 300 miles from Boston, and played a matinee and evening vaudeville booking on his own hook.

The Shuberts learned of the incident Monday. Cantor and Manager William Reed were asked to explain. Cantor's alibi was that the Rialto in Lawrence where he played is owned by Frank Cobe whose wife is a relative of Mrs. Cantor, and that he played the house as a favor to try and put it across against the Empire, a Keith house, where he played against Billy B. Van and James T. Corbett, who had been with Billy Rock's show, a Shubert production which blew up Saturday night at the Wilbur here.

What Cantor was paid for his "favor" to Cobe is not known but he was heavily advertised and the Rialto prices, normally a 55-cent top, were jumped to \$1.10 for his two appearances. Cantor drove over in a machine and played in his street clothes, using a dozen of his best numbers. Four pop acts with him and the house was a turnaway at both performances.

The Shuberts have made a number of efforts to induce Cantor to play New York Sundays, according to local reports, without success, and also claim he understood their policy of not allowing their stars to play in their own territory in Sunday vaudeville not operated by them.

## PARIS WANTS FAY MARBE

Also London Bids, Leaving Young Star Undecided

Fay Marbe, the young musical comedy, vaudeville and picture star, has received an offer from the management of the Paris Alhambra to appear there during the month of May and another to play the London Coliseum in June.

As negotiations are under way for Miss Marbe to appear in a London musical comedy production almost immediately and the duration of the run of the proposed English musical piece is uncertain, she is unable to decide just which to accept.

## SPECIALLY ENGAGED ACTS BY KEITH'S NUMBERING 25

Big Time Office Adding to Special Contracts—Has 10 to Date—No Limit—Special Agreement Includes Personal Attention.

## SMOKING PERMIT NECESSARY BACK STAGE

Fire Marshal Issues Order—Auditorium Not Affected.

Any person appearing on a stage in Greater New York during the course of a theatrical performance and smoking must hereafter secure a permit from the Fire Marshal, Room 1100, Municipal Building, word to that effect having been sent out to the theatres in the metropolitan district last week. The securing of the permit to smoke while appearing on the stage is up to the actor or actress so doing themselves. The matter of seeing that the rule is enforced rests upon the manager of the house.

Orders were issued this week by house managers of vaudeville and burlesque houses to their stage managers to inform all players of the rule regarding smoking Monday morning. Failure to comply with the rule to secure a permit leaves the person smoking on the stage without one liable to a penalty.

The rule only concerns stage smoking, the regulations regarding smoking in the auditorium by the audience remaining the same as heretofore.

It will be necessary for most of the black face monologists in vaudeville to secure permits in accordance with the new rule when playing New York, as most of the latter, following a time-honored custom, use a cigar as a prop.

## DEMPSEY AND TROUPE TO TOUR ENGLAND

Champion Leaving March 20—Six Weeks Abroad.

Jack Dempsey, the heavyweight champ, is to sail for England March 20 to play a six weeks' period of engagements in London and the English provinces at the head of an athletic troupe now being organized.

Accompanying Dempsey will be Jack Kearns, his manager; Joe Benjamin, the lightweight, and Harry Sachs Heichemer, Dempsey's attorney. Others will be announced later.

Dempsey will give sparring exhibitions, punch the bag, etc. While abroad Heichemer will see Carpenter's legal representative regarding matters connected with the forthcoming Dempsey-Carpenter battle.

## BERT CLARK SIGNED.

Goes With Shuberts, Along With Flavia Arcaro.

Bert Clark and Flavia Arcaro have been engaged on a long term contract by the Shuberts and opened for William Fox at the Audubon Monday.

The Clark-Arcaro turn recently played the Keith metropolitan time, going into the Palace, New York, a couple of weeks ago, with the standard big time salary for the act remaining unset. Following the Palace engagement, Clark is reported as having asked \$750 over the Keith time, with \$600 offered him as top figure for the turn. Clark then said he would disband the act and go to England.

Sunday night Clark and Arcaro played the Shubert Sunday concert at the Central.

## DIVORCED, BUT CONTINUE.

Clifford and Wells Keep Up Business Partnership.

Los Angeles, Feb. 9.  
Miriam Cookey and J. C. Cookey were divorced here last week. The couple are appearing in vaudeville as Jack Clifford and Miriam Wells.

Despite the divorce, the wife receiving the decree on the grounds of desertion, the team is continuing its business partnership.

The lately inaugurated system in the Keith offices to place big time vaudeville acts under a special contract for three years or longer has resulted up to date in about ten turns being signed. The latest occurred Wednesday, when Vaughn Comfort, at the Fifth Avenue for the first half received a long-term agreement.

The Keith people say that shortly there will be at least 25 turns placed under the special agreement. Among the first were Belle Baker and the Creole Fashion Plate.

The special agreement includes personal attention through the Keith office, from publicity to stage work.

There is no limit set to the number of turns that may be taken under the special contract, but as the acts are selected with care after deliberation, it is a somewhat slow process. The Keith office calculates it will receive value in its houses from the booming given the turns during the three years, first securing substantial benefit after the first season.

## BAYES TELLS TANNEN TO REPORT TO KEITH'S

Accepts Arbitrator's Decision. Designates Tannen for Vaudeville.

Julius Tannen was directed Wednesday by Nora Bayes to report at the Keith office for assignment of vaudeville engagements. Tannen is under contract to the Bayes show, "Her Family Tree," his agreement calling for \$650 weekly on the road and \$600 in New York City.

Tannen recently won an arbitrator's decision against Miss Bayes, who asked for the arbitration from the Equity Association, after having notified Tannen he was no longer wanted in his role.

Miss Bayes said she would ask for a rehearing, but with her direction to Tannen appears to have accepted the decision as final. It calls upon her to pay Tannen weekly during the run of the piece. It was reported Miss Bayes contemplated closing the show for a couple of weeks upon leaving the Lyric, but Miss Bayes has stated she had no such intention.

Tannen's earnings while his Bayes contract is alive would be an offset to the amount due him under it. Miss Bayes might "farm" him out under the agreement, paying Tannen and collecting the amount she "sold" him for.

## LOST 34 LBS. IN 14 DAYS.

Harry Sylvester Goes on Milk Diet and Reduces.

After remaining in his hotel for 14 days, living on a milk diet, Harry Sylvester (Jones and Sylvester) found he had lost 34 pounds.

Mr. Sylvester was exposing his reduced weight on Broadway this week. He had grown too corpulent in flesh and his doctor advised that some of it must be removed, prescribing the diet that Sylvester stringently followed:

## COULDN'T FIRE MAYOR.

Extract from a letter received this week by Variety from a vaudevillian playing a small town in the South:

"They have a cornet player in the orchestra who is the worst I ever heard, but they can't fire him, because he is the mayor of the town."

## VAUDEVILLIANS' SUCCESS.

London, Feb. 9.  
Purish and Peru, who opened their London season on the bill with Harry Lander at the Palace, have scored and will remain on the bill during the continuance of the Lander season.

Another act making a notable hit is Rice and Warner, at the Lyric.



## BENNY LEONARD IS GOING TO "CLOWN"

Will Stick Around New York Vaudeville With Marx Bros.

According to Benny Leonard, Jimmy Hussey has been inserting the name of the champion in advertising matter as being technically connected with Hussey's vaudeville act. The champion denies any affiliation with any vaudeville act, with the exception of "clowning" with certain turns on frequent occasions.

The supreme boxer says he will shortly accompany the Four Marx Brothers' turn around the New York houses as an added attraction, for which he will not be paid.

Before joining the brother act Leonard will defend his title against some second rater in New Orleans February 21 and then take on Joe Welling in St. Louis February 24, after which the champ will return to this city and carry out plans to participate in the vaudeville offering.

## 50 CLUB'S CLOWN NIGHT.

Second of Series This Week—Impromptu Entertainment.

The 50 Club's first of a series of "Clown Nights" was held last Wednesday, with the affair reported a big success.

The masters of ceremony were Bert Kalmar and Harry Ruby, with the Avon Comedy Four placed as the guests of honor. Those appearing at the impromptu entertainment were Kalmar and Ruby, Marie O'Rourke and Pierce Keegan, Janet Adair and the Avon Four. Following was held a composers' contest to determine which of those present had written the worst song. Harry Ruby was declared the winner, with "Pittsburgh." The composers entered were Bud de Silva, Milton Ager, George Myers, Jimmie Hanley and the winner.

The club plan to have the "Clown Nights" each Wednesday evening. The one this week had Paul White-man and his band as guests.

## LOEW'S SYRACUSE OPTION

May Take Empire for Vaudeville.

Syracuse, N. Y., Feb. 9. Marcus Loew expects to operate the Empire here with his pop vaudeville policy.

The negotiations for the deal have progressed to such an extent that the Loew interests now hold an option upon the Empire, according to a story on the local rialto.

While Loew is anxious to control the Empire, he is said to favor a leasing contract rather than an outright purchase of the Gurney Building, in which the theater is located. Walter Snowden Smith, owner of the property, has publicly announced his desire to sell rather than lease.

At any rate, Loew, it is said, has until May 1 to make a decision.

## DROP DUFFY AND SWEENEY

Mutual Disgust Between Audience and Act at New Orleans.

New Orleans, Feb. 9. At the Orpheum last week, Duffy and Sweeney, on the program, were unable to agree with the audience and mutual disgust was expressed by both.

Toward the end of the week at one performance Duffy and Sweeney did about three minutes, walking off as they remarked: "We guess that's enough for them." Manager Ben Piazza thereupon canceled the turn, with Lew Cooper substituting.

## V. M. P. A. DINNER.

Will Be Held March 18—Setting Benefit Date.

The Vaudeville Managers' Protective Association has set Friday, March 18, as the date for its annual meeting and dinner this year at the Hotel Plaza.

The date of the annual benefits to be given by the theatres embraced in the membership of the V. M. P. A. for the National Vaudeville Artists will be selected at the meeting. Last year the benefits were held May 3.

# BITTER FACTIONAL FIGHT SPLITS N. Y. MUSICIANS' UNION WIDE OPEN

Pres. Finkelstein's Opponents Secure Temporary Injunction Restraining Him From Occupying Office—Factions Clash at Meeting, and Near Riot En-sues—Revocation of N. Y. Local's Charter a Possible Outcome

A bitter factional fight that has been going on for several months between two opposing elements in Musical Mutual Protective Union 310, New York local of the American Federation of Musicians, reached a crisis this week that may result in the parent labor body of the American Federation of Musicians revoking the charter of the New York local. If this takes place a situation similar to the one existing when the printers' union split into two separate organizations will result with consequent possibilities of confusion and trouble for every theatre in New York City employing union musicians.

A revocation of the charter of the New York Musicians' local would mean that the A. F. of M. (parent body) might immediately organize a new local organization, which would have the stamp of official "unionism" through its connection with the A. F. of M. and the latter's connection in turn with the American Federation of Labor.

### Internal Strife Responsible

The possibility of the situation mentioned being created arises from internal strife in the New York local. Jan. 25, eight members of the Board of Directors of local 310 suspended President Samuel Finkelstein on charges alleging in effect that he (Finkelstein) had usurped the power of the Board of Directors, arrogated to himself arbitrary authority, unjustified by the constitution of the New York local, prevented the board of fourteen from exercising its proper constitutional functions, etc.

Finkelstein appealed to Joseph Weber, president of the national body, American Federation of Musicians, and Weber on Jan. 26 issued a stay of judgment ordering the board not to try Finkelstein on the charges that had been preferred. The following day, Jan. 27, the Board of Directors of the local notwithstanding Weber's stay, which Weber claims the constitution of the parent body permitted him to grant Finkelstein, refused to recognize the stay and called a meeting of the entire membership of the local for the purpose of trying Finkelstein. This meeting was set for last Friday, Feb. 4. Upon the directors of the local ignoring his stay, which had the effect of re-instating Finkelstein as president, Weber issued an order expelling the eight members of the Board of Directors, who were sponsoring the charges against Finkelstein.

### Near Riot at Meeting

The eight who were expelled by Weber were Angelo Metara, vice-president; Frederick Etzerill, Arthur Kunze, the two latter trustees; and Messrs. Sharp, Soukin, Donnelly, Shapiro and Rosenthal, members of the executive board. The eight members of the board are listed by the Finkelstein contingent as the "opposition." The remaining six of the fourteen members of the Board of Directors in addition to Finkelstein are Messrs. Dooley, secretary; J. A. Rosenberg, treasurer; Mulieri, Benevanti and Kanter. These latter are rated as belonging to the Finkelstein faction.

On the day of meeting, Feb. 4, a near riot took place at meeting rooms of Local 310, on 86th street, near Lexington avenue, adherents of both factions sailing into each other with their fists. A call was sent in for the cops, and the following were arrested on the charge of disorderly conduct: Nicholas Mulieri, Joseph Gargano, Joseph McMahon, Wm. J. Hoffman, Patrick McIntyre, Paul Hein, Wm. Kielgast, and Joseph Porkney. Arraigned before Magistrate Tobias, the eight were paroled in their own custody until February 18 for a hearing.

The Finkelstein adherents, it is claimed by the Metara faction, the latter being the vice president, sought to prevent the Metara cohorts from entering the meeting rooms of Local 310. Retaliation by the Metara contingent brought about the fracas and the resultant disorderly conduct arrests it is said.

Feb. 4, Jacob Schwebel, counsel for Local 310, applied for an injunction seeking to restrain Finkelstein

from exercising the functions of president of the local, pending his (Finkelstein's) trial by the membership of the union. A temporary injunction was granted by Supreme Court Justice Ford Monday of this week. This was effective until Wednesday, when the case came up for argument on the motion of Schwebel to make the injunction effective until such time as Finkelstein could be tried by the union membership on the charges mentioned.

The Finkelstein faction was represented in court Wednesday by Thos. Channon Press, and the case was adjourned until Monday, Feb. 14. As matters stand now the temporary injunction secured against Finkelstein functioning as president of Local 310 remains effective until next Monday.

According to a man qualified to speak for the Finkelstein faction, the trouble dates back to the election of Local 310 held last October. Louis Dahlbert ran against Finkelstein for president and Finkelstein was elected by a small margin, according to the opposition about fifty votes. Following the election charges were preferred against Dahlbert, to the effect that he (Dahlbert) had played an "unfair" house some four years ago, and Dahlbert was expelled.

### Row Over Attorney

The Finkelstein spokesman further stated Dahlbert's expulsion was bitterly opposed by a certain element in local 310, described by the Finkelstein man as "radicals." Furthermore, Dahlbert held the friendship of an inside organization in the New York local, the Finkelstein man said, which is known as "The Quorum Club." The charges against Finkelstein, he continued, were brought in a spirit of revenge for the expulsion of Dahlbert.

There was also a big racket over the selection of Attorney Schwebel as counsel for the New York local, when the latter was appointed by the board of directors around Nov. 1, the Finkelstein contingent favoring the appointment of Thos. Chan-

non Press, who had held the post for several years.

A representative of the faction opposing Finkelstein, denied the charges of "radicalism," and stated the real trouble emanated from a feeling on the part of a large element of the membership that Finkelstein was inclined to be too arbitrary, and with a hand full of followers was seeking to run the organization with a "czar-like hand."

Managers of all of the New York theatres were notified last week by Jos. Weber, President of the National organization, of the eight members "expelled" by him, the names of the "expelled members" being furnished. If the expulsion should be proved legal the eight would be in the position of being "non union" as far as an A. F. of Labor affiliation was concerned. However, the "expulsions" are to be fought out in court.

### The Situation Wednesday

Wednesday matters stood this way: Metara, who is listed among the "expelled" members, who was elected vice president last October, was officiating as President of the New York local, occupying that position by virtue of the temporary injunction restraining Finkelstein from officiating as president, pending trial by the local. The injunction also temporarily restrains Finkelstein from interfering with any of the other seven "expelled" members of the local as to functioning as trustees or directors, as the case may be.

The faction opposing Finkelstein, headed ostensibly by Metara, denies the right of Joseph Weber, national president, to expel them, taking the stand Weber exceeded his constitutional authority.

It is unlikely the stage hands local will take any active part in the controversy, at least for the present, although it is understood if either side feels they need assistance strenuous efforts will be made to enlist not only the stage hands but the Actors' Equity and picture operators as well.

## PLAYING FOR PRACTICE.

B. A. Rolfe Limbering Up With Strand Orchestra.

B. A. Rolfe, cornet soloist before he went into vaudeville producing and afterward into pictures, is playing in the orchestra at the Strand several hours daily practising up to fit himself once more for his former occupation.

Rolfe is negotiating to secure a contract to furnish the band at the Asbury Park (N. J.) Pier next summer, and it is understood he intends to return to that field of endeavor.

## ROBERT RILEY HERE.

Robert Riley, European music hall artist, well known abroad, is in this country having come on speculation. He crossed on the same boat with Van Hoven. He has had his foreign bookings set back until June.



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## CICCOLINI OUT AND IN.

Singer Throws Up 14 Weeks—Time Restored

Ciccolini, the singer, is back in the good graces of the Keith office through having the 14 weeks he cancelled last week, restored.

The Chicago opera star, receiving \$800 weekly in vaudeville, wanted the headline position on all bills. His contract did not so provide. When listed for the Palace without the top spot given him, Ciccolini issued an ultimatum, top or nothing, and it was nothing. He then turned in his contracts.

The Marinelli office which represents Ciccolini is said to have intervened at this point, with the Keith people permitting themselves into being persuaded, Ciccolini is in Providence this week.

When the Keith contracts were sent the singer, he inserted a clause calling for headline position and returned them. The Keith office erased the inserted clause and sent them back for proper signature.

## ETHELYNNE CLARK OUT.

Ethelynne Clark (Mrs. Joe Howard) withdrew from the Howard and Clark production act last week, to remain in retirement, according to report, until an expected Howard family addition arrives.

Meanwhile the turn will proceed with Joe Howard heading and as composed previous to Miss Clark's absence from it.

## M'KAY WITH "HONEY GIRL."

George McKay, who was with "Honey Girl" and is now with "Broadway Brocades," will return to his former role in the "girl" piece.

The switch is due to take place in about two weeks.

## ESPECIAL ROUTES FOR N. V. A. BASEBALLERS

Plan to Hold Members in East to Retain Team's Strength.

Baseball players of the National Vaudeville Artists' ball team may have their vaudeville bookings confined to the east for the baseball season, if plans now being formulated are successful.

The Keith and Loew Circuits have expressed a desire to help if possible. Routes of members of the actors' teams are being scrutinized in an effort to have them in the vicinity of New York during the baseball season.

Ernie Stanton, manager of the club, is sponsoring the idea. The point was made that this was the only possible way that the club could put a strong team in the field, and as the plans are to arrange a schedule that will include the strongest of the local semi-pro clubs as opponents, it was desirable to get the fastest organization possible together.

There is enough available material among the club members to put a club in the field that will measure up to the strongest of the semi-pros and be a credit to the N. V. A. organization.

## JENIE JACOBS ALONE.

Leaves Small Connection, to Generally Branch Out.

Held back in her original desire, when leaving Pat Casey, to do a general booking business, through the Edward Small agency clinging closely to pictures, Miss Jacobs is leaving the Small office this week, to go out strictly on her own.

In her new offices, Miss Jacobs will conduct a booking business in all of its branches, taking in pictures, legitimate, vaudeville and burlesque, besides assuming the personal direction of a few stars she has agreed to represent. In addition to the general booking, Miss Jacobs will add a manuscript and scenario department.

Of late months Miss Jacobs has been successful in casting companies for plays and pictures, and this end will likewise receive her attention in future.

It was reported last week Miss Jacobs had been approached by the Shuberts. It is known the Shuberts made many inquiries concerning her before that report got out. What connection if any that may have had to do with Miss Jacobs starting in for herself could not be learned, nor could it be ascertained if she had accepted the Shubert offer to go abroad in the spring to secure material for them from the other side. While looked upon as a native agent through her long service with the Casey agency, Miss Jacobs is thoroughly familiar with Europe, having been over there for a long spell before going with Casey.

## USELESS RECONCILIATION.

Dorothea Sadler Sues Husband for Divorce.

Los Angeles, Feb. 9.

Dorothea Sadler, who played the vamp for several seasons in the Rosen act, "Kiss Me," has retained Philip Cohen to bring an action for divorce against her husband, Ray Ripley, who is a picture actor. The action was started within a week after Miss Sadler came to the coast to live with her husband, after a reconciliation had been effected while she was playing at the Orpheum here last August.

At that time the actress could not leave the act and had to continue with it until the route booked was played. On the completion of the tour she came west, arriving recently. One week later she placed her suit in the hands of her attorney, alleging cruel and inhuman treatment. The couple lived together four days after the return of Miss Sadler.

## CABARET SHOW AN ACT.

The last week of this month will see the floor show of the Orange Grove, a Bronx cabaret, as an act at the Royal (vaudeville) in the Bronx.

Lately added to the floor show was "The Great Joseph Gershberg," who the Bronx now claims as his own, through Joseph having gone up there about four years ago without leaving it since.



# BIG TIME BOOKING NEXT SEASON J. J. MURDOCK GIVES ADVICE TO ACTS

First Season Where So Early Bookings Prevailed—  
—Acts Holding Out for Increased Salaries Told  
by Murdock What Happened Last Season.

The Keith office is now booking its big time supply for next season. The confirmation was secured from J. J. Murdock in the Keith offices, through the report several acts had been placed for 21-22.

The usual procedure in the Keith office has been to hold managers' meetings commencing in May or June for the following season's bills. Mr. Murdock said the present booking was going on through the office having found that in the Summer-time, with closed houses and vacations, it was not always convenient to secure a proper attendance at the booking meetings of the managers.

Continuing Mr. Murdock said: "I would like to offer some advice to the artists if you will publish it. It's for their benefit. Last season acts came along demanding increases in salary that we could not afford to pay. The consequence was that they held out and instead of going through the season on a full route that we would have been glad to give them at a reasonable figure they have been working a week here and there, while other acts have worked steadily."

"I mention this as we don't want to see acts fall into that error. When away last week I met one of those acts and we had a talk. The act had asked for an increase of \$100 a week. We could not pay it. It held out. I asked the act why it had not accepted our offer of its standard salary. They said they had to have the increase. We figured it out and they admitted the increase of \$100 had been based on the increased railroad rates. I told the act the rate increase had not been over 20 per cent. and would not have amounted to over \$6 at the most in their case."

"Now acts that have had an unsatisfactory season so far are coming in for next season's work. There is always an oversupply of acts. We can't engage them all for steady work, and I don't want acts to make the mistake again of waiting until it is too late." Mr. Murdock said about forty acts for next season had been booked so far.

## GIVE CHILDREN PERMIT.

New Orleans Authorities Find Ten Kids Are Properly Taken Care Of.

New Orleans, Feb. 9. "The Rising Generation" act with ten children at Pantages this week was stopped by the authorities, through the ages of the kids. After learning the children were tutored and taught daily, besides being splendidly cared for, a special permit was issued and the act resumed.

It is the first case so treated since the Child Labor Act came into effect.

## HOOB'S TEMPORARY ALIMONY.

Chicago, Feb. 9. The court has ordered \$500 monthly alimony to be temporarily paid by James A. Hool to his wife, pending the trial of Hool's action against Mrs. Hool for divorce, the husband charging cruelty. Following the filing of Hool's suit his wife entered a cross bill, mentioning an unnamed correspondent.

The report Mrs. Hool named a scrubwoman is denied. Hool is manager of the State-Lake, Garrick and other theatrical buildings in Chicago.

## SOPHIE WILSON'S ACTION.

Sophie Wilson has commenced an action in New York against her husband and former vaudeville partner, George Ward, for divorce, naming the statutory grounds and a correspondent.

Miss Wilson was formerly of Ward and Wilson, with Ward her husband. She alleges that at present Hilda Giles is appearing in the same titled act, assuming the "Wilson" end of the billing.

Ward was served Monday with the papers at Loew's National in the Bronx.

## ELLA SHIELDS FINDS NEW YORK CHANGED

Goes to Waldorf, Only Hotel Remembered—Away 19 Years.

Ella Shields, who came over from England to play a special engagement in the Keith houses and is now at the Palace, New York, is stopping at the Waldorf. She went there, she says, not because she wanted to be swagger, but because it was the only hotel she knew in New York left as a token of splendor.

When Miss Shields left here in 1902, the Boomer and Bowman chains of big hotels were unthought of. Also, when leaving she was not a headliner in vaudeville. With her success abroad, she dreamed of the time when she could come back to her native city and enjoy the comforts of its finest hotel, occupying a suite like Mrs. Pat Campbell or Sarah Bernhardt had done. Her first choice, when she came back, was the Holland House, but it had been torn down. The old Astor had gone the same route, so she picked the Waldorf.

Eighteen years in England and on the Continent, Miss Shields failed to keep track of things in New York, and during her stay here will try to sightsee enough to learn something about the new city that has been built on top of the New York she knew as a child.

## RAFFLING HUSBAND FOR \$200,000 NET

Man and Wife Splitting—200 Women Given Chance.

Albany, Feb. 9. Two hundred women of the capital district will be given a chance to win a husband, termed by his wife "her most valuable treasure," and highly recommended after ten years of domestic ups and downs, when a raffle at \$1,000 a chance to be conducted by Mrs. Albert J. Mix, of 235 East Main Street, Amsterdam, is started.

The lucky woman will not only win the husband, but also a \$50,000 "dowry," which Mr. Mix is to have as his share of the raffle. The lucky woman will get the \$50,000 if she is able to separate it from Mr. Mix, but no clause in the raffle contract calls for the husband to "fork over" the fifty thou.

The Mix raffle was announced last fall. At that time it was planned to dispose of 20,000 tickets for the raffle at \$10 a ticket. There were many willing "gamblers," Mrs. Mix announced in stating the change in the plans, but the number of tickets was too large, and it was found necessary to change the price. The money for the old tickets will be refunded.

Mix has been out of work for the best part of last year and in order to provide funds for his wife and children he agreed to be raffled off, the story says. Mrs. Mix will take \$150,000 of the net. The balance will get the remainder. Mrs. Mix says Albert is the most "valuable article I own."

## GREASEPAINT INJURES EYES.

Chicago, Feb. 9. Beatrice Curtis left the Harry Fox act at the State-Lake to go to New York with her father Jack Curtis, where the young woman will be treated for eye trouble, caused by greasepaint.

## PUBLICITY MAN BREAKS DOWN

John Conway, publicity director for the Orpheum Circuit, suffered a nervous breakdown last week which will necessitate him taking a rest for several weeks to come.

## PUNCHING BEE STARTS AMONG FOUR AGENTS

Max Hart, Otto Shafter Accused by LeMaire and Linder.

The fever of fistiana has invaded the ranks of booking agents, two one punch affairs with the net result of two black eyes and two summonses to the police court, occurring within a week. The first exhibition took place on 44th street in front of the Astor Hotel last week at which time Max Hart struck Rufus LeMaire, the climax of ill-feeling between the men. Hart was summoned to the 57th street court last Thursday charged with assault.

The second affair took place in the hallway of the Putnam building Monday, Otto Shafter punching Mark Linder. The latter charged Shafter with disorderly conduct, the case being called Wednesday at the 54th street court.

The LeMaire vs. Hart matter was heard but after the testimony was in, Monroe Goldstein representing Hart, asked for a continuance until Feb. 21. Hart prior to the melee claimed LeMaire had ruined his business stating he had shown a letter originally sent by the Hart office to the Shubert office in reference to seeing an act at the Palace, to the Keith office. Hart testified he was 49 years of age.

LeMaire claims Hart tried to break up "Broadway Brevities" which he and his brother, George were interested in. He said that when Eddie Cantor was asked to leave the show, Eddie Buzzell was informed he would be assigned his original role. Buzzell however, advised LeMaire he could not appear on advice of his physician. When LeMaire called up the doctor the latter stated Buzzell could appear. The doctor said the Hart office had sent Buzzell to him, but a certificate of ill-health was refused, according to LeMaire. Cantor went into "Brevities" for an extra week during which time the Buzzell matter was straightened out and according to LeMaire, Hart profited thereby being Cantor's agent.

The Linder vs. Shafter case dates from Saturday. Shafter was sending out circular letters to secure houses and clubs for booking and claims Jack Linder and his brother Mark were in his office too much, seeking information. When he ordered Mark Linder to leave Shafter alleges Jack Linder came in and both struck him. Shafter said he reached for the telephone to hurl it but others present stepped in between the batters.

Monday Shafter saw Mark Linder in the hallway and delivered the offending wallop. Shafter then entered a neutral office with many spectators trying to get in. While the office was being cleared Linder who is a small man offered to post \$50 that he could knock out Shafter in two rounds.

Shafter was fined \$10 at the Magistrate's hearing Wednesday.

## DAILY MAIL'S "IDEAL BILLS."

The London Daily Mail has inaugurated a prize contest for those submitting for publication "Ideal Bills" for the music halls, similar to that done by Variety several years ago.

## JACK LEWIS BACK.

Jack Lewis, agent, who was suspended from the Keith office, was reinstated Wednesday.

## Shies Off Canton, O.

Officials of the American and Columbia Burlesque Circuits deny Canton, O., is being considered as a stand by either wheel.

The rumor followed an unsuccessful attempt of Canton promoters to get a burlesque franchise for the City Auditorium, seating 5,000. The American played the Grand opera house there about two years ago.

## Sherie Matthews' Daughter in Act.

Miss Sherie Matthews and Henry Marshall are doing a two act in vaudeville.

Miss Matthews is the daughter of Sherie Matthews, years ago of the famous vaudeville turn of Matthews and Bulger (Harry).

# KICKED OUT AT \$25 WEEKLY, VAN HOVEN NOW EARNS \$800

Eventful Career of Vaudeville's Funmaker—  
"Canned" by Seven of Gus Sun's House Managers—Booked Abroad Until 1932.

The return of Frank Van Hoven to his native land and as a feature attraction at Keith's Palace, New York, last week, marked the peak for Van Hoven of his eventful stage career. Van Hoven came back for satisfaction and the \$800 weekly he is to get for 26 weeks over here.

The satisfaction was through Van Hoven hoping the seven house managers of the Gus Sun Circuit who "canned" him in the old days after his first performance in each of their houses might know he is back again, and with a valet.

To make his homecoming merely an epoch of his past, Van Hoven says he is booked in England until 1932, with the next four years of solid bookings on the best circuits over there, during which he will play two halls, at a sliding scale by years, from 160 pounds a week to 220 pounds. In 1928 Van Hoven, besides playing scattered dates not made, will take up some of his postponed contracts. At no time, however has Van Hoven more than three open weeks.

To an American who knew Van Hoven in his Hammerstein days his change from the hicky nutty comedian of that time to the polished, well-dressed performer of the present is almost unbelievable. Van Hoven over here strolled along in his class with no pretension at anything beyond what he had learned playing the tanks Gus Sun located his picture houses in. In England Van Hoven must have been a shrewd and consistent observer. From his stage dress and deportment, to the same things off the stage, besides an address that could take him anywhere, Van Hoven is another man, though the same act.

Van Hoven said he never did the ice business of his act in the Gus Sun theatres, as he could not afford to pay for the ice and the boy plants. In a circus where Van Hoven did the turn before taking to the stage, he secured his ice for nothing and the plant service gratis as well, receiving from the circus \$5 weekly for his services. In the Sun houses he was promised \$25, but as the manager invariably "canned" him after the first performance without paying him even pro rata for that one show, Van Hoven found no way to secure his props.

Van Hoven says the system abroad is quite different from here. He went to a bank asking for a loan of 400 pounds, stating the purpose of the borrow. "Why don't you take 2,000 pounds?" asked the banker. "Haven't enough security for you," replied Van Hoven. "Just put up your contracts," answered the banker. "They will be enough," and Van Hoven did, borrowing the equivalent of \$10,000.

In contrast, Van Hoven tells the routine of cancellation he found among the Gus Sun managers. After the first performance, usually in a picture theatre that played two acts, a single and a sister team, the manager would come back stage, asking Van Hoven: "Can you do any other kind of an act?" "No," would reply Van Hoven. "Then you are through," was the manager's retort.

Gus Sun was the only one who had any confidence in him, said Van Hoven, as Gus Sun himself continued to book Van Hoven in his houses, despite his managers' cancellations. When Van Hoven had to necessarily lay off from the abrupt cancellations, he usually engaged as a waiter. At one time, at Mrs. Keifaber's restaurant in Dayton, Van Hoven started waiting, and finding he was not canceled with the chances the house thought him a good waiter, he kept right on working there at \$5 weekly, with the tips very meagre. It was a "ham and" establishment, with some theatrical people dropping in for a quick lunch after the show. Van Hoven knew a number by sight, but none knew him, until one evening Murray K. Hill came in the front door and Van Hoven ducked out the back door, going to another Sun cancellation, as he knew Hill.

When coming to New York

through having no time left open to him in the middle west, Van Hoven opened at the Greenpoint, Brooklyn, on a Sunday night in March, 1910, for \$10. After that he played a week at Hammerstein's for \$125 and worked around the east, until just before leaving for London he appeared at the Palace, New York, No. 4, for \$225. Charles Bernhaupt, the foreign agent, or one of Bernhaupt's representatives, kept pressing him to try London, Van Hoven says. They insisted he would be all right over there and Van Hoven finally consented to try it, securing an English contract calling for 45 pounds.

The comedian has a fond memory of the late Willie Hammerstein. One of Van Hoven's engagements at Hammerstein's was for a week in August, but in the previous June Van Hoven needed the money the most. He asked an advance on his August \$125 salary of \$100 in June, and received it. When finishing the Hammerstein week in August he found his pay envelope held \$150. Taking it up to Willie, Van Hoven said, "Mr. Hammerstein, there has been a mistake. You loaned me \$100 in June and here's \$150 for my \$125 salary." "You got to hell out of here," said Willie, "and don't try to tell me my business. I am running this office." It was some hours after that before Van Hoven awakened to the fact that that was Willie's way.

Van Hoven said in London they called him "The O. Henry of Variety." Van Hoven is insistent his advertising in Variety brought him back to America's big time vaudeville at \$800 weekly. It was pointed out that while publicity has its value, the act must be behind it, and although his Variety advertising had attracted much attention, still it was Van Hoven who commanded the booking and the money.

"All right, then," replied Van Hoven, "tell me why other American acts who have gone over there, have been and still are big successes, but are never heard of, much less booked over here?"

"And how about this? When Ernest Le Paide of the Moss Empires handed me a bunch of contracts in London, Mr. Le Paide said: 'Van, when are you going to resume those ads in Variety?' I said I didn't know. 'Well,' said Mr. Le Paide to me, 'if I had thought you were going to cut out those ads, I would have held back these contracts until you promised.'"

"I have spent over \$5,000 advertising in Variety," continued Van Hoven, "and I think it's the best investment I ever made. I found out the exact amount to-day in order to deduct it on my income tax."

"When I opened at the Palace Monday afternoon, that kind bunch applauded for 70 seconds. And when I said, while down in the aisle, 'I wish Gus Sun could see me now,' the applause broke out for 20 seconds more. Where did they know about Gus Sun and myself, if not for Variety? When I left New York, who knew Van Hoven, outside the Hammerstein few? Now, when I'm back and walk up the street, I will see a little group and hear someone say, as he nudges the person next to him, 'There's Van Hoven.'"

"I lived on 33rd street and paid \$3.50 a week. I dressed over a stable in West Virginia and got kicked by a mule every time I made my dressing room. I had to carry food to hungry people, and never knew what a good meal looked like to eat or serve. Now, what I say about silk stockings in my act is true. I wear them. I didn't wear them, did I, before I advertised in Variety? I couldn't get \$800 a week when I was here before."

"I think you guys are pretty good to have a paper that can take \$5,000 in five years from a performer, but as far as you and I are concerned, I got the best of it, for I have made a whole lot more out of it than you did."

Van Hoven is this week at the Orpheum, Brooklyn, with next week at Pittsburgh. After his 26 weeks are concluded, he will return to England.



## INSIDE STUFF ON VAUDEVILLE.

If the ticket speculating bill that has passed both houses at Albany, N. Y., is signed by the Governor, it may do one thing, and that is to shut up the street barking ticket specs who line either side of the Palace (New York) around theatre time, matinee and night.

These specs have taken store fronts or a hallway or a cubby hole, anything to hold them inside the stoop line. They shout their wares, mostly "Good seats at the Palace for tonight" (or afternoon). Around three or nine o'clock, if it looks as though they will be stuck, they yell, "Palace tickets for half price." Half an hour before that it's "Palace tickets at box office price."

Nothing in the ticket speculating business has ever approached these Hester street methods of the Palace specs. It may be said they did more to pass that bill at Albany than all of the other New York speculators.

A legit house manager will ask how could three offices secure enough tickets from one house that says it doesn't want to sell to specs and takes every available means apparently to avoid it, to become overloaded? It's quite a question. It could also be asked why these offices have the best orchestra locations and always in the same sections?

Keith's Hamilton suffered from specs. Perhaps right now. That certainly hurt the Hamilton when it was running, for it's a neighborhood and the residents grew tired of being turned away at the box office to hear someone outside yelling Hamilton tickets at them. Keith's Riverside also had it for a while, also the Alhambra. They went after the specs at the Alhambra with special officers. The Palace had a couple of the barkers arrested on charges of disorderly conduct, but they were discharged. Meantime all the "Palace offices," as those specs are called, continued to have tickets on hand for the Palace. If inquiring for them too early in the day a caller was informed to return later and they would be there. They always were.

The Shuberts are "absorbing" big time vaudeville through association with those who formerly were in constant touch with it. This absorption is reported as procured through the Shuberts, especially Lee, keeping in close contact with those whom he wishes to learn something from. What will become of his present companions after Lee finds out all they know or all he wants to know, is problematical.

The wives won out in the 50 Club row. After a resolution of that club had debarred women in future, the husband end of the organization called a special meeting, when the resolution was rescinded, giving the wives a victory.

The system of sending the cuts made in vaudeville programs on the first performances of the week to other theatres, for their information, is spreading according to a story. It says that cuts made on the big time in the east now find their way to the big time of the west, but whether directly or as the acts playing east are routed in the west, is not known.

At the Palace, New York, this week Santly and Norton are singing "My Mammy," a new pop ballad, through the courtesy of Yvette Rugel. It's a published number. The two boys declared they were entitled to the exclusive privilege of singing the song through having first rehearsed it Monday morning. Miss Rugel, who has had it in her repertoire, put in a claim on ground she had previously written to the house orchestra leader stating that song was a part of her act.

The case went before the Keith people, who decided Miss Rugel was entitled to the number for the Palace. Whereupon Santly and Norton interviewed Miss Rugel and she consented to their employment of it.

Who is D. D. H.? was the question put to one of the Variety staff by a Palace Theatre Building employee subsequent to reading the mysterious advertisement appearing in Variety weekly. And to make it more complete the Variety representative was even ignorant as to the correct answer. The only information available was that he, like numerous others of the profession, has been endeavoring to solve the answer to the novel advertising matter, which proves once again advertising from a professional standpoint will cause considerable comment if executed properly.

### ROBBED IN ROOM 13.

Ray and Helen Walzer Welcomed to New York by Burglar.

Ray and Helen Walzer arrived in New York Sunday night from the west. They were tired out and went to sleep early. Ray at the time possessed an assortment of fancy silk shirts, \$50 in money and a gold watch and chain.

When they awoke Monday morning someone else had the boudoir, obtaining it by entering a window from the roof of the Edmund Apartments where they are stopping.

The discovery of his loss made Walzer superstitious. It happened in Room 13. Now the Walzers are in Room 22.

### WAR HEROES' BENEFIT

Company K of the "Lost Battalion," which held out although surrounded in the drive through the Forest of the Argonne, in 1918, will hold a benefit at the Hotel Commodore, New York, tomorrow evening (Saturday).

The survivors of Col. Whittlesey's courageous band purpose to raise funds to maintain a home as a perpetual memorial to American dead in France and to do welfare work among the families of the men who fell.

Each manufacturer of records will be asked to contribute the services of an orchestra used in making records and they will play in competition for a prize. Alice Delysia has promised to appear and the committee will announce other artists on the bill tomorrow.

### MAE RUSSELL "PORTIA"

It was Mae Russell, a Philadelphia booking agent, who won the freedom from the Eastern Penitentiary of Richard Murphy, by an eloquent plea in his behalf before the Pennsylvania Board of Pardons.

Variety's attention is called to the error and prints the facts in justice to Miss Russell.

## AGENTS MUST NOT ATTACH WITHOUT NOTICE

### V. M. P. A. Revives Rulings on It—Also Above Over-Payment

Any artist's representative who attaches an act's salary for money alleged to be due for managerial services or for any other reason hereafter without first submitting the matter at issue to the Vaudeville Managers' Protective Association for investigation as to the merits of the controversy, in accordance with a rule established by the V. M. P. A. several weeks ago, will be summarily ruled off the booking floors of any agency booking houses operated or controlled by members of the V. M. P. A.

While the rule has been in existence for some time, and it was supposed by the V. M. P. A. all artists' representatives were familiar with it, the V. M. P. A. again calls the attention of all artists' representatives to it.

The tying up of acts on attachments by agents has resulted in causing considerable annoyance to managers through having their shows broken up.

Another ruling made by the V. M. P. A. some time ago which is to be rigidly enforced is that which states an artist's representative must not demand or accept more than the equivalent of 5 per cent. of an act's salary for services. Representatives on proof submitted this rule regarding the demanding and acceptance of excess booking fees has been broken, will also be ruled off of booking floors of agencies doing business with houses owned or controlled by members of the V. M. P. A.

### "SHUBERT VAUDE" OUT.

Reference to Shuberts in Amsterdam Dropped.

Amsterdam, N. Y., Feb. 9.

All reference to "Shubert Vaudeville," "Winter Garden" and "Century Roof" has been omitted from the advertising copy of the local Rialto.

Larry Reilly and Co. headed the bill the first half, billed "direct from the Grand theatre, Albany." The Grand is a Keith house. The Strand (Keith's) now books five acts and a picture, same as the Rialto. The advertising war continues.

## SUES FOR COMISH.

Lemaire Has \$1,000 Claim Against Rath.

Suit has been instituted in Boston by Rufus Lemaire, Inc., against the Rath Brothers for approximately \$1,000. The amount sued for represents a claim for managerial services alleged to have been performed by Lemaire, Inc., covering the effecting of engagements with the Shuberts at the Winter Garden a season ago and additionally the engagement played later with Ziegfeld's "Follies."

According to Harry Sachs Hechheimer, attorney for Lemaire, the claim is based on an alleged agreement Rath Brothers made with Lemaire in which they were to pay a stipulated fee weekly for all engagements played during a stated period during which the act was to be under the management of the Lemaire concern.

This is the second lawsuit Rath Brothers have figured in recently. After leaving the Shuberts to go with Ziegfeld's "Follies," the Shuberts brought an injunction suit, which resulted in the act being ordered by a court decision to return to the Shuberts.

## CHANGE HELPS ROOF

Feature Film Addition Draws Capacity.

The change in the make-up of the American Roof shows from nine acts and a two-reel comedy to eight acts and a five-reel feature which went into effect a couple of weeks ago has apparently brought a very noticeable increase of business on the Roof.

The Roof had been doing fairly since the beginning of the season with the nine-act and comedy film.

For the last three weeks with the picture in, the Roof has been doing capacity practically every night.

## TAB ON AGENTS

Keith Office Officially Notes Time of Morning Appearance.

The agents booking through the Keith office on the sixth floor are now being tabbed each morning for the exact time when they appear on the booking floor.

An order recently issued stating 9 o'clock was the latest when an agency could actually be represented in person on the sixth floor was followed by instructions to one of the young men of the Keith office to jot down the time of the arrival of every agency.

## NEW ORLEANS' NEW ORPHEUM THEATRE

Opened Monday—Capacity 2,300—Best Located.

New Orleans, Feb. 9.

The new Orpheum, opening Monday and playing big time vaudeville, is the best located theatre here. It is on University place near Canal, directly opposite the main entrance of the Grunewald hotel, and just across from the Tulane and Crescent theatres.

The theatre will seat 2,300, with the orchestra holding 802. The interior has a side arrangement of loges and boxes.

The orchestra in this newest theatre will be extremely exclusive. It will come and go by its own separate passageways. Also it will arrive and exit by trap doors instead of by way of stooping 'neath the stage.

Back stage everything has been arranged with the artist in mind. The 23 dressing rooms have been fitted to the latest mode. There are baths and showers in profusion and retiring and rest rooms. Nearly a million dollars has been spent. G. Albert Lansburgh, the circuit's architect, has made this his best work. The theatre has been two years in course of construction. Its site was selected by Charles E. Bray, whose indefatigable efforts the past two months made it possible for the house to open this season.

The first Orpheum resident manager is Ben J. Piazza, one of the younger executives. The stage manager is Edward J. Mather. Emile Tasso, as of old, conducts the orchestra. The treasurer is Frank Marclante, the foremost ticket seller in Dixie. The opening night the interior resembled a gala performance at the opera. The weather was warm which permitted of the use of the cooling system.

## OPPOSITION CUTS SHOW

Glen Falls House Reduce to Twice Daily.

Albany, N. Y., Feb. 9.

The Empire, Glen Falls, N. Y., a split week playing Keith vaudeville, has announced two performances daily.

The Rialto, in that city, of late has been advertising Shubert vaudeville with two shows a day.

## POP AT WOODS'.

Vaudeville Going Into Seaside House Feb. 28.

Atlantic City, Feb. 9.

The Woods will start a pop vaudeville policy including pictures at the Woods about Feb. 28.

The theatre will have its vaudeville booked through the Amalgamated Agency (Sablowsky & McGuirk).

## ROCK RETURNS TO ACT.

Loses No Time After Show's Closing in Boston.

Billy Rock returned to vaudeville with his former "1, 2, 3, 4, 5 and 2 More" girl act at Proctor's Newark, N. J., Monday.

The Rock Show, "Silks and Satins," closed at the Wilbur, Boston, Saturday.

Eddie Keller arranged Rock's vaudeville time.

## MISS MAYHEW LOSES TUMOR.

Tuesday Billie Taylor removed his wife, Stella Mayhew, from the Roosevelt Hospital to their home at Mamaroneck, N. Y. Miss Mayhew had been in the hospital for three weeks, following an operation for the removal of a tumor weighing twelve pounds.

Though ordered to remain quiet until the end of April, Miss Mayhew is feeling well.

## STAN STANLEY BETTER.

Stan Stanley, at Phoenix, Ariz., for the past six months recuperating from a severe attack of pleurisy, will shortly resume his vaudeville activities, presenting his former act.

## KIDDING KINGSLEY

A number in the new nine o'clock revue at the New Amsterdam roof is dedicated to Walter Kingsley. It is called "Put Down My Number in Your Little Red Book" and was written by Ballard Mac Donald.



BERT LEVY

Twelve years ago Sims said in Variety: "Acts may come and acts may go, but Bert Levy goes on forever." Last week he wrote in Variety: "Bert Levy is a vaudeville institution."



## RING IN TWINS ON "CON'S" BATTLER

Double-Crossers Make Him  
Fight Family—Almost Killed.

Hoosick Falls, Feb. 9.

Dear Chick:  
Tell Eddie Mead, Doc Bagley and Dan Morgan they had better steer clear of this neck of the woods with their lightweights or they will get them knocked cuckoo.

Of all the double crossin' burrs in the state this one ceps the ear laps, I brought "Tomato" here to box a lightweight called Kid Troy and if it wasn't for an accident I wouldn't know yet what happened or how we were gipped.

It seems this bird has been knockin' them all dead and the faster they brought them in the faster he knocked them out. He beat a lot of good boys from New York and was considered unbeatable by the locals. I figured it a good chance to get heavy jack, for when these yokos get stuck on a pug they'll bet the family prescriptions.

I made the match over the long distance phone, stipuatin' the weight at 135 ringside and wiring a fat forfeit to cover our makin' it. We pulled into this burg the afternoon of the fight and the whole town seemed anxious to grab me and force a bet out of me. This went for the local sportin' writers all the way down the line to the chief of police.

I figured there was a chance in the wood pile, but couldn't put my finger on nothin' irregular. I asked the referee was up and up and decided that it was just another one of them crazy burrs where they think one of their own must naturally be unbeatable.

We weighed it all right with me and the States with a microphone. The regular Troy made 135 without never turnin' a hair. Just before the clinch on the scale a greasy lookin' egg slipped up to me and stuck something in my hand that felt soft and clammy, at the same time whisperin' to me, "Shake hand with Troy when he gets off the scales."

I don't know why I paid any attention to this bird, but you know I'm a hunch player and somethin' told me to play this one straight. I peeked down at my duke and it was black with this clammy liquid that the guy had rubbed in my hand.

I followed the hunch and grabbed Troy by the hand after he got off the scale, givin' him the usual pleased to meet yer and may the best man win, etc. He looked kind of funny at his hand after I let go of it, but thought nothin' of it, although it was as black as mine from this stuff.

After this stunt I looked around to get this Sap and find out what all the sub rosa stuff was about, but he had disappeared. I was wonderin' right up until we got in the ring what was comin' off but as I said before I couldn't see nothin' irregular, so finally dismissed it from my mind.

After the prelims we all got in the ring with Tomato and Troy wearin' bathrobes, as usual. After they got their instructions and threw off the blankets I rubbed my eyes. Troy was the biggest lightweight I ever laid my lamps on and I've seen them all. He looked as big as Mike O'Dowd and if I hadn't seen him weigh in with my own eyes I would take an oath he weighed 160.

And he was strong as a bull roughin' "Tomato" around like he was a baby. I kissed my dough good bye after the first round, for it was a foregone conclusion and sure enough in the fourth he rocked "Tomato" softly to sleep with a right cross that would have staggered Willard. While I'm rubbin' my battler's ears and givin' the aromatic spirits, my greasy friend bobbed up at the corner of the ring and said, "Now, examine Troy's hands."

Right away a great light hit me and grabbin' the referee I told him what I suspected. He walked over to Troy's corner demanding that he remove the bandages, which he did and his both hands were as clean as a whistle. The grease ball was right behind me and said in my ear, "I thought so, that was indelible ink I milted you with and it couldn't be removed within eight hours if you saved off a hand. This guy is a twin of the guy that weighed in and is a middleweight. I was knocked fust up here about a year ago and suspected that I got the works, so this proves it." The

referee declared all bets off and called the fight "no contest." Can you beat it. "Tomato" ain't over the pastin this bird snipped him yet. Be good, Your old pal,

CON

## MASS. REPRESENTATIVE LIMITS SHOWS TO TWO

Introduces Bill for Not Over Twice  
Daily—Says Meant "Three."

Representative Harvey E. Frost has introduced in the Massachusetts Legislature a bill to limit the theatrical performances of women and minors. He asks that the present law be amended by adding to it, "No licensee under this section shall compel any woman or minor to appear on the stage in more than two theatrical performances in any one day."

Frost, who is an insurance agent in Boston and lives in a suburb of the city, denies that he was actuated in the filing of this bill by any outside influence or by any desire to attack theatrical players. On the other hand, he claims that when the performers understand his motive they will support the bill. He claims he has no objections to three performances a day, despite his bill reads two, and says the "two" was the mistake of a typist, which he did not notice in time for correction. He says that when the bill comes up for a hearing before the Labor and Industry Committee he will have it changed to read "three."

The representative admits that he bases his action on the fact that at present in some small time houses acts are put on too frequently, and that the economic policy is a bad one. He avers his bill will not affect the big time houses or those that play three a day.

Asked by a Variety correspondent for his reason in picking out "women and minors," he said that a New York decision prohibits limiting the amount of work a man should do, but does not apply to women and minors. He points out that as women figure in a large percentage of vaudeville acts the male performers would be affected automatically.

## VAUDEVILLE AT BEACON, N. Y.

The State, Beacon, N. Y., opposite Newburgh, formerly playing combinations has been temporarily closed due to alterations.

The work will be completed about the end of this month when split week vaudeville will start.

## Christie Back at End of Month.

Wayne Christie, booker for the Gus Sun offices in New York, is not expected back until the end of the month. He has been at Hot Springs for the last four weeks.

All bookings handled by Christie are still being looked after from the Sun, Springfield, office.

## ABSENT SCENERY CAUSE TO CANCEL

Managers Complain to V. M. P.  
A. Against Elusive Acts

Following a number of complaints reaching the Vaudeville Managers' Protective Association, that acts have been making a practice of playing the smaller houses in and around Chicago, Boston and St. Louis without bringing along their full scenic equipment, when the contracts called for it, the V. M. P. ruled this week any act failing to live up to the letter of its contract as regards scenery hereafter will be subject to immediate cancellation by the house manager.

House managers have had this right but many have hesitated to act because of listening to tales of baggage congestion, etc. Many house managers claim to have been imposed upon by acts that failed to bring along the scenery their contracts called for.

While the practice of not bringing their full scenic equipment along has been most flagrant in the three cities mentioned, it has not been solely confined to them, complaints having been received from other sections of the country.

## DEFAULTER CAUGHT

John Thiess Returned to St. Louis—  
Arrested While Calling

John Thiess, the 21-year-old treasurer and assistant manager of Loew's Garrick, who was brought back from Milwaukee Friday on a charge of having embezzled \$1,986 from the theatre, said the total amount taken by him was \$2,232, and that he lost all of it except the \$800 which he had when he ran away to Milwaukee, in dice games here. Thiess was well liked in local theatrical circles.

The police here received word that Thiess had talked over long distance to Mrs. Florette LeFleur, a divorcee and a contortionist who was then in Chicago and who played at Loew's 14 weeks ago under the name of "Florette." Knowing Mrs. LeFleur would play Milwaukee next, the chief of police wired that city to arrest Thiess, for it was thought he would visit there. Thiess was arrested in the lobby of a hotel when he called on Mrs. LeFleur to take her to supper.

Thiess was employed at Loew's for the past year. Manager Eddie Cline of the theatre stated that he thought Thiess would "go straight" if given another chance.

## Crystal in St. Joseph Changes.

The Crystal, St. Joseph, Mo., has been taken over by the Hostetter Amusement Co. and will hereafter be booked by the Western Vaudeville Managers' Association.

The house was formerly handled by Celia Bloom for the Inter-State time.

## FRILLS AND FASHIONS

By ALICE MAC

There were two distinctive hits at the Palace Monday matinee, both by the two single women on the bill. The first to arouse enthusiasm was Yvette Rugel, looking charming in a gown of gold cloth that had dark blue chiffon veiling it, with the little circles of beads corresponding with the flame-colored sash tied into a huge bow at the side, so fashionable at present. Miss Rugel's choice of songs was perfect, she being in splendid voice, which showed exceptionally well during her rendering of "Caresses." At the close of Miss Rugel's act on tripped hubby Johnny Dooley who, turning to the audience, said "Hello Soaks," whereupon wifely said, "Don't, Johnny, that's been said ahead of you" (Bill Dooley's act). "I don't care, it's mine anyway," he replied.

They sang their duet, "You'll Be Sorry," bringing much laughter, and making it a hard spot to follow, which fell on the shoulders of the headliners, Bushman and Bayne, with their sketch, "Poor Rich Man," telling the story how a man with millions of dollars can still not know the joys of life. The act is too draggy, especially where Mr. Bushman is on the stage alone, waiting for the clock to strike 9 p. m. Miss Bayne is just as sweet in real life as she was in reel life, and her gown of black satin with the attractive grey turned-up hat with the feather sweeping across the front was most becoming. The set for the act was beautiful, with its long draperies of dull gold shaded with green. At the sides of the stage folds of the material hung from the flies and were held to the ground with rings of wood.

The other single was that delightful artiste, Ella Shields, just as immaculate as ever in her impersonations of the male. Miss Shields is singing some new numbers, one an English Bobbie, called "Archie P. C." If anyone is familiar with this person across the water they will realize how well Miss Shields does the character. The walk is perfect, the only trouble with the song is that it is a little too English, and the dialog between the verses could be cut down quite some. With them all "Burlington Bertie" still remains the favorite. Miss Shields was obliged to make a speech at the conclusion. She said: "Like Ethel Levey said, I am glad to be home once again, having been away twelve months." Miss Shields received some floral offerings. Upon one basket hung the Stars and Stripes. When seeing the flag, Miss Shields stooped and kissed it.

Helen Storey (with Bill Dooley) is a cute looking miss in her kiddies' frock of white with the jumper top of scarlet, and black bow on her chestnut locks. The same may be said of all her costumes, from her cow-girl outfit to her bride's dress of white frills.

Midnight was just striking as the picture faded from view at the 81st Street Monday, and one heard many complaints from the gathering as they passed out. One was a compliment to Jed Dooley. It was: "Dooley was right about the bill when he said, 'After you have seen the other acts, you'll wish that I was still on.'" What a pretty little person Dooley's "Co." is, in her short frock of yellow chiffon, with its underskirts of orange, and after seeing Bill's "Co." at the Palace, one must admit the Dooleys are some pickers.

Karyl Norman, "The Creole Fashion Plate," displayed a new costume that was handsome, consisting of rows upon rows of deep gold fringe that was tied in the middle with a wide sash of royal blue silk, formed a huge bow at the back. The sleeves hung long, almost to the ground, one side being blue the other fringe. The costume was that of a Chinese maiden for the song, "Just Another Broken Idol from China."

Will J. Ward has four young women who know how to play the piano, and besides can sing and dance. A red-haired young miss made an impression with "Oh Papa," while the one who sang "Broadway Rose" was recalled three times. Her dress was of dark blue chiffon with its trimmings of blue feathers, while another wore peach chiffon that had lace insertions let in the full skirt.

The bill at the American first half got the well-packed house. The Newmans (man and woman) a bicycle act, opened. They are doing all manner of tricks on one-wheel bikes, even to sparring with the gloves.

Neat was the miss of Gates and Harris in her dainty frock of pale blue, puffed at the sides. This act was well received, considering it was No. 2. Bernice Le Barr and Her Beaus added more singing and were pleasing. Miss Le Barr's gown was of purple, with the lace of gold draped at the sides.

Jas K. McCurdy and Co. appeared in the only sketch, under the heading of "His Daughter's Husband." It brought many laughs, but also many recollections. The young woman delivered her lines well and had a nice pleated costume of white, with the short loose coat edged with pale pink.

Felix Adler seemed perfectly at home, and got a great deal of comedy by referring to a couple in the box, who by their sitting positions must have thought they were home in the parlor. Mr. Adler, after kissing the young woman in his act, turned to the box and said, "Don't you wish you could do this, you're doing about everything else?"

Hanson and Clifton, closing, showed that besides singing and dancing exceptionally well they were acrobats of no small ability.

Mollie Williams at the Columbia this week has given her show no particular plot, just having some comedy scenes rather well handled by Teddy McNamara and Cy Plunkett, the latter late for a one Tuesday matinee, causing quite some stage wait. Miss Williams appeared in what was programed as "The Unknown Law," a "Tragic Episode of the North," with Miss Williams playing Snow Queen, a dance hall girl, who trails "Big Mitt" Steve, seeking vengeance. The plot thickens as she dances for him attired in a shawl of scarlet. The Columbia didn't go wild over the playlet.

Miss Williams appears for the second and last time in the next act, singing numbers and changing her costume for each.

In the last the different principals give impersonations, but you would never know who they were if the program didn't tell. Jane West appeared as Mary Garden in black taffeta, figured with a small flower of gold.

Louise Worthington, who knows how to handle a gun, was dainty in a soft frock of Alice Blue satin, with panels of chiffon at the side; the material was corded around the hips, giving it a slight hooped effect.

Quiet at the Broadway Wednesday matinee until Libonetti appeared with his xylophone. Eddie Foy and his young regiment were an entertaining as ever.

Jim and Betty Morgan came next, with Miss Morgan refreshing in a simple frock of white satin that had an opening at the sides showing pleated chiffon of American beauty shade. When the Morgans had finished they helped Kramer and Boyle, playing "You'll Be Sorry" on the flute and ukelele, while Mr. Kramer shook a shimmy.

Eleanor Pierce had the pleasure of bringing the bill to a close. Miss Pierce is a big girl to be thrown about as her partner did while they danced. At present Miss Pierce's act has no punch to it. A brown chiffon frock veiled with a darker material was pretty, but little panics of the same coloring would be an improvement, and help to make her limbs a trifle thinner.

Multatye Lypard had various costume for her different numbers. Pretty was a Chinese attire of orange tangerine with the jacket of blue chiffon. Miss Lypard carries a company including a pianist, lamp and properties for the baby grand.



POLLY and OZ

At B. F. Keith's Royal, New York this week they are meeting with huge success. Next week (Feb. 14) Keith's Philadelphia. Direction, H. BART MEEHILL.



## PALACE, CHICAGO.

Chicago, Feb. 9.

J. Rosamond Johnson has a good act. But not good enough to stop a show for 10 minutes—legitimately. Monday afternoon a scene transpired at the usually orderly Palace that was a scandal. Johnson's act had proceeded quite quietly until the audience began to take note of a colored man seated in the fourth row on the aisle, whose shoulders were shaking to the lilt of Johnson's syncope. After that such applause as there was came from scattered spots in the house, mostly above, accompanied with whistling, shouting and feet-stamping. For a large part of this Johnson was directly at fault, as he and his troupe employed all the too-well-known tactics to tease bows and recalls. Even if the colored "baiter" out front was not a "plant," Johnson's methods aggravated rather than relieved the condition.

By the time Johnson was "fed up" on the demonstration, which began to grow embarrassing and uncontrollable, he made honest efforts to stop it. But he had the crowd tasting blood by then, and then not only wouldn't let the next act go on, but wouldn't let him, either. At last he got attention and sang "They Rumbled," which was enough of an anti-climax to that boisterous uproar to let him off in utter and desolate silence. Johnson's supporting musicians shared with him the misbehavior, as they jockeyed without shame for the earlier bows, breaking into dance steps and then darting off, and returning with one foot on and one foot back, etc. At no time during the turn did it "go" in any degree legitimately warranting such an extravagant and sudden explosion at the end.

Colored patrons on the main floor of the Palace are rare. And this one arose and left the theatre immediately after Johnson's act (No. 3) had finished. The whole thing had a smack of illegitimacy and claue, somewhere, and if not engineered by anyone in the act was done by over-enthusiastic friends gratuitously. It put a damper on the whole show that followed, as the discussion of the unusual event kept the audience buzzing through the rest of the performance.

Donovan and Lee had to follow. In fact, most of the disorder took place in their set. This made it difficult, though the respectable element of the house gave Miss Lee a heavy reception, largely as a protest against the rowdiness which had delayed her, and which made her start obviously nervous. She could scarcely be heard during her opening song, and quivered perceptibly. With the arrival of Jim Donovan, of sentimental memories, the house began to settle toward normality again, but never quite regained its equilibrium, and the comedy went in spasmodic blurs and bursts rather than in fluent streams. Donovan works as he did at Tony Pastor's—and some of his gags must be from there, too. But he has a warm personality. Miss Lee is inclined to laugh too continuously; if she fancies herself in that mood, she can heighten its effect by doing less of it. The act took two bows.

Brown and Weston, the two peppy, pretty, talented dancing girls, ran their spiky routine to healthy takings. Dave Dryer at the piano acquitting himself in keeping with this smart and spic-span offering. Bert Kenney, in his one-man duologue (with "Nobody") was off form. For a consistent show-stopper he did only fairly. A dialogue with the orchestra leader, featuring a somewhat unfunny confusion between "blues" and "boogie," might be eliminated, as it comes when waste matter is hurtful. Kenney went to a blues encore and took three bows.

The Santos and Hayes Revue was next to closing. If Johnson remained in the house he heard an act, at 5:15 after a matinee that had an audience weary, nervous and off-key, stop a show as it should be stopped—nine spontaneous curtain calls after the final curtain. Menlo Moore and Macklin Megley, frequently admitted in this column to be vaudeville's predominantly superior producers, outdid themselves here. With the personalities, wild talents and lovable ways of their stars as a nucleus, they combed the seas for glitter and gorgonousness of never offensive proportions but always rich substance, and gave to the industry a masterpiece in stage-

ing, construction, conception and execution.

The McEans opened the show, hat and club juggling before a comedy drop of a stable with practical clown effects. Went well. Jack Joyce, a new one here, is a remarkably handsome youngster, immaculately attired in evening watch, with one leg and a black watch. If he could camouflage his deformity behind a waist-high curtain and then spring it as a surprise he could work up a wonderful impression, as he has rare appearance and good ways. He never directly says he lost the limb in France, but recites a poem of a soldier who did, which gets him sympathy. He is very English though not as a "character," and tells gags, some good and some weak. He sings smartly and dances well for a monoped.

Billy Bouncer closed. It was considerably after 5 o'clock and he was set to follow that whole bill under circumstances extraordinarily trying. Just ahead of him the Santos-Hayes act held it up again for numerous bows and a speech. Then there was an execrable stage-wait. Meanwhile the horde flocked out. Bouncer started to Kenney's partner. If he'd waited a few minutes more he could have played to them coming in instead of going out, as the opening act of the night show.

Lail.

## STATE-LAKE, CHICAGO.

Chicago, Feb. 9.

A heavy bill of Chicago favorites. The second consecutive week for Rae Samuels, the first headliner—in fact, the first act—to ever be held over here. Roode and Frances, in a neat wire offering, started this week's bill with a fast shove, Roode doing some clever trick bicycle riding on the tight wire.

Tuck and Clare, with weak talk but strong on contortion work and some clever flip-flops, oozed by the number two spot. "The Fall of Eve" hoaxed it up, probably thinking that the State-Lake bunch might not get the humor or pathos of the light story. The sketch is full of laughs, though the studio setting, with satin drapes, seems to be overcrowded with unnecessary props.

Miss Samuels, with some new songs, proved the sound reasoning of the booking office that she could easily stand the honor of a second week. She captivated the mob with her fifty songs and peppy style of work. She proved very accommodating, giving them song after song, then begged off in a little speech.

Rose and Moon, in a classy, pretentious dancing novelty, kept up the fast speed of the show. Their singing is so-so, but their enunciation and delivery of numbers was not hard to take. This pair scored hard and got the noise on exit; many bows.

Kellam and O'Dare were a comedy riot, the boob character, portrayed by Kellam, while the sweet voice and the straight work by the peevy-looking O'Dare was a combination bull's-eye for laughs.

Harry Langdon, assisted by his relatives, in his super-vehicle, closed the bill. Langdon has played this house three or four times, but does not grow tiresome, as he always seems to add some new equipment on each return visit. Harry Fox, with Beatrice Curtis, and Jerome and Newell were not seen at this show.

## McVICKER'S, CHICAGO.

Chicago, Feb. 9.

Fling Weavers, man and woman acrobats, opened with fast teeth work. Roeder and Gould in a nut act full of Joe Millers have a special drop of a race-track scene. The act is built for the very small time and there is little, either in the working of the two men or in their material, that would recommend them for anything beyond it. Beatie and Blome, in ballroom dances, a specialty dance by the male member, a military toe dance by the girl and a double for the finish, went off with fair returns.

Harry Webb, in blackface, told several stories, using the female as the subject for his panings. Webb opens with a parody on a pop number and closes with a ballad—dick soup for this house, going noisily. Mooney and Capman, man and woman; Capman announces in song what they are going to do, and introduces Miss Mooney in the same manner. This clever team goes through a cooking routine of dancing, and the ease and gracefulness of their team work stamps them as a coming pair. To be watched by the big producers. The way they went into their act belied the fact that they were doing four frolics a day, and they easily enjoyed themselves and pleased the audience. They possess irresistible personality and mannerisms and went for a "smash hit."

The Larcenians, two men in clever ground work, tumbling and contor-

tion, their feature being one of the men taking a back leap from a high pedestal onto a table, landing on his hands, went big. Annie Kent, assisted by a male piano player, held the next-to-closing spot. Miss Kent puts over several character songs with a punch line in every one of them, her best being the one about the picnic, also a hick number, getting many laughs. Her offering was the comedy hit of the show. The Royal Harmony Five, three men and two women in costume, singing classical songs, closed, holding them in to a finish.

## EMPRESS, CHICAGO.

Chicago, Feb. 9.

This theatre is one of the most keenly managed anywhere. For a dozen years or more Harry Mitchell kept it afloat and profitable through every booking vicissitude. He has had his pick and he has had to comb the seven seas; he has seen all the ups and downs and overs and rock-bottoms of vaudeville. He has seen his drawing district swollen with war-time prosperity and he has seen it starving during every circumstance. Now he is faced for the first time with heavy local competition, a new and pretentious vaudeville theatre supplied by a competitive circuit, having opened close by. He has risen to the crisis by a sudden switch of policy, throwing into his house, at 50 cents top, an all big-time bill, probably the most remarkable and costly ever played in a pop house. And he proposes to keep it up, with Bee Palmer next week and Rae Samuels to follow.

Jammed to the car-tracks, the Englewooders went wild Friday night over six Orpheum turns, headed by Sophie Tucker and her Jazzers. The bill for the week must have cost upward of \$3,500. Miss Tucker and Joe Darcy, the second feature, play the full week.

It is scarcely necessary to review Miss Tucker again in this column; her record-breaking tour of Chicago theatres, whose records she is breaking, has been a succession of triumphal receptions, shamelessly tumultuous audiences and violently vociferous encores. The Empress outfit always was hearty—for Sophie they made the chandeliers dance. She "broke in" two new numbers. But what matters? Everything ran riotously. She was cheered like Pershing. And she talked back to her fans in their own language—that easy lingo of good fellowship and plain United States.

Joe Darcy scored probably the biggest one-man hit in the history of this theatre. Next-to-closing, this serious songster in blackface did 29 minutes, with the common people storming for more. Darcy has a powerful yet sympathetic voice, deep, mellow, melodious. He puts his every fibre behind a lyric and his panting soul into a quaver. He has a touch for comedy and is a wizard with an audience, equaled probably by Eddie Leonard alone at the system (it's professionally known as "showmanship") of making the patrons think they are begging him to do more. They certainly begged. He left them exhausted—meaning he was and the audience was. He will never be forgotten around these corners.

Kennedy and Rooney, one of the oldest but one of the surest bluing comedy acts, drew the doubly hard spot of closing and following Tucker and Darcy. They gave the mob all they had from both barrels and laid them low. What Tucker had been in enthusiasm and entertainment, and what Darcy had been in impressiveness and appeal, Kennedy and Rooney succeeded in being in guffaws and screams of hysterical laughter. Preceding the headliner, Kane and Herman had, by the way, slapped in a show-stopper with their neat and nifty two-man patter and harmonies, holding the house in their hands every moment and going to two encores and a speech. Watiska and Understudy, a seal act that can safely match any opening act in the business for laughs and speed, had opened and sent in a knockout.

Harry Mitchell's idea at the Empress—and its instantaneous success—is the proof of the oft-reiterated argument that Chicago is ready for big-time vaudeville in principal neighborhood spots, which it has never had. Instead of building No. 2 houses in remote burghs, the Orpheum might well consider establishing a few Riverides, Colonials, Hamiltons and Alhambras in Chicago's "uptown" cross-roads of residence and commerce.

Lail.

## CONLEYS IN DIVORCE

Etta Conley Sued by Harry, Service Through Publication.

Chicago, Feb. 9.

Harry J. Conley, vaudeville comedian, entered suit for divorce here against Etta Conley, who was for many years his partner in "At the Crossroads."

Service is being sought on Mrs. Conley by publication, the case being set for March 7.

Conley is now playing in "Rice and Old Shoes," with Naomi Ray.

## CHATEAU, CHICAGO.

Chicago, Feb. 9.

Good show as Pantages vaudeville goes. Carl McCullough (New Acts) stood out as the class and quality of the bill.

The Gabberts opened, a man and woman balancing, somersaulting and tumbling on a nickel-plated apparatus of steps and a perch. Went swiftly and closed well. Page and Gray, a tall woman with striking personality, a fashionable figure and aggressive technique, assisted by a man of extreme "nut" methods. The starting dialogue was fair. The man's monologue went on and on and got little. The woman returned in a dizzy corage of brilliant, very becoming, and played a solo on the French horn. It was well done. But the man entered on this, the first showing of real merit in the act, to interrupt with a feeble wheeze—a "local." Then there was back-and-forth chatter, some of it worth while, leading to a flat exit. The turn needs material badly, and the man should let his partner alone when she blows in that wonderful horn, which, by the way, she might revive for the finish, as it will win her a sure applause getaway.

Steed's Syncopated Sextette, a hot jazz band featuring a saxophone balladier, and two singing-dancing principals, the whole set in silk hanging; a turn ideal for the small big time. The girl, a tall and agile creature with a pleasant voice and athletic figure, looks like Anna May Bell, remembered here in Menlo Moore and Boyle Woolfolk acts. If it is she, she has grown and developed. The man is Ralph Hertlein, recently at the Edelweiss Gardens. He is a snappy eccentric dancer, but not so convincing as a blues singer. The two danced off a catchy finale, with the girl in a cute panties suit, and the whole turn went as a meritorious hit. McCullough followed.

"Little Cinderella" opened in "one," before a phony-looking rural drop, with the juvenile dressed in a green coat and gray trousers and purple cravat and the ingenue trying to look like Mary Pickford. It was kidded. Into full stage with the chorus on, the turn brought on Eva La Rue, a low comedienne who got some of her stuff over despite negligible support and despite too many bromidic puns. The ingenue returned and waited a song about Cinderella. A costume number with a fashion parade flashed loud and inartistic gowns. In all a typical Pantages "girl act," lacking talent except as to Miss La Rue, with a tin-can "book" and produced with an eye on Butte, Mont.

Lail.

## CAFE SHOW TIED UP.

"Passing Revue" Stripped by Chicago Sheriff.

Chicago, Feb. 9.

"The Passing Revue," the popular entertainment at the Marigold Gardens, was attached Monday on a claim transferred to a local attorney by an eastern costumer, who alleges that one Bouchet gave him two checks on account which came back marked "insufficient funds."

Ernie Young, who had engaged the revue as it stood, without any responsibility in its financing or organizing, was left without a show, but hastily dug up costumes at local sources for the chorus and gave a pretty fair performance Monday. The costumes, however, had been the feature of the revue as an attraction.

## P. D. Q.—N. S. F.

Pseudo "Ellison" Spends Wad, But Checks Come Back.

Chicago, Feb. 9.

A young man holding himself forth as "Mr. Ellison of Peace and Ellison, New York brokers," cut a swath here with a four-room suite at the Drake and as an entertainer of show folk. He spent \$500 in currency to have an extra performance of Ernie Young's review put on after hours at the Marigold. Then he left town. A number of N. G. checks signed "Ellison" came back. Telegraphic inquiry to New York brought the answer that Mr. Ellison had not been out of town in five years.

## ANOTHER TUCKER FAREWELL.

Chicago, Feb. 9.

By an eleventh-hour arrangement, Sophie Tucker will wind up her unique local vaudeville tour with a "farewell" return week at the Majestic, beginning Feb. 28. For this she postponed her re-debut at Reisenweber's, New York, to March 7.

## "HONOLULU" SHOW \$9,000

H. McK. Barnes Musical Production. In Chicago.

Chicago, Feb. 9.

"A Night in Honolulu," a Howard McKent Barnes production, which has broken records in the "sticks" for the last three years, got a crack at city time two weeks ago playing the Victoria and the Imperial, where they succeeded in hanging up a few more house records. A little better than \$8,000 was done at the Victoria, while \$9,000 was grossed at the Imperial at \$1.50 top.

## JACK FOX GETS \$750.

"Little Cafe" Case Settled and 7½ Per Cent Held Legal.

Chicago, Feb. 9.

The case of Jack Fox, agent, against Wilbur Cushman ("The Little Cafe") which act Fox attached at the Hippodrome on a claim of \$1,800 for commission at 7½ per cent, as a result of which he was invited to stay out of the Pantages office, was settled in court for \$750. Fox's contract was held valid at law.

The V. M. P. A. supplied Cushman's attorney, and James O'Neal, Pantages manager here, testified in the defendant's behalf. Adolph Marks represented Fox.

## CHORUS, CO-RESPONDENT

Mrs. Banister Alleges Her Hubby Overlooked None.

Chicago, Feb. 9.

Mrs. Billy Banister, testifying in a divorce suit against her husband, a musical-comedy actor, charged him with infidelity with her maid, with a woman named "Diamond Min." and with "the whole chorus of the show he was with in 1919." She swore Banister had confessed to her about the entire chorus of the show.

## BRYANT IN VAUDEVILLE

Chicago, Feb. 9.

Lester Bryant, lessee of the Playhouse and Studebaker, proved his versatility by grabbing off the Garden, an 1,100 seating capacity vaudeville house in the outlying district last week, and then jumping to Anderson, Ind., where he leased the Grand theatre.

The Garden will use a feature film and five acts of vaudeville supplied by the W. V. M. A., while the Grand will play Western B. F. Keith acts.

## TEARNEY AFTER EDELWEISS

Chicago, Feb. 9.

Negotiations have been entered into between Al Tearney, proprietor of the Auto Inn, for the leasing of the old Edelweiss Gardens. If the transaction goes through, Tearney will raise the old Winter Garden Building and erect a larger garden to be dedicated to King Jazz. An elaborate vaudeville program will be used as entertainment.

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## KEYES TO "SHOOT" AT EBONY STUDIOS

Former A. E. A. Agent in with  
Colored Concern.

Chicago, Feb. 9.

J. Marcus Keyes' published plans are to the effect that he resigned from the A. E. A. management in Chicago to become chairman of the Board of Directors of the Cinema Corporation. The Cinema Corporation, he announces, is to take many two-real comedy features, part of the proceeds and part of the players' salaries to go toward building an actors' clubhouse, to which cause he also dedicated an A. E. A. benefit a year ago, the proceeds of which have never been publicly accounted for, and the result of which has never manifested itself.

Inquiry of the Illinois Secretary of State showed that no Cinema Corporation certificate had been filed there, either as an Illinois or foreign corporation. Inquiry at every studio in town where films are "shot" with white companies brought the unanimous answer that no arrangements had been made for any Cinema Corporation. Keyes' working ground was finally found—at the Ebony Film Studios, a local colored organization.

Keyes is making his offices, called the "Executive Offices of the Board of Directors of the Cinema Corporation," with J. Luther Pollard, colored, head of the Ebony.

## RAE SAMUELS HELD OVER

First Act in History of the State-Lake.

Chicago, Feb. 9.

For the first time in the history of the State-Lake an act was this week held over for a second week. The honor fell to Rae Samuels, who, appearing in the strongest routine of songs she has ever employed here, scored a heavy hit at the huge theatre.

## I. A. T. S. E., No. 2, NET \$11,265

Chicago, Feb. 9.

The I. A. T. S. E., Local No. 2, gave out some interesting figures after its annual ball: \$8,865 was realized from the ticket sale—program advertising netted \$3,600, while concessions such as soft drinks, flowers and checking netted \$800; \$7,000 was the cost of the evening's entertainment, which leaves the treasury \$11,265 for the stage hands' sick fund.

## AGENTS IN CHICAGO.

Chicago, Feb. 9.

Lou Cantor was very busy in Chicago last week, booking numerous turns on play-or-pay ranging from 24 to 32 weeks.

There was a confusion of New York agents about, with Jack Curtis, Harry Weber, Harry Fitzgerald and Billy Grady here.

## Girls in Battle

Chicago, Feb. 9.

Doris Gray, a vaudeville diver, and Pearl Miller, employed by a photographer in the State-Lake Building, staged a fist fight and hairpulling match in a cafe which ended in their arrest in front of Colman's Grand Opera House.

## Special Ullric Matinee.

Chicago, Feb. 9.

Comstock & Gest announce a special matinee of "Mecca" for Thursday to Lenore Ullric, star of "The Son-Daughter."

The public will be admitted at regular prices.

## SPORTS

Guy Price, the dramatic genius of the Los Angeles "Herald," and well known to professionals, is the father of an infant boy, and claims to be as proud of the kid as any father on the coast. Noting the advent of a male addition to the family of Mr. and Mrs. Fred Block, of New York, Price wrote Block a letter. The missive was aimed to congratulate the new daddy, but turned out to be a challenge on the part of Price, the contest to occur some time in the future and to be of the gentle art of fistcluffs. Price is strong for the "native son" idea, as this letter indicates:

Los Angeles, Jan. 24, 1921.

Dear Fred:

Herewith a clipping of your "ad." which appeared in today's "Herald."

Congratulations! That goes for Mrs. Block, too, and to the young hopeful.

In behalf of Guy Edward Price, now aged 10 months, I issue this challenge:

For the lightweight championship of Los Angeles and Yonkers, the following rules to govern the contest:

Time—Any old.  
Place—Same.  
Referee—Jacquin Lait and Sime Silverman.

Warning—There shall be no hitting below the diaper. Biting in the clinches positively barred. This is a distinct disadvantage to the challenger in view of his superior gum work.

Handicap—Guy Price, Jr., agrees to "spot" Kid Block one safety pin to offset advantage of weight.

Otherwise George Kingsbury rules will prevail.

You probably feel pretty upstage, old sport, but don't overlook the fact that there are others just as good as you up here on the coast. Climate doesn't happen to be our sole attribute. But at that, only a few of us left who can deliver marvels of the male sex.

With best regards to yourself and the gang, again our felicitations to Mrs. Block and a big, rousing wish for a happy and prosperous new year, I remain,

Guy Price.

Block, who knows something about the "native son" claims from the Golden West, came back with this:

New York, Feb. 2, 1921.

Subject: Challenge of K. O. Price to Kid Block.

To Guy Price,

Los Angeles Herald,

Los Angeles, Cal.

My dear Guy:

Your challenge received this morning for a meeting of your "young hopeful" with my sturdy young fighter. Before there is any definite acceptance of this challenge, however, there are several points that are worthy of consideration, and it would be necessary for some rather tall explanations. My principal objections are as follows:

First: The two men you name as referees would hardly be satisfac-

Playhouse Manager Pro Tem.

Chicago, Feb. 9.

Doc Storm, formerly of the Victoria Four, was made manager of the Playhouse to officiate in the absence of Lester Bryant. Storm replaces John Billsbury, who takes over the management of the Garden. Billsbury was also formerly connected with the Victoria Four.

Showmen's League, Hosts.

Chicago, Feb. 9.

The Showmen's League of America will entertain the State Fair Secretaries, who will be gathered here, and visiting artists and theatre folk, at a dance and buffet luncheon in the Tiger Room of Hotel Sherman, on the evening of Feb. 17.

A general invitation to the profession is extended.

Courtneys Carry Orchestra

Chicago, Feb. 9.

Courtney Sisters, recently reunited, open Monday at Fort Wayne with Benson's Ultra Orchestra, a non-fuzz band, being a vaudeville departure. The men wear artists' minks and play softly.

The house orchestras are dispensed with entirely.

tory to me because one of them is known to be a crook, and the other, because of his close association with you, is certainly under suspicion.

Second: Jack Rosenthal, as the time-keeper, at one time had the reputation of being a one-night-stand pathfinder, but since prohibition went into effect he has been under revenue surveillance and, as a matter of fact, at the present moment he is manager of "The Tavern," which strikes me as only a Blue Law name for a saloon. This organization referred to opened in Chicago on Tuesday, February 1.

Third: I have good and sufficient reasons for objecting to Geo. Kingsbury rules. The reasons for this are obvious, to say nothing of the fact that they have long since become obsolete.

When these matters are straightened out to my entire satisfaction, I will be glad to consider the challenge and wish to state that you had better reserve your safety pin, which you offered as an allowance, for the bandage necessary when Kid Block lands one of his solar plexus blows on the Pacific Coast Wonder. I am perfectly confident that after the mill the K. O. will be after Price instead of before it. I have every reason to believe that this young champion of mine has no equal. He is well groomed, kept on healthful diet, and his morals are above reproach. This, in connection with the excellent stock from which he sprang, gives me ample assurance that he will soon be able to go out of his weight classification.

At 9:45 this morning his bed-side weight was twelve pounds seven ounces. Should there be any anxiety on your part as to the acceptance of this challenge, you might bring the challenger east and I will be very glad to meet you in conference at our office, the Friars Club or Madison Square Garden, as you may elect. I would be delighted to bring the Kid out to Los Angeles but for the fact that his trainer is not yet able to leave the city.

In conclusion I might add that, irrespective of any of the foregoing statements, this boy is 100 per cent. better looking than K. O. Price, and I have not seen K. O. Price either. But I know his father and I also have a mirror at home, and, as you know, after all, heredity will tell, and in this particular case it is certainly, "Like father, like son."

I should like to hear from you further on any point, whether you consider it delicate or otherwise.

With best wishes, I am,

Very truly yours,

Fred Block.

Guy Price, "The Jealous One."

W. O. ("Bill") McGeehan, sporting editor of the Tribune and specialist on baseball, boxing, and "Izzy Kaplan," has been lifted from the chair in which he succeeded Heywood Brown and made managing editor of the New York Tribune. Wherefore there is much joy among sporting folk, because "Bill," who is a good two-listed guy himself, has always been a battler for square sporting events.

The selection of McGeehan for the job of editorial chief of the Trib was a surprise on Park Row, where there had been much speculation since the death in November of George Smith, as to Mr. Smith's successor. Several strong men, including Flood MacFarland, city editor of the Tribune, and Randolph Marshall, editor of the Philadelphia Public Ledger, are said to have been under consideration for the place.

Johnny Conlon has been "lifted" and also has let out a holler about it. The former bantam king, who has been defying Europe's strong men to move him from the ground, was followed from one theatre to another in Switzerland by Maurice Deriaz, Swiss wrestling champion. Deriaz was chagrined because, claiming to be the king of lifters in Europe, had failed to push over Johnny in a test. Finally he raised the little American off his feet, and proclaimed loudly. But Johnny proclaimed quite as boisterously that Deriaz had succeeded through violation of the rules of the test. And he became so mad he expelled his act.

But Ted, the athletically black who let Dempsey practice on him during preparation for the Willard bout and others, received about \$2,000 this week from Jack Kearns and Dan McKeltrick in settlement of a bet for \$2,700 which he had placed against them for money he alleged was due him for working Dempsey for the Mike and Brennan fight. The settlement was made a court order.

denied Dr. Emanuel Lasker, German chess wizard, the right to stop in the U. S. en route to Havana, has rescinded its order and he will be permitted to spend a short time here before he goes to meet Capablanca, the Cuban marvel, for the world's championship. In Cuba they will bet hundreds of thousands on Capablanca and probably give odds when the matches begin March 10.

Assemblyman Nathan Liberman of New York has introduced a bill at Albany to have wrestling put under control of the State Boxing Commission.

Governor John M. Parker of Louisiana delivered an ultimatum to the horsemen at New Orleans which resulted in a sudden closing of entries for the Jefferson Park spring meeting and caused many owners, trainers and jockeys to make ready for a trip to Havana with the end of the Fair Grounds meeting. The Governor told Bill Rowe, a native Louisianian and spokesman for the horsemen, that if any attempt were made to open at Jefferson he not only would close the track, but would withdraw his support from racing and let the aunts go the limit in their efforts to kill the winter game in the Crescent City. Parker, himself a breeder of fine stock and a good sportsman, put himself on record for clean racing at a "showdown" meeting before he was elected to office in January, 1920. He said he was for racing undominated by politics and that he would support it as long as it is on the level.

Jefferson Park has been a track where "those things" were frequent in the past and Parker is for a general house-cleaning.

The racing people think they could win on a legal test, but thought discretion the better part of valor in this instance because Parker is a mean enemy and, while they might win as the law stands, they would put him on the other side of the fence and a law abolishing racing in the Pelican State would be the almost certain result of his change.

The Boxing Commission last week lifted the suspension of the Pioneer Sporting Club, which has been on since the bout between Paddy O'Gatty and Roy Moore, bantamweights, at the club January 21. At the same time the commission suspended O'Gatty, Jimmy Twyford, his manager, and Ed Pollack, the referee, for three months. The bout ended in the third round in the midst of a riotous scene. Commissioner Walter Hooke and Secretary Charley White, who were eye-witnesses, held O'Gatty and his manager responsible for the trouble. O'Gatty's followers so intimidated Pollack that he awarded the fight to their favorite on a foul. The next day the commission reversed the decision and declared it "no contest." A large number of inquiries were received asking how bets were to be settled. Under London and Queensberry rules the decision of the referee is irrevocable, but under the Walker Law the commission has power to change the ruling of a referee. The "no contest" decision was tantamount to a draw decision and bets are off. Pollack was set down for "inefficiency."

Present indications are that Christy Mathewson will finally be victorious in his long struggle with tuberculosis. He has been at the point of death three or four times, the last time about a month ago, but he is now on the mend. Last week he was propped up in a chair on the veranda of his cottage at Sunnyside Lake, N. Y., and basked in the sunshine, although the temperature was about 20 degrees below zero. His physician, Dr. E. N. Packard, a famous expert on tuber-

culosis, believes that "Big Six" will eventually throw off all effects of the dreaded malady, although the process of recuperation will be a long one. Christy has received thousands of letters and telegrams wishing him success in his desperate fight.

Strangler Lewis' headlock, Joe Stecher's body scissors and other dangerous wrestling holds are barred under the terms of a bill introduced last week at Albany by Assemblyman Arthur L. Brundage, of Newburgh. The bill provides that proprietors or lessees of any place where wrestling bouts are staged who permit any strangle hold, headlock, toe hold or body scissors, and any person who takes or attempts to take any such hold while engaged in a wrestling bout, public or private, is guilty of a misdemeanor, and upon conviction is punishable by a fine of not less than \$100, or more than \$250, or by imprisonment of not less than one month, or more than six, or by both fine and imprisonment. Mr. Brundage, who is a former service man, said that he introduced the measure because of the storm of opposition to the headlock hold of the champion, which paralyzed Stecher, Davis and Zyzysko. The chances of the bill passing are problematical.

Bill Brennan, of Chicago, gained a technical knockout over Al Benedict, of Brooklyn, in the sixth round of a scheduled 15-round bout at Syracuse last Friday night. The referee stopped the contest to save Benedict from further punishment. Benedict scored a knockdown on Brennan in the fifth round.

Fred Fulton was given a boxer's license at a meeting of the New York State Boxing Commission last week. Before issuing the license, the commission gave the Minnesota plasterer a hearing on his alleged "fixed fight" with Jack Dempsey and exonerated him. Fulton expects to meet Harry Wills in Boston within the next few weeks.

State Senator Kavanaugh of Newburgh, N. Y., has introduced a bill making it a felony for a professional baseball player to accept a bribe with intent to "throw" a game, and fixing the penalty at no more than five years in prison or a fine of not more than \$10,000. The measure has been read twice and is now in the hands of the Committee on Codes. It is in the form of an amendment to the Penal Law.

The New York Legislature seems to be devoting an immense amount of time and effort to the purification of sports by fire. Assemblyman Brundage of Newburgh, has

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THE FOLLOWING HEADLINERS ARE HERE LAST WEEK:  
L. Wolfe Gilbert Gerlie Kohl Irene Wettler Dixie Paulson Al Wharton  
Fritz Leyton Harry Donnelly Edna Lindsay Arthur West Inez Harmon  
Eddie Nelson Dell Chain Daisy DeWitte Marcia Adair

The State Department, which had



# HASTINGS' "KEWPIE DOLLS" ORDERED OFF BY AMERICAN

Franchise Revoked, for Failing to Maintain Standard—Will Finish Out Season—Other American Shows in Danger.

Harry Hastings' "Kewpie Dolls" show will not be on the American wheel next season. The franchise on which Hastings operated the show was revoked this week by the American Burlesque Association. "Kewpie Dolls" will play out the balance of the season, with the exception of the final week, April 18. Mr. Hastings, as far as known, will retain his "Razzle Dazzle" franchise on the American next season. He also has the Harry Hastings' Show on the Columbia circuit.

At American headquarters it was stated Hastings' "Kewpie Dolls" franchise was cancelled as the show was not up to American wheel standard. The Hastings revocation, it was announced, is but the forerunner of several other American wheel shows that will be ordered out, and the franchises of the producers operating them revoked.

Action is to be taken on the below-standard shows in question within the week by the American officials. The American instituted a form of secret censorship and reporting on its shows a couple of months ago. Through this method the A. B. A. has been enabled to check up on a show throughout its trip over the circuit, and if reported poor in any given city and ordered to improve in the next stand, the American has had the means at hand to see whether its orders were obeyed. This has prevailed to a small extent in previous seasons, but the checking up system has been developed and broadened in its scope this season, so that a complete tab has been kept on every show on the circuit since the season opened.

At the time of announcing the secret reporting system on the American shows I. H. Herk stated any show not keeping up to the standard all season would be in danger of losing its franchise.

## MOLLIE WILLIAMS.

Mollie Williams, Mollie Williams, Helen Huntberry, Louise Worthington, M. J. Dunshee, Arnot, Jane West, Ellye Beck, Evelyn Ramsey, Skylight, Jones, Plunkett, Shoo-Goo, Fred, Betty Purcell, Goo-Goo, Berry, Teddy McNamara.

Mollie Williams always brings a show around every year a little different from the other wheel offerings. This year's attraction, the current Columbia Theatre bill, is an unusual burlesque show. It has a wealth of variety and lavish dressing and is framed more along the lines of a musical revue than anything else, although it does not by any means lose its burlesque flavor.

There are a few slow spots in the comedy layout, but these come early in the proceedings and the lively fun of the later scenes makes up for the lack of fast laughing material at the opening. The audience liked the first comedy bit, but it was hardly in a legitimate spirit of burlesque. A count showed not less than a dozen pistol shots, used in a determined effort to get laughs by means of noise and the roughest kind of horseplay. There was no occasion for this because the comedians later on showed a distinct knack for quieter and more effective comedy.

Small defects such as the noisy preliminaries were amply balanced by the presence of Miss Williams herself. Mollie in tights is worth the top of the box office scale at any time. She is even more generous in her disclosures of plump lines and curves than ever. One of her costumes near the end of the evening was a sort of union suit with a wired basket-like affair of spangled net hanging from the shoulders, concealing Miss Williams partly but in a tricky way that revealed more than it concealed of the star's opulent proportions. Her talk was funny without a trace of crudity, and all of it in good taste, although it was flavored with a hint of spice from time to time. This is true of the whole show.

Miss Williams does not appear until the second act, her entrance being a 20 minute straight dramatic sketch. The value of introducing this kind of an interlude is questionable in the middle of an extravaganza. It is out of the burlesque atmosphere and mood and at the Columbia Monday night undoubtedly brought a letdown. It is so intensely dramatic and the rest of the show is so boisterously burlesque that the playlet is decidedly a check

in the running. The sketch is a robust affair, not too convincing in the playing by Miss Williams and her two men in support. It deals with a wild melodramatic incident in the frozen north, when a dance hall girl tracks down the murderer of her lover and shoots him after wedding a confession out of him.

The wheel star does so much better with her costume displays and her breezy, chatty way with her audiences, she makes a mistake in trying for blood and thunder drama.

The show is in two acts and seven scenes, and, like a revue, none of the scenes is related even distantly to any of the others. It is just succession of bits, specialty and numbers. There were three comedy bits by the men comedians, each complete in itself. The best of the lot was the interval in "one," with Cy Plunkett doing a lazy ducky, and Teddy McNamara a "souse." Plunkett's negro characterization is modeled on that of Bert Williams, and he does exceedingly well. Some of his quiet humor in the street scene was splendid legitimate comedy. The same was true of his other contributions to the show with the exception of that fearfully rough and tumble early passage mentioned before. Here he resorted to a blackface "nancy" character that is unworthy of so clever a funmaker. However, he did not offend again in this direction and the early lapse was forgivable.

Billy Purcell did a variety of characters of which his best was an Italian, genuinely funny in the street scene with Plunkett, but for the rest lacking in real characterization. McNamara makes an amusing eccentric with a funny giggle and absurd mannerisms that win laughs.

The final scene is the big flash of an exceptionally well-dressed and mounted show. It purports to be a satire on the fashionable midnight roof shows and has some very pretty dressing and settings. The stage is set in soft drapes of soft tones between red and pink, with a gold drop setting off the back center, where Miss Williams retires, and hidden by a ring of chorus girls, makes three bewildering changes of costumes almost in sight of the audience.

The eighteen girls are an exceptionally good looking lot. Miss Williams always does seem to secure a lively lot without a trace of the hardened "regular." The choristers appear a pair at a time, garbed as varieties of candy, and deliver a short recitation accompanied with amusing kidding from Miss Williams. While this is the high spot of elaborate costuming, the whole show is lavishly dressed.

Aside from Miss Williams the women principals did not figure prominently. Jane West led a group of numbers, but her appearances were few. Evelyn Ramsey was a plump soubrette who could dance in spite of her buxom figure, while Louise Worthington was the other extreme of slim. She also confined herself to leading two or three numbers with an agreeable voice, but no knack of approaching a burlesque crowd.

## JACK McAULIFFE, SPECIAL

American Wheel Engages Former Lightweight Champion.

Jack McAuliffe, former champion pugilist, now appearing in vaudeville, has been signed by the American Burlesque Circuit as an added attraction for some shows.

McAuliffe may open at the Star, Brooklyn, with a Hurtig & Scarron show the week of Feb. 21. It is planned to use him on either the Columbia or the American Circuit wherever possible. His specialty is preceded by pictures showing McAuliffe boxing with Carpenter and Dempsey in turn followed by a reproduction of his famous battle in London with Carney, the English champion.

## Marions on Vacation.

Dave Marion and Mrs. Marion (Agnes Beecher) left New York Monday for a month's vacation at Hot Springs, Ark. While away Marion will write next season's books for his own Columbia wheel show and that of "Snappy Snaps," which he will operate for Drew & Campbell.

## RECORD BREAKERS.

### THE PLAYERS

Little Venus, Mabel Howard  
Virginia Dare, Pauline Hall  
Nanette Wilson, Josie West  
Pansy Blossom, Emily Keller  
Levi Levinski, Jack Van  
Count Du Penny, Bonham Bell  
Stage Manager and Willie Mahoney.  
Bert Hall  
George Wilks, Tom Anderson  
Hank Waller, Tim Healey  
Stage Door Keeper, Bob Girard  
Mike Mahoney, Jack Reid  
Burt Savis, Carl Keller

If they keep them coming to the Olympic Tuesday nights in the same increasing waves the amateurs have started, they will soon have to transfer the affairs to Madison Square Garden.

Charles Dillingham and a party in a box divided attention with Plestina, the wrestler, later introduced on the stage. Plestina will appear at the house in a bout Friday night which is wrestling night.

Dillingham may pick up "Down in the Gas House District," written by one of the neighborhood Berliners while in stir, or Broadway attractions may be in for another throw back to the days of the bladder, for the house "wrecking" crew worked overtime with the bladders Tuesday night.

Jack Reid's "Record Breakers" was the regular burlesque attraction and found much favor with the capacity crowd. Much credit for that is due the 16 choristers who wear unusually diaphanous draperies in several of the numbers, one a silhouette affair with the girls standing on illuminated staircases clad in flimsy nighties. The bunch yelled their approval.

Also the show harbors the Jess Willard of burlesque in a chorus girl of enormous proportions who nearly started a small riot with one or two brief shimmy movements.

Mr. Reid is the principal funmaker and turns in an experienced performance, having a clear knowledge of what they like and feeding it to them in large luscious doses.

Jack Van handles a Hebrew role acceptably, Bert Hall a Count and Tim Healey an Irish character of the Harrigan and Hart type. Healey also shakes a mean hoof in a couple of Irish reels and spread a rich brogue over his scenes to good advantage.

The women were Josie West as the soubret, an average wheel performer; Pauline Hall, prominent in a dancing specialty but leading numbers in a nasal soprano; Ella Reid Gilbert and Emily Keller who led numbers, but not the ones the program mentioned they would.

It would take a detective agency to recognize either the principals or the scenes from the program which may have been caused by the cutting of the show to prepare the way for the amateurs.

Specialties in act two were a male singing trio, Bell, Girard and Anderson, in fair harmonizing; Pauline and Bert Hall in a dancing routine that formerly formed their vaudeville specialty, and Reid's parody Kipling version of who was going to win the Dempsey-Carpenter bout. Reid, as "The Information Kid," a tauty individual, dominated whenever he appeared and was always good for comedy returns.

The costuming and production were above the average, the lingerie profusion especially causing comment when worn by the peppery bunch, Virginia Lee Brenner, a shapely brunet, standing out from the line.

The "Record Breakers" is an average American wheel attraction with a good principal comedian who knows low comedy values. The chorus take care of things the rest of the time which seems a fair enough combination.

## TWO COLUMBIA SHOWS REVERT TO INDIVIDUALS

Herk and Pearson Separate "Hits and Bits" and "Powder Puff Revue"

The partnership existing between I. H. Herk and Arthur Pearson in the Columbia wheel attractions, "Hits and Bits" and "Powder Puff Revue" has been dissolved, to take effect after this season.

Herk in the arrangement secures "Powder Puff Revue" and Pearson takes "Hits and Bits." The latter is playing the Columbia under the Pete Clark franchise.

It will give Pearson two Columbia shows next season. The other is "Step Lively, Girls." Pearson produced all three for the current season.

## Jack Garrison Managing Capitol

Jack Garrison, formerly manager of the old Lyceum, Washington, D. C., has been appointed manager of the new Capitol, which has replaced the Lyceum in that city.

The Capitol, American wheel, opens next Sunday.

Henry Dixon's "Big Sensation" will be the initial attraction.

## Joe Cook Lets Out "Doc" Cook.

Joe Cook has let out "Doc" Cook, his comedy assistant. "Doc" may be appeased by Van Hoven.

# COLUMBIA'S PENALTY SYSTEM FOR MISCONDUCT NEXT SEASON

Final Effort Will Be Conclusive One to Keep All Shows Up to Standard—Week's Suspension May Follow Disobedience.

According to a definite report the chiefs of the Columbia burlesque circuit are working out a system for the maintenance of all Columbia shows to a certain standard for next season that will include a penalty.

The penalty as reported, to be inflicted following disobedience by a producer after due warning, will, at the first instance, be a suspension from playing on the wheel stand for one week. To keep the house open the show would have played in, the show laying off that week on the American wheel will be shifted over to the Columbia stand for the fill in only. Under this course it is not expected a producer will become a second offender. To date no penalty has been set for the punishment of a producer who offends after his week's suspension.

It is not unlikely the Columbia people will install their secret agent plan next season. It has been under contemplation for some time. The plan will be to have one or two representatives of the Columbia Circuit, unknown to house or road men, make direct reports to the Columbia offices in New York. Their reports will have nothing to do with the merit of the performance, but will strictly adhere to an account as to whether the performance is perfectly clean in the manner demanded by the Columbia standard, which says there must be nothing unclean, in business, situations, movements or dialogue, in any Columbia show. Where the representative notes anything undesirable in a performance, he will detail it in his report, leaving the rest to the Columbia heads.

For this purpose it is said the Columbia executives have decided to select men unknown to burlesque and who are not familiar with it, the post requiring intelligence only. The secret agent will make rapid jumps, revisiting shows, and often may remain in town for two or more performances.

Whenever an offender is detected, whether producer or player, the offense will be put down as "misconduct" and punishment, if meted out, given under that head.

The Columbians appear to recognize that while they may censor and delete a show in New York, there is at present no thorough plan that gives them a direct line of what happens in a performance before it reaches the Columbia theatre, or after it departs from there.

Finding from box office statements and observation that the burlesque patrons of all Columbia houses like clean shows, the Columbians people say there is no earthly reason why their oft repeated injunction on that point should not be strictly followed along the Columbia circuit.

The Columbia chiefs are reported to have gone into a rage recently when they read a list of eliminations ordered in an out of town house against a Columbia attraction, not through the cuts themselves, which were looked upon as minor and might be alone in censorship in that particular locality, but because the producer permitted matter to remain in the performance that could be ordered out. This particular show was notified in no soft manner to keep out the cut matter for the remainder of the circuit. It was also ascertained that after the cuts had been made early in the week business did not suffer and the performance was as well received after as it had been before the eliminations.

This instance is said to have been the basis for the Columbia deciding to adopt a penalty system for the enforcement of all of the circuit's regulations for performances.

"This isn't piety, it's business," said a burlesque man in speaking about the new system. "We can do just as much business with a perfectly clean show. Why should any other kind be given in our houses? We can't nor the producers can't make any more money that way."

"On Broadway you can see bare feet, shimmy dancing, anything you want to see almost, but not in burlesque. We don't want it in burlesque. We don't need it. And we

are going to make the producers believe that, even to throwing them off the wheel if we catch them cheating.

"If burlesque" is to have its name cleansed, we must cleanse it, and through giving a performance that no one in the world can say a word against. When we can do that, and we can, and make money at the same time, we won't have and we won't accept any excuse from any one of the Columbia producers why his show isn't up to that mark in every respect."

## BURLESQUE SOUTH RUMORED POSSIBILITY

Requests From Theatrical Interests to Regular Wheels

Southern theatrical interests have been busy this winter trying to interest the officials of the Columbia and American burlesque circuits in a scheme to enlarge their chains with a view to installing burlesque in Birmingham, Atlanta, Augusta, Memphis, Little Rock, New Orleans and other Southern cities devoid of this type of entertainment.

Conditions are believed to be about ripe for experiment. The American Circuit intends to send investigators through the territory.

Opposition to burlesque followed in the South some years ago after the advent of the "turkey" shows that made that territory, but the clean modern attraction is believed to have an excellent chance to catch on and open up this virgin territory for the wheel producers.

## UNION SQUARE STOCK.

It's too bad Jack Lait is a literary laborer instead of a cleansing powder, for if one application of his power can do as much for a burlesque show as he did for Ben Kahn's stock at the Union Square there is no telling what he could do toward making the homes of this grand nation spotless.

A few weeks ago Lait was in town and drifted down to 14th street to see Tom Howard, Joe Rose and the rest of Kahn's company in action. Ben, it seems, had unwisely picked that night to be out of town and the boys and girls cut up something scandalous. The which Jack told about, in his inimitable style, in Variety. The only rough stuff recently visible was in the audience one night, when two gents at the back of the house put on a slugfest.

With the exception of about six or eight "hells" lipped out by the Dutch comedian, Rose, the show is cleaner than any problem play on Broadway and, in many places, more laughable than the majority of legitimate comedies.

In "Shipmates" and "The Country Fair" the comedians, led by Howard, put their stuff over with certainty and effect. They work up to their gags well and the horseplay, laughable in the extreme, is clean. There is an absence of filthy suggestion and in only one spot—at the close of the second farce—does double meaning appear in the lines. Howard works with the smoothness of a legitimate comedian, and when he goes out on the Columbia wheel next season should prove a revelation to the natives. Rose feeds well to Howard and lost none of his own cleverness as a dialect laugh-maker.

Laura Houston, Harriet Nolan, Hattie Beall and Margie Pennell all put their song numbers over. Miss Nolan stopped the show with her "It's All Over Now." The chorus works snappily and numbers several good dancers, but could be made more attractive if fitted into other than white tights which give every appearance of the lower halves of union suits.

Now that he has made his actors behave, Kahn might turn his attention to the battlers in the audience and induce them to settle their fights in Union Square, where there is more room than in the theatre.

## ACADEMY'S STOCK SET

The Academy, Pittsburgh (American wheel), goes into stock April 18. That is the week George Duff's "Joy Riders" plays the Academy, and the show will remain at the house as the stock organization throughout the summer.



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In making their New York State income tax returns, women of the theatrical, vaudeville and picture profession are allowed to deduct expenses for powder and paint and actual and necessary traveling expenses, such as railroad fares and hotel bills, except when appearing on the stage or working in a studio in their home city. (The latter also applies to men.) This is the latest ruling of the New York State Income Tax Bureau. Amounts expended for stage wardrobe are deductible, insofar as they are not costumes of the current period and cannot be used offstage. Allowance is made for depreciation in value of stage apparel. Returns show that enough money is spent in one year by picture stars for clothes used in their pictures to buy homes on Riverside drive. The schedule of one screen star reveals that she expended \$60,000 for costumes in 1919. The Income Tax Bureau draws the line on deductions for silk stockings and slippers, it holding that these articles of wardrobe are capital investments and can be worn offstage. The only expenses that can be claimed by the picture profession for operation of motor cars are those actually necessary for film work proper.

John Johnson, 50 years old, an employee of the Norton Sign Co., fell from the fifth floor height of the Palace Theatre Friday. At Flower Hospital it was said he was suffering from an injured back, with possible internal injuries. Johnson was repairing the electric sign which runs up the front of the building and was working from a seat in a "bosun's" chair that he in some manner slipped out and Johnson fell onto the marquee over the Palace Theatre front but broke his fall and probably saved his own life by hanging onto the rope attached to the chair, until about ten feet above the canopy.

Thousands of people lined the opposite curb following reports of the accident and remained until Johnson was removed through the M. S. Penham office to the attending ambulance.

A street car tie-up in Albany and Troy is affecting the theatres, particularly the Albany houses. The strike has been on for about a week with no attempt to run between Albany and Troy. The only means of transportation is the local train service or taxicabs.

Andrew Corrado, 17, charged with disorderly conduct as a result of inserting an instrument into candy boxes attached to seats at Loew's Boulevard, 1034 Southern Boulevard, Bronx, pleaded guilty before Magistrate Nolan last week and was placed on probation for one year.

Charles E. Greenstone, formerly connected with the Shuberts, is now managing the Empire Glens Falls, N. Y. The house is playing Shubert vaudeville, two shows daily, splitting with the Rialto, Amsterdam, N. Y.

The Odd Fellows of Louisville are staging a Mardi Gras and Circus during the week of Feb. 28. T. A. Wolfe, a showman, with a 30-car show in winter quarters at Louisville, will direct the affair. Sydney Wire is attending to the publicity.

Dorothy Jordan did not sing "Elo, Elo" after the opening performance at the Palace, New York last week.

Billy Grady, returning from the west, having gone as far as Denver, secured five new acts for vaudeville in that region that will shortly be seen in the metropolitan district. Grady discovered them in cabarets.

Eddie Mack, the clothier, has gone to French Lick and Miami with his wife. They will remain away for a month.

Irwin Franklyn has represented himself as connected with Variety. He is not connected with Variety in any way.

## TANGLED WHISKERS

That House of David Band booking Imbrogllo, after being the cause of some atmospheric "inside" rumors for weeks, sprang forth in the open as the storm center of some unusually bitter public controversies in Variety, through the statements of several interested parties.

Without reiterating detail, which seems to have been pretty thoroughly thrashed out—and nobody has yet told the full truth of the many-angled deal—this much is plain: There has been plenty of double-crossing, conniving and prevaricating in the preliminaries, the execution, and the aftermath.

The V. M. P. A. was ostensibly organized to prevent just such tactics. Pantages, who is just now bleating most loudly of "discrimination," has been the rawest and most frequent offender against accepted V. M. P. A. standards and ethics. That does not mean that he may not be right and the aggrieved party in this instance. He got the band. In the statement telling how he got it he says it was awarded him because to keep it from him would have been an infraction. In the same statement he says he is being unfairly competed against in Peoria and Chicago. Why doesn't he take it directly to the V. M. P. A.?

This much is certain—If Pantages enters a complaint before the V. M. P. A. his name will have a familiar ring to it. So many complaints have been entered there against him. There is an old equity (not A. E. A.) principle that a complainant must come into court "with clean hands." Maybe that's what the delay is about.

Pantages, Nash, Young, Keefe—all of them—have a supreme court right in their own industry. The controversy is important enough not only to warrant but to demand a complete hearing and a complete airing there.

The Orpheum Circuit might get in on it, too, to tell why after yelping all over the lot that it must have the band, it suddenly quit, "waiving" all rights after claiming everything. May be the Orpheum thought the Franklyn Ardell act with six girls at less money was a better buy than the Band? May be not, but may be just the same. It sent the Ardell act in instead. Those booking fellows—and agents! When they are hurt, it's awful, according to them, and when they want to crawl, it was just kidding.

## PRESS STUFF, PUBLICITY—AND GEST

Morris Gest is a showman. That's why he sued Henry Ford for five millions. What Henry Ford may be is just what his yes men agree with him on. But Ford has coin. He may be a little bent now and want a borrow, but he's got coin. Hank should send that \$5,000,000 Morris Gest wants without making Gest prove in court that Ford libeled him. Hank may have libeled Maury, but look at what Maury did for Hank—got him the very publicity over which Hank has been looking for for the past eight months. If that wasn't cheap at five millions to a man that knows nothing about anything, including money and its uses, then what can Hank ever want after this?

Hank's paper, published in a town called Dearborn, that should always be hyphenated for Hank's information, said Gest's "Aphrodite" and "Mecca" were dirty shows. Hank's sheet lammed Maury something awful besides, said Maury hadn't supported his father and mother. That's tough, because Mr. and Mrs. Gest haven't hollered about it, but it's Hank's lurch and Maury's base for his suit. That "dirty" thing about the shows is what hit young Gest right where his bank account lives. Everyone else has said the shows were too clean. Al Weeks, the dramatic critic of the Detroit News, went to Cincinnati to peep at "Aphrodite" before it came into Detroit, then came home and told the people of his town not to be bunked, that "Aphrodite" was too clean to pay \$2.50 for. Then the Detroiters went to see it to find if Al knew his business.

When Maury flashed the Dear-born Independent and saw what it said about his two shows, he flew to his press staff. They doped out the libel action and doped the Associated Press at the same time. For the A. P. sent out a story on that libel action long enough to tell about the League of Nations being called off, and in it the A. P. mentioned Ford called "Mecca" and "Aphrodite" "the most salacious spectacles ever shown in America"?

And for that Gest brought up to an indifferent public the entire racial question. Hank should have bawled out his pressmen for not having done the same thing long before.

Gest says all Jewry stands behind him. They would stand very far behind him if they understood. To show an indifferent public how he was suffering through Har' spouting about neglect of his relatives Maury got other papers to repeat the libel, or at least they reprinted it with his consent, for he attached more press stuff in the form of an interview to the reproduction.

Al Woods, Sam Harris, David Belasco and the rest of the bunch said "Ford must be off his nut," displaying they had a good line on Hank, but Maury must have confessed to himself that is the logical defender of all Jews, as he is in the show business, so he went to it, probably serving a summons on someone with the complaint never following.

Hank, slip Maury the five. If you knew as much as that kid, you would not have reduced the price of your car and would not have had to go to Wall Street to hock your tin cans.

## CRITICISM IN HEADLINES

One of those theatre smoking room discussions took the three-cornered form a few nights ago of a debate between a business man, a playwright and a newspaperman, and bore on this burning topic: "Should not the newspapers put their dramatic criticisms under a black headline which would briefly characterize the performance?"

The business man thought the idea a good one, because it would give the great newspaper public an opportunity to grasp the essentials of the critic's judgment at a glance, and would save time in reading from a half column to a column of type.

The playwright contributed the view that the plan would be a good one insofar as it would practically compel everyone at all interested in the theatre to notice the first opinion of a new attraction, but a bad scheme in the other aspect that it would react against the play that was partly good and partly bad, and a terse headline would not provide sufficient scope to give an accurate impression.

Variety takes another view, agreeing with half the playwright's opinion. The American newspaper-reading public is a spoiled child. The people get their news and their impressions of public events almost entirely by headline reading, because the American newspaper, as compared to the old world publication, has brought the trade of headline writing to a highly specialized stage.

The big city public, rushing to business by subway or automobile, is content, to let the headline writer weigh the facts and dispense a sufficient point. They have no time to bother with details or a survey of both sides of a case. An American newspaper would headline a new President's inaugural address with its most striking passage, and the public would let it go at that. A British journal would merely write the title, "Inaugural address," and let its readers digest the speech for itself. The old world system makes careful, thoughtful readers.

First night reviews are generally written under pressure of time limits,

and a conscientious reviewer in nine cases out of ten tries to do justice to the production according to his lights. He finds good points, points not so good or downright bad in the same production, but usually tries to weigh merits and demerits into a completed review which shall do justice both to his paper's readers and to the players and managers. This aim involves a multitude of elements, all of which have to be set forth in carefully considered wording and various shadings of opinion. His judgment with its many amendments and complexities could not be crystallized into an adequate headline.

It seems better to us to head the reviews merely with a general title, such as "The Play," followed by the title of the new production. "The Times" follows this scheme and leaves the reader to read the article if he is interested or pass it by if he is not. At least the reader is not misled in his understanding of the reviewer's opinion by a brusque word or two in black type.

Another consideration is that a pretty large proportion of the metropolitan theatrical writers are none too definite in their survey of a new play, and to be strictly accurate, three of five new plays would have to be printed under the headline, "Our Reviewer Doesn't Know What to Think of 'Hop-Skip' at the Excelsior," which is about the impression one gathers in reading most comments on first nights.

## AFFECTION

Too often is lost what is loved. It's the way of the universe. When the lost one is a loved one, the grief of the living takes different forms. Often it is repression and just as deeply felt that way. It is seldom, however, that slumbering grief is so eloquently expressed as appears in a memorial this week in Variety's Obituary column.

Ruby Myer and Tom Patricola were man and wife. In vaudeville, where they appeared, they were professionally known as Patricola and Myer. Mrs. Patricola (Miss Myer) died about a year ago at an early age. Mr. Patricola on the stage is a comedian, technically called a semi-nut, a comic, a singer and a dancer. Beneath his stage exterior, in Mr. Patricola's breast, beats a heart that has been beating for his departed wife—his heart is in this prose reproduced below, without Mr. Patricola's consent. It is affection that was begotten from love, an affection that while its object has passed away, will live on while that great heart of Patricola's keeps beating.

We trust Mr. Patricola will not consider we are intruding upon his sorrow to reproduce his memorial tribute on this page, where everyone who reads this paper will see, appreciate and understand what affection means, when it is affection. And may we ask the gentlemen of the daily press, if reading this, to bear in mind it was written by an actor, a comedian, a husband and a lover—Tom Patricola is all of that—and more!

In a grave and softly sleeping,  
 Where the flowers gently wave,  
 Lies the one I loved so dearly,  
 But whom I could not save.  
 Heaven now retains my treasure—  
 Earth her lonely casket keeps,  
 And the Angels love to linger  
 Where my darling Ruby sleeps.

## THE CHORUS GIRL OF NOW

The Utica (N. Y.) Daily Press prints New York State statistics furnished by Secretary of State John J. Lyons, with the up-state paper directing attention to the excellent showing for chorus girls, as a class. The statistics say that but one chorus girl was convicted in New York state last year of any crime. Against that record, which the Utica Press especially dwells upon, is the convictions recorded of 83 domestics, 79 cooks, 17 housekeepers, four laundresses, five seamstresses, four teachers, three milliners, 18 stenographers, and 89 waitresses.

The statistics speak for themselves.

But it should not be forgotten that any number of girls, when in the limelight of publicity, station house or police court, invariably say, for want of another occupation to mention, that they are "professionals," and are immediately described by the newspapers as "chorus girls." That one lone chorus girl conviction Mr. Lyons gave out may have gotten under that chorus girl heading through some young woman who never had been on a stage. If that is true, it would give the chorus girls a clean slate in New York for 1920—and if it's the other way, the record is just as good.

The minimum salary for chorus girls who travel in musical shows, when on the road (outside New York city) is \$35 weekly. Ask any of the Broadway producers how many girls they may procure to work in a show at the minimum New York city scale, \$30. They will tell you not any. Few shows of the musical comedy type now on the road are paying their girls the minimum scale. More often it is \$50. There is a large musical comedy now traveling that has not a girl in the company receiving less than \$55 a week.

In vaudeville and burlesque the girls may be engaged at the minimum scale, but even in those stage fields the price is lengthened where the ability demands it, as with the minimum scales of the stage hands and musical unions. Good workmen everywhere command a price above the scale when there is a demand for their services.

The chorus girl of the present is still called a chorus girl, but she is a woman of the stage, entitled to due consideration through her earning capacity and all the respect she compels for herself. There is a chorus girls' union that might take up the subject of propaganda for the better information of the lay public in reference to the chorus girl of now.

Business in the theatres in Troy, N. Y., dropped to the partial resumption of car service by strike-breakers Tuesday. It was the first time an attempt had been made to operate since the beginning of the strike Jan. 29, and it was marked by scenes of the wildest disorder. The tracks were piled with obstructions, wires cut, cars stoned and wrecked, and strikebreakers beaten up. Great day for the film camera man, and they made the most of it. Late in the afternoon the company gave up attempts to operate cars, but a few were run again Wednesday, with nobody riding. Riots again broke out. An order of the Public Service Commission issued last week compelled the traction company to resume service Tuesday. Stories about strikebreakers featured in the papers, together with the riots and near riots frightened a number of people, and they did not venture on the street except when necessary.

compliance with the new traffic regulations for the Times square district when Dempsey, who had just stepped off the side walk, was struck.

He chug to the running board and was dragged a short distance before the machine came to a stop. The agent was able to proceed home after declining the services of an ambulance.

A post-card written on the Aquitania by Walter Percival as the Percival-Sam Mour-Bill Halligan bunch approached England, says:

"Halligan just got a flash at the Irish coast and I can do nothing with him. Last thing he remembers is the Statue of Liberty."

William R. ("Doc") Watson is quite ill in the State Hospital at Buffalo, N. Y. He's a member of Buffalo's Local No. 17 Borden.

Paul Dempsey, the vaudeville agent, narrowly escaped death Monday night when hit by a taxicab at Seventh Avenue and 48th Street. The cab was proceeding north on

James Thornton took up his Keith goggles this week, opening at the Fifth Ave. The monologist has been more or less inactive since his recent marriage.



## HAMMERSTEIN'S WIDOW MUST PAY \$124,000 TO DAUGHTERS

**Referee Decides Girls Are Entitled to Money Paid  
for Victoria Franchise by Keith's—Lien Against  
Manhattan Opera Houses.**

Ex-justice Scott, sitting as referee handed down a decision Friday last in favor of Stella and Rosie, daughters of Oscar Hammerstein, deceased, in their suit against Mrs. Oscar Hammerstein. Their claim was for \$110,000 to which interest was allowed making the total award around \$124,000.

This the referee declared to be a lien against the Manhattan opera house, which is the only tangible property bequeathed to the widow. Stella Hammerstein is now Mrs. Charles Pope. Her sister is Mrs. Tostevan.

Basis for the claim of the Hammerstein daughters dates back to the payment by the Keith interests of around \$200,000 to Oscar Hammerstein in the agreement on the Victoria's vaudeville franchise, the deal which permitted the Palace to enter the Times square field. This money actually belonged to the Hammerstein Amusement Co., in which the daughters and their mother held 3,099 shares. The stock had been deposited as security guaranteeing the payment of \$200 weekly to the mother and girls throughout their life. The money was never paid and the stock was held in lieu of that.

The charge by the daughters when the suit against the present Mrs. Hammerstein was started was that there was diversion of the \$200,000 paid by the Keith interests, that money being spent by Oscar Hammerstein in the building of the Lexington Avenue opera house, whereas it should have been turned into the treasury of the Hammerstein Amusement Co.

The referee, in upholding the diversion claim, ruled any property left by the deceased was liable to lien since it was shown that the Manhattan was turned over to Mrs. Oscar Hammerstein under an antenuptial agreement.

The Republic theatre property was first included in the action, with Arthur Hammerstein named a co-defendant by his sisters. Arthur, however, was released from liability early in the case by the referee, it being shown that he secured the Republic prior to the Keith-Victoria vaudeville settlement.

The Republic was turned over to Arthur by his father in consideration of his accomplishment in securing \$1,200,000 from the Metropolitan Opera Company in 1910, that sum being paid by the Met to keep Oscar Hammerstein out of grand opera in New York for a period of ten years.

The arrangement between father and son was that the latter was to receive 10 per cent of the sum paid by the Met, or \$120,000. Arthur could have deducted the commission, since the money was turned over to him. The money was paid in total to Oscar, however, and it was employed in the building of the Hammerstein opera house in London. Later when Arthur asked for his commission, Oscar conveyed the Republic to him.

Max Steiner represented Hammerstein's daughters. Their mother has been dead for several years. Robert Elder argued the case in behalf of Mrs. Oscar Hammerstein.

### KELLY'S LAMBS' DINNER.

Popular Actor Is Leaving Soon for Australia.

William J. Kelly leaves New York for San Francisco Feb. 19, en route for Sydney, Australia, sailing on the Ventura from Frisco March 1, to fill a year's engagement with J. C. Williamson, Ltd. Mr. Kelly will play the principal roles in a series of current Broadway successes, which Williamson is to produce.

A farewell dinner will be tendered Kelly by the Lambs' Club, Thursday, Feb. 17. Augustus Thomas will preside.

### Tom Burke Leaves Astor

Tom Burke, treasurer of the Astor Theatre, New York, resigned last week. He was replaced by Frank Halligan, who was moved over from the Hayes theatre.

## "PALMBEACHING" HABIT GRIPS SHOW FOLKS

**Colony Includes Legit, Film,  
Vaudeville and Burlesque.**

Palm Beach, Feb. 9.

"Palmbeaching" has taken a heavy grip on the show people. At the present time about every branch is represented. In one hour's summer, Variety's correspondent saw the following:—

Ethel Levey and her daughter; Georgette Cohan; Flo Ziegfeld; Billie Burke and Patricia, the Ziegfeld-Burke baby; Norma and Natalie Talmadge; Joseph M. Schenck; Mr. and Mrs. Walter Vincent; Mr. and Mrs. Martin Beck; Mr. and Mrs. Mort Singer; Charles Richman; Robert Hilliard; Ray Comstock, Sam Scribner.

Sydney Grant is here recovering from a cold which hit him in Montreal last week. He will resume at Keith's, Washington, Feb. 21.

Miami is also reported to have a large crowd, without so many well known professionals, however. Miami is slowly getting the better of Palm Beach for the Northerners, through the lower prices down that way, and also because it is a city. Palm Beach is only a huge boarding house on the beach.

## "TATTLE TALES" AS REVUE.

**Framed with Century Promenade  
for Road**

Jimmy Hussey's "Tattle Tales" in combination with the former nine o'clock revue on the Century Promenade is now in rehearsal. The Shuberts will frame the show along the same lines as the Eddie Cantor "Midnight Rounders." With Hussey featured similarly he will also have an interest in the revue when it starts on tour, as is true of the Cantor show.

In the cast of the Hussey revue are Walter C. Kelly, Orth and Coe, Moran and Weiser, Mae West, Jack Strouse, Harry Rose and Beth Stanley.

## "BELLE OF NEW YORK" NEXT AT CENTURY

**Reported Revival May Follow  
"Night Watch"**

The story is around that Shuberts will follow "The Night Watch" at the Century with their long reported proposed revival of "The Belle of New York."

The observers say there is nothing else in sight to succeed the English meller, when it completes its run uptown, other than the revived piece.

"The Night Watch" is reported to have drawn \$16,000 at the Century last week. With its expensive cast and extensive production, this amount will just about allow the management to break even, it is said, figuring the percentage split between house and show. The Shuberts control both.

## JOE GLICK'S BREAK

**Okl. Oil Well Threatens to Swamp  
Him With Coin**

Kansas City, Feb. 9.

Joseph B. Glick, resident manager of the Shubert, has received the news that an oil well on one of his Oklahoma leases has come in and is producing the liquid gold in paying quantities.

The news came in a telegram, which was delivered to his room at 4 a. m., and which seemed to him too good to be true.

Mr. Glick and his associates have been offered a good price for their holdings by the Empire Gas & Fuel Co., one of the large Oklahoma companies, but have refused to consider it.

They expect to sink more wells at once and are looking for a regular gusher.

## SENDING OUT "HONEY GIRL"

**Blumenthal & Shannon Will Re-  
start Piece**

"Honey Girl" will again be sent on tour, rehearsals due to begin next week. Max Blumenthal and Sam Shannon now have control of the piece. Blumenthal has owned an interest in "Honey Girl" since it was first put on by Shannon, the show then being known as "They're Off." Sam H. Harris took over the management and it was restaged. Recently Blumenthal purchased the Harris interest.

George McKay, with the show originally, will return to the "Honey Girl" cast. McKay is now out with "Broadway Brevities." Louise Meyers and most of the original cast will be retained.

It is claimed the show was withdrawn following dissension among certain players.

## HEARST'S NEW YORK PAPERS ONCE MORE LIFT AD RATES

**Journal, \$1.50 from \$1.25 Per Line; American, \$1  
from 80c.—In Effect Feb. 15—Theatres Paying  
\$60,000,000 Annually for Advertising.**

## JONES TAKES "BEGGAR'S OPERA" INTO CANADA

**New Trial For Old Work That  
Failed Here.**

Al Jones has taken over "The Beggar's Opera," from Arthur Hopkins, an old English piece recently revived at the Greenwich Village Theatre, and quit after a run of six weeks. It has an English company.

Jones will open it in Toronto next week and put in tour through Canada. The piece has run nearly a year in London. It began in the British capital under unfavorable circumstances and was a loser for twelve weeks. Then the tide turned and the enterprise got a new break.

It lost money for six weeks at the Village Theatre, but during its sixth and last week there was a decided improvement in demand. It was this circumstance together with the London record that inspired Jones to make the gamble in Canada. He is also interested in the "Greenwich Village Follies," both shows, as well as "Jim Jam Jems."

## NO. 2 "TAVERN" HIT.

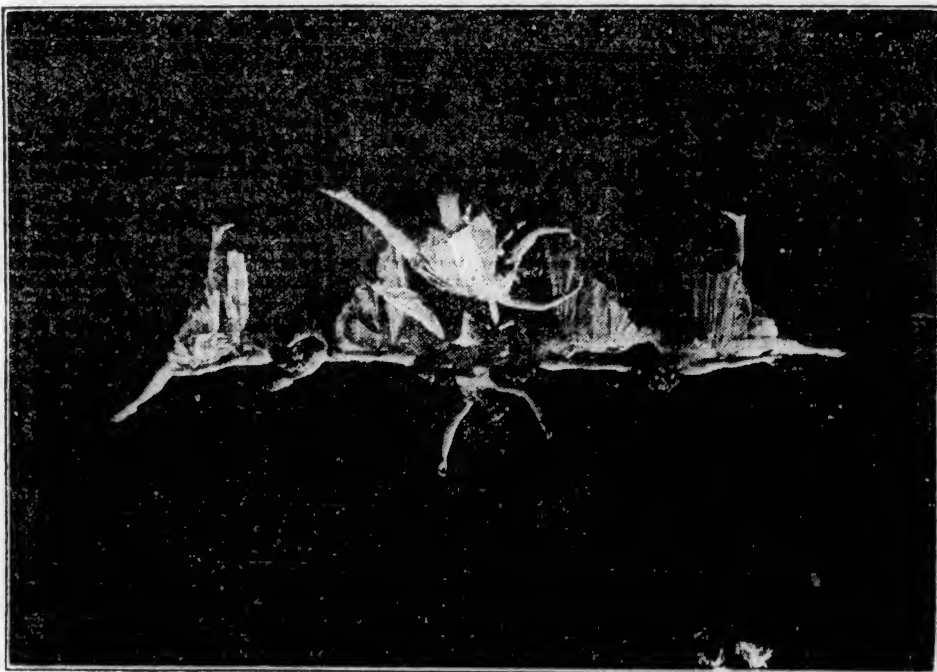
**Sherman and Cast Liked by Critics  
and Town.**

Chicago, Feb. 9.

"The Tavern," with Lowell Sherman playing the Arnold Daly role, has caught on heavily, again proving that Chicago is a haven for shows regarded as "subtle." It is averaging \$17,000 and is thought good here for four months.

Sherman drew glorious notices. Joseph Allen, as the hired man, shared his honorable mention. The remainder of the cast contains Clyde North, Virginia Irwin, William L. Thorne, Rita Romilly, Norman Hackett (a local favorite), Eugene Blair (ditto), Isabel Withers, Robert Gieckler, Edwin Walters, Edward Badger, Frank Stanley and Herbert Bostwick.

Those who have seen the New York company are unanimous in the verdict that this aggregation gives as strong a performance.



## WINNIFRED GILRAINE

ASSISTED BY  
HERFORD HARTWELL and BUDS

IN

### "THE WHIRL OF THE DANCE"

Now appearing at PROCTOR'S 58th ST.; NEXT WEEK (Feb. 14), B. F. KEITH'S 51st ST.

AND KEITH TIME TO FOLLOW.

Direction, AARON KESLER

## HAMPDEN CLAIMS RECORD

**Largest Advance Sale at Walnut  
Since Maude Adams in 1912**

Philadelphia, Feb. 9.

The engagement of Walter Hampden in Shakespearean repertoire at the Walnut is getting attention among the show people through the advance sale recorded, which was \$9,900 up to Monday. This is claimed to be the house record since Maude Adams registered one in 1912.

Monday night Hampden opened to \$2,100, reported as more than was held in either of the two other local houses having the established hit here.

## OPERA SINGER LEFT \$150,000

Mrs. Mary Riote, opera singer, left \$150,000 in personal property and \$10,000 in real estate. This was revealed in her will, filed last week with the Surrogate of Westchester County, New York. Her son, Eugene Riote of Manhattan, L. I., is the executor and receives \$50,000, as does his sister.

Mrs. Riote appeared with the Metropolitan and other prominent opera companies. She made her home in Yonkers, N. Y.



## DIVORCE BROUGHT UP AFTER 18 YEARS' LAPSE

Mrs. John Henry Thomas Applying for Alimony.

After a lapse of 18 years, at which time an interlocutory decree was granted, Jane Amella Thomas, formerly of the Metropolitan and Covent Garden, London, has begun a second action for divorce against John Henry Thomas, one-time professional.

The present proceedings, instituted in her behalf by Herman L. Roth and Samuel Altman, ask for alimony, not provided in the original action. Such action is permissible after the long period between the two proceedings because of a change in the New York divorce laws.

A decree was granted Mrs. Thomas by Justice D-Cady Herick March 17, 1903. Up to March 16 of that year the first decree was final, but the new law, effective March 17, made the first decree only interlocutory, and such a decree was filed with the County Clerk. The law provided that a final decree should be entered within three months after the filing of the interlocutory decree. Mrs. Thomas, then appearing with the Carl Rosa Opera Co. in London, requested it be not entered. Automatically the interlocutory decree became negative, and in the eyes of the law the parties have been man and wife ever since.

A new change in the New York State divorce law, effective last year, makes an interlocutory decree final after three months, without formal entry as required at the time of the first action. When the first suit was started, Thomas was an actor supporting Francis Wilson for several seasons. He retired from professional life in 1907 and is now engaged in manufacturing chemicals. He is said to be well off.

## LEON FRIEDMAN SCALDED

Leon Friedman press agent for Ziegfeld's "Follies" was painfully injured in Chicago last week in a hotel barber shop.

Friedman was having his head shampooed, the barber turning on the hot water without testing it, badly scalding Friedman who is around with his head bandaged.

## LOIS JOSEPHINE DENIES

Had No Altercation with Stage Manager of "Mary."

Lois Josephine says the newspapers may give her the reputation of a pugilist, if they are not more circumspect in publishing rumors. An Omaha paper while the "Mary" company Miss Josephine was with was in that city, published an account of an altercation back-stage among the company, accusing Miss Josephine of having physically attacked the stage manager.

"Silly," said Miss Josephine, as she exposes her pretty arm. "What could I do with that against a man?"

Meantime Miss Josephine is anxious that her friends believe her disposition has not changed.

George M. Cohan closed the Western "Mary" company through it carrying a poor cast and having internal dissensions which made it worse.

## ROGER GRAY BUSY

Besides Everything Else, Now Has Pershing Theatre

St. Louis, Feb. 9.

Roger Gray, who was the head of the Pershing Stock, has leased the Pershing Theatre from the Famous Players Missouri Corp., and will now have full control of the company and house. Gray is the leading comedian, stage director supervisor of the painting of all stage scenery, selector of stage costumes and chief mourner of finances.

## PHOTOGRAPHER'S MALADY

Kansas City, Feb. 9.

Jimnie Connelly, of Hixon & Connelly, theatrical photographers, has been stricken with a strange malady, which is causing him much trouble. The strange disease first was noticed in one of his fingers, which became stiff. Gradually his hand and arm became affected and now the same thing is happening in his other arm. He is confined to his room.

# \$5,000,000 FILM HOUSE CIRCUIT TO BE PUT IN OPERATION BY WOODS

Backed by Robert McCormick, Chicago Harvester Magnate, Legit Producer Plans to Play \$2 Pictures for Long Runs Here and Elsewhere—His New Apollo, Chicago, to Be Included—Success of "Way Down East" a Factor.

At one fell swoop, and with the financial assistance of but one individual, A. H. Woods looms up as a dominant factor in the film industry of the country.

Backed by Robert McCormick, of the family in control of the International Harvester Co., Woods is making his plans for the establishment of a circuit of theatres throughout the country to be conducted as high class picture houses playing only the bigger film features for indefinite runs at \$2 top.

It is understood Woods has installed a permanent projection booth in his new theatre in Chicago now in course of construction. That he is thoroughly in earnest in his decision to put his idea through to immediate consummation, is proved by the statement he refused a rental of \$150,000 a year and 50 per cent. of the profits to turn the new house over to the Shuberts for their vaudeville.

The new Chicago houses (Apollo) will seat 1,800 and Woods has secured a theatre in New York for the metropolitan end of the picture circuit.

The basic idea is to take the bigger pictures made by producers and play them like road shows on a percentage basis for indefinite runs in the larger cities of the country. When a picture has been accepted for a tour and the percentage agreed upon no guarantee is to be asked. In some instances, the circuit will buy in on the venture, thus retaining an interest in the profits when

it is eventually released for the regular picture houses.

The corporation has already been formed, it is declared, with Walter Moore as vice president.

That there is room for such a circuit is contended by the fact that "Way Down East" is playing indefinite engagements in legitimate theatres in all section of the United States, some seventeen companies carrying their own orchestras and managerial equipment back and "ahead." Metro is feverishly awaiting an opportunity to open in New York with its production of "The Four Horsemen of the Apocalypse," having been promised a house for several weeks past, with still nothing definite in sight.

It is estimated by conservative film men that had "The Miracle Man" been handled in road show form it would have grossed three times as much as the \$2,000,000 it has thus far earned.

The playing of big pictures for indefinite runs will not, it is claimed, injure their earning power when played later in the regular

## HERE'S SOME IDEA IN SMOKING ROOMS

A. H. Woods' New Apollo Will Start Sometime.

Chicago, Feb. 9.

A. H. Woods' widely exploited smoking room for women in the Woods, Chicago, is outdone in a leap; and by Woods himself. At his new house, the Apollo, Chicago, now in construction, he is building a smoking room for men and women.

The room will be about 20 by 10 feet, sumptuously furnished, with artistic false windows and the general character of a "den." Entrances will lead to it from both the men's and women's retiring rooms, one on each side of this main room. Patrons will be asked not to smoke in the "comfort" rooms, but to mingle in the smoking chamber, where cigarettes will be provided and a male and female attendant will wait on guests.

How greatly Woods values this idea may be shown by the fact the room is just inside the Dearborn street wall and could at less expense, have been made a store, renting for at least \$15,000 a year. There are to be no stores. Woods having turned down in all \$45,000 a year rental for street-floor space. The ground on which part of the stage alone of the Apollo is being constructed was valued in a recent appraisal at \$670,000.

## NOT MARJORIE RAMBEAU

Star's Name Misplaced in Connection With "Eyes of Youth"

In an article in Variety two weeks ago mentioning stars and producers Marjorie Rambeau was named as having headed an "Eyes of Youth" company that played up New York State.

The name should have been Alma Tell, the error falling to the writer through Miss Rambeau having been so closely identified with that A. H. Woods piece. As a matter of record, Miss Rambeau only appeared with the play in New York for its long metropolitan run.

A request for a correction came through the Woods office, in justice to Miss Rambeau.

## PRIMA DONNA WEDS.

Eleanor Irene Bennett, prima donna of "The Four Horsemen," has been Mrs. James W. Ganahy since Jan. 21, but the fact didn't become public until this week. Her husband, formerly chief editor of the New York American, is now engaged in theatrical publicity and promotion work.

picture houses at popular prices, but on the contrary, their value will be materially enhanced.

It is not known how many houses will be at Woods' disposition for the inauguration of his scheme, but Mr. McCormick has evidenced his willingness to give it a thorough trial by investing \$5,000,000 cash in the enterprise as a starter.

(In the picture section of this issue of Variety is published an interview with John D. Williams [First National] in which Mr. Williams advances the future of big films as for indefinite engagements.)

Fox's "Over the Hill" at the Broadhurst in its 21st week is playing to between \$8,000 and \$9,000 weekly, without it termed a high class picture and not drawing well into its \$2 (top) seats. Fox also has "A Connecticut Yankee" he wants to place in a legit house on Broadway, besides a William Farnum special film, aimed for a like resting place.

Albany, N. Y., Feb. 9.

A statement and designation for the theatrical enterprises of A. H. Woods of Delaware has been filed at the Secretary of State's office. Martin Herman, the agent, is located at 236 W. 42d street, New York.

The principal offices of the corporation are at Wilmington, Del. A. H. Woods is the president and owner of all but two of the 50,000 shares of stock.

F. L. Croteau and M. A. Bruce of Wilmington are the other subscribers.

## MISS LORRAINE'S INJURIES

Fear She May Be Confined for Long While From Accident

Fear is entertained by the friends of Lillian Lorraine she will be confined for a long while as the result of her accidental fall Wednesday last week.

Miss Lorraine is at Sterns' Sanitarium, under ceaseless observation by her physician. That her spine may have been injured or a vertebrae broken is the possibility the doctors will not admit.

Miss Lorraine in leaving a club on West 54th Street, tripped on the stairs and fell to the bottom. She was removed to her home, then taken to the sanitarium.

## REVIVING "EILEEN."

Barry McCormack Has Cleveland Backing.

"Eileen," the Victor Herbert musical play produced by Joseph Weber two seasons ago, is to be revived. Rehearsals start on Monday, the piece being scheduled to open in Cleveland March 28. It is aimed for Chicago for a summer run.

"Eileen" was on tour about five months. The production was destroyed by fire about a year ago, in Dayton, O.

Weber will stage the revival with Barry McCormack, who is managing director of the attraction. He is backed by a group of Cleveland business men.

## "ALEXANDER" PLEASING.

New Orleans, Feb. 9.

McIntyre and Heath in "Hello Alexander" opened to capacity at the Tulane, with business holding up. Top is \$3.39 and show is pleasing.

The Sherman stock at the St. Charles (old Orpheum) started this week with "Civilian Clothes." Business is gratifying and the press notices were effusive.

## NO CUTTING IN "LOVE BIRDS"

"Love Birds," the Wilbur & Remberg production featuring Pat Roberge has added two weeks to the Boston run.

Despite reported good receipts it has been reported that the producers requested the principals to cut salaries, without result.

## HUSSEY BANKRUPT; ASKS COURT RELIEF

Files Petition After Sued by "Tattle Tales" Chorus Girls

Jimmy Hussey, on Tuesday, through his attorney, Frederick J. Goldsmith, filed a petition in bankruptcy, recording debts amounting to \$11,700. Some of the larger items are: H. Robert Law Scenic Studios, \$1,300; Loew's, Inc., \$1,000 (money loaned in Boston); Archie Gettler, and Howard Johnson, \$1,500, for royalties due; Anna Spencer, Inc., \$1,300 for costumes.

The bankruptcy is the aftermath to Hussey's presentation of "Tattle Tales," which went on the rocks in Boston last year with debts aggregating between \$15,000 and \$20,000.

When the smash came, Hussey agreed to pay the entire indebtedness if given time to do so. He was proceeding on this basis until recently, when he was served with 17 summonses obtained through the instrumentality of the chorus division of the Actors' Equity Association. Hussey claimed there was due the chorus but one day's pay each, they alleging a full week. At their own figures the gross represented in the 17 claims is \$600. Hussey offered to settle for \$400, half in cash and the remainder with a secured note, which was declined.

According to Attorney Goldsmith, the comedian had no alternative but to file a bankruptcy petition, accompanied by an application before Judge Hand for a restraining order which acts as a writ of protection in all states against body executions.

The summonses issued on behalf of the chorus people bear stamps stating the defendant is subject to arrest under the working girls' compensation act, but as the Equity members claim to be artists receiving salary, the question arises whether they can invoke the law with respect to "wages."

The Shuberts are to put out "Tattle Tales" in conjunction with the Century Promenade show again in three weeks and Hussey is rehearsing with the company.

## HISLOP ON CONCERT TOUR.

Joseph Hislop, tenor, with the Chicago Opera, will inaugurate a concert tour under the direction of William Morris upon the completion of the company's engagement at the Manhattan, March 5.

## "MARY ROSE" LEAVING

Speculation Over Empire's Next Attraction

The next attraction for the Empire appears to be unsettled though it is practically set that "Mary Rose" will leave for the road around Easter. The Barrie piece has steadily declined since the first of the year.

"Blood and Sand," the Blasco Ibanez play first designed for Lionel Barrymore, is now mentioned as a candidate. The play has been selected as a starring vehicle for Otis Skinner. The latter is at present in Chicago with "Villa Rose," but it is said it has been decided not to bring the piece to Broadway.

Another possibility is the appearance of John and Ethel Barrymore in a play written by the former's wife, who was Mrs. Leonard Thomas, and who has written verse under the name of Michael Strange. John Barrymore told friends about the new play by his wife and stated the plans for the dual starring with his sister. The piece is called "Claire de Lune."

Miss Barrymore is still in Flower hospital, but is said to be improving from a bad rheumatic attack. Should she appear with John, the tour of "Decease," which was exceptionally big on the road until illness interrupted the tour, will be called off indefinitely.

## "AFGAR" LEAVING DATE

"Afgar" will leave the Central, New York, the first week in April, with nothing yet set by the Shuberts to replace the Comstock & Gest show.

A proposal for a few weeks on the road with "Afgar" was not favorably looked upon by the firm. Delysia will return to the other side immediately upon the show closing.

Hugh Ward for London.

Hugh Ward, in New York for some time, on behalf of his Australian theatrical interests, will make his next stop London on his homeward way.



## SHOWS IN N. Y. AND COMMENT

"Afgar," Central (14th week). Set to run until April. Call steady at little over \$14,000. Downstairs trade has featured attendance since opening.

"Bad Man," Comedy (23rd week). With several others this show ranks with the class of the season's comedies. Constant virtual capacity at \$12,000 weekly augurs well for worth of property for road next season.

"Broken Wing," 43rd St. (10th week). Holding up consistently at \$11,000 weekly with the balance of season here practically assured. Should have considerable road worth also.

"Cornered," Astor (10th week). This drama appears to have settled down to pace of little over \$15,000 weekly and should run well into spring.

"Dear Me," Republic (4th week). Pace for third week not quite as strong as first two. Box office grossed nearly \$10,000 last week. Management confident show has good chance.

"Deburau," Belasco (8th week). Belasco achievement certainly fooled wise ones, including several brokers. Capacity right along at \$3 with nearly \$18,000 last week. Had it started season it could easily have spanned September to May period or longer.

"Emperor Jones," Princess (6th week). Tragedy of fear. Call surprising with the first week here getting \$5,000. Another Eugene O'Neill play started special matinees this week, moving over from Times Square, where it was playing afternoon performances.

"Enter Madame," Fulton (26th week). Extra matinee has proven a good draw and will be continued through this month. With that extra performance this success again beat \$16,000.

"Erminie," Park (6th week). Another two or three weeks; then for road, where big money is expected. Takings here have been very good but management prefers touring rather than risking long revival try.

"First Year," Little (17th week). Comedy hit with excellent chance of running through the summer. Getting all the house will hold with the weekly gross better than \$12,500.

"Gold Diggers," Lyceum (71st week). No let up in the capital pace of best comedy offered by Belasco in years. Hot weather before this run will ease up. \$14,500 weekly with regularity; \$2,500 top.

"Good Times," Hippodrome (27th week). Big house is traveling along at big money pace with the takings averaging about the same as last season. Some weeks a little under and some over last year. Shaded \$60,000 last week.

"Greenwich Village Follies," Shubert (24th week). While this revue has been playing to good business, management figures better takings on road, judged from success there of last season's "Greenwich Follies," now pointed for coast. Leaves in three weeks.

"Her Family Tree," Lyric (7th week). Stop limit \$12,000. Takings last week went to \$13,400. Holidays this month should give it a lease of life.

"Honeydew," Casino (23rd week). Going to road after next week. Business very good but management claiming better pickings on tour. "Blue Eyes" succeeds Feb. 21. Last week "Honeydew" played to \$17,680.75.

"In the Night Watch," Century (3rd week). Imported melodrama getting heavy support in cut rates; but is doing well in all ticket agencies. Drew around \$16,000 last week, which permits an even break.

"Irene," Vanderbilt (64th week). Road shows standing up to fine business and original company still getting a great play. Drew \$15,700 last week, which means standing room. Good until hot weather.

"Ladies' Night," Eltinge (27th week). A. H. Woods' most successful offering in New York this season. Drawing around \$14,000 weekly and looks good for all season.

"Lady Billy," Liberty (9th week). Looks stronger than ever. Last week the gross went over \$20,000, jumping better than \$1,600 over previous week. Rates with the musical leaders.

"Little Old New York," Plymouth (23d week). Little off early in week but came back, with matinees especially big. Continues to get around \$12,000 weekly. Should stick until May.

"Lightnin'," Gaity (126th week). Remarkable business of Broadway's run-record breaker keeps up, with the gross varying but slightly from week to week. Last week with extra matinee, \$15,855.

"Mary," Knickerbocker (17th week). Getting \$20,000 and better right along with the pace rating it first following the musical smashes ("Sally" and "Tip Top"; also "Passing Show").

"Mary Rose," Empire (8th week). Slipped to around \$11,000 last week. This house is practically sure of getting a new attraction around Easter or shortly afterwards.

"Meanest Man in the World," Hudson (18th week). Withdrawal of Geo. M. Cohan figured to dent business. Went off about \$1,000 but has held steady for last two weeks around \$15,000.

"Miss Lulu Bett," Belmont (7th week). Business has picked up within last month consistently. Last week the takings were better than \$7,000. Looks like this comedy would land.

"Mixed Marriage," 63rd St. (2d week). Rather good business for this St. John Ervine piece. Irish Players added as matinee attraction this week offering "Keeper of the Lights."

"Near Santa Barbara," Greenwich Village (2d week). Willard Mack melodrama that has a chance. Business picked up steadily throughout initial week.

"Prince and the Pauper," Apollo (15th week). Moves over to Selwyn Monday making way for Lionel Barrymore in "Macbeth." The "Prince" show holding to its \$12,000 pace.

"Passing Show of 1921," Winter Garden (7th week). Strong comedy in this revue aiding in the strong support by agencies. Has a fine chance too with the list holding comparatively few unusual offerings. Over \$30,000 weekly claimed.

"Rollo's Wild Oats," Punch and Judy (12th week). Attendance drawn here indicates continuance until warm weather with management predicting a longer stay; around \$6,000 weekly, nearly all house can hold.

"Rose Girl," Ambassador (1st week). New Shubert theatre opens with new Shubert musical show "The Rose Girl" Friday night. Premiere postponed from Monday.

"Sally," New Amsterdam (8th week). Demand marvel of Broadway, getting first call in agencies. \$32,000—all house will hold. Gross has been quoted at \$35,000, probably including war tax.

"Skin Game," Bijou (17th week). Should run until after Easter. Business holding on to around \$8,000 weekly.

"Samson and Delilah," 39th St. (13th week). Has shown strength ever since it was brought up from the Village. Over \$10,000 last week.

"Spanish Love," Maxine Elliott (27th week). Pace of \$11,000 weekly has been the gait with this drama for past month. Should make a season's run of it, lasting until April or longer.

"The Bat," Morosco (25th week). Season's outstanding mystery play. Playing to better than \$18,000 right along for eight performance weeks. Standing room the rule.

"The Green Goddess," Booth (4th week). Melodramatic smash, skillfully produced and played. \$14,000 last week, capacity having been increased through rearrangement of scale.

"The Tavern," Cohan (20th week). Return of Arnold Daly reflected in jump in takings of over \$500, lifting gross to little over \$12,000 last week. Will run until spring.

"The Mirage," Times Square (20th week). May pick up road route laid out for it after Easter but safe until then with the pace around \$11,000.

"Thy Name in Woman," Playhouse (13th week). With extra matinee dropped to make way for special performances of "The New Morality," business last week around \$8,000. Good profit for this show with a cast of four.

"Tip Top," Globe (19th week). Every week like the preceding one, with the house clean at all performances and standing room evident. Over \$27,000.

"Three Live Ghosts," Bayes (20th week). Management figured this real hit had it been given chance in downstairs house. Is getting very good trade in roof theatre with over \$8,000 weekly and a neat profit earned.

"Tickle Me," Selwyn (26th week). Going out Saturday, opening Shubert, Phyllis, Monday. "The Prince and the Pauper" moves in from Apollo on that date.

"The Champion," Longacre (6th week). One of the best of the new comedies and sure to run into hot weather. Pace around \$13,000 which at \$2.50 top is not far from capacity.

"Transplanting Jean," Cort (6th week). Going out Saturday with Philadelphia first road stand. Laurette Taylor in revival of "Peg O' My Heart," Monday.

"Wake Up, Jonathan," Henry Miller (4th week). Played to \$10,600 last week. A little under pace of first three weeks. Matinees are capacity with \$1,500 in last Saturday and nearly as much for Wednesday afternoon.

"Woman of Bronze," Frazee (23d week). Management confident that run of this drama will continue well into spring. Good figure for house at \$11,000 weekly.

"Welcome Stranger," Cohan & Harris (22d week). Advance sale shows more strength now than month ago. Pace still up to big money at \$16,000 weekly. Claims of continuance to hot weather made.

"Way Down East," 44th Street (24th week).  
"Over the Hill," Broadhurst, (19th week).

## "THE BAT" BREAKING CHICAGO RECORDS

## Auto Show Week Harvest for Attractions.

Chicago, Feb. 9.

With the help of Automobile Show week and ideal weather the legit shows continued to make hay. The Princess, harboring "The Bat," smashed all records since the house opened. This was with the aid of a special matinee, the total gross running up to \$22,852.50.

March will see many new shows battling for the windy city dollar. New shows underlined are for Powers, Olympic, Colonial, Cort, La Salle, Illinois, Blackstone and Auditorium. Some advertising the coming attractions, while others still in doubt.

Estimates for the week:  
"The Son-Daughter," (Powers, 6th week), \$30,000. High-water mark since show opened. Two more weeks. No announcement coming attraction.

"Fanchon and Marco Satires," (Olympic, 2d week), \$14,000. Showing speed; dropped about \$1,000 under its first week, getting play from the middle class. Thurston to follow, with rumor "Linger Longer Letty" to come in around April and try for summer run.

"Irene," (Garrick, 10th week), \$29,032. Still absolute capacity, with unbroken line and tremendous advance sale. The original contract called for 14 weeks, but this no doubt will be extended, as it has a great chance of running through summer.

"Way Down East," (Woods, 8th week), \$17,500. Slipped about \$500 from preceding week.

"Follies," (Colonial, 7th week), (Continued on page 26.)

## NEWS OF THE DAILIES

Laying down a barrage of milk bottles, Chinese drove a company of Japanese film actors out of Chinatown as part of their New Year's celebration in New York. They resented the fact that Japanese actors, garbed as Chinamen, were dragging white girls into hallways and otherwise mishandling them.

Richard Bennett opened in Louis K. Anspacher's new play, "The House Between," at Baltimore during the week.

Louis Mann will be featured on tour in Earl Carroll's "Daddy Dimples," the name of which will be changed to "The Final Decision" on the road.

Claire Eames has been succeeded in the role of Princess Elizabeth in "The Prince and the Pauper," by Diana Bourbon, an American descendant of the royal house of France. She, like Miss Eames, is a protegee of William Faversham, and was discovered by him in London.

The mother of Leon Flatow, who died Christmas Day, left an estate of \$10,880. His brother, Ralph, has been appointed administrator.

In announcing an increase in the price of its papers from 1 to 2 cents, the Buffalo Commercial declared "publication costs have been materially increased and at this time seem to be pegged at their highest known altitude for an indefinite period."

Following his second appearance in a Washington theatre, when he and his family saw "The Girl in the Spotlight," President Wilson let it be known he will devote the first six months after he leaves office to recreation.

Two performances in Philadelphia theatres—Forrest and Garrick—netted about \$10,000 for the Actors' Fund.

Holding that a packing case was no place to park a lion, a New York magistrate fined Mme. Adgie Castillo, animal trainer, \$25. The court

declined the madame's offer to bring her five lions into court and show they were not ill-treated.

Elizabeth Marbury comes forward with a scheme for reducing the cost of play production through efficiency methods. She would have all scenery, costumes, props and furniture purchased on a competitive bidding basis.

A net estate of \$13,659.98 was left by Anson Phelps Pond, author of "Her Atonement" and other plays, when he died in January, 1920.

Closely following announcement by Morris Gest of his intention to press his \$5,000,000 libel suit against Henry Ford and his "Dearborn Independent," a bill was introduced for N. Y. Legislature providing for amendment of the Libel Law so as to permit recovery of damages by persons attacked "because of religious, racial or political affiliations."

Fritzi Scheff has filed suit for divorce from George Anderson, in the court at West Haven, Conn. She accuses him of intemperance and "intolerable cruelty."

In addition to Francine Larrimore, the cast of "Nice People," which will open the Klaw Theatre February 21, includes Bob Ames, Merle Madsen, Frederick Perry, Tallulah Bankhead, Hugh Huntley, Katherine Connell, Guy Milhan, Ed Hensley and Fred Maynard.

Charles Purcell and Lydia Lupokova head "The Rose Girl," initial attraction at the Ambassador to have opened Thursday night.

"The White Villa," by Edith Ellis, and "The Dangerous Age," by Karen Michaelis, are to be presented by the Players Fellowship in conjunction with A. H. Woods at the Eltinge at matinees.

Wilson C. Dexter, artist, ended his life by leaping in front of an L train at the 33rd street station Saturday night, a short time after his wife and children had started from New York on a vacation.

An appraiser has been named to audit the estate of Johnny White, famous referee, who died about a year ago. His wife is sole legatee of the estate, said to include holdings in several theatres.

Turning aside from playwrighting for a while, Maeterlinck is writing "The Great Secret," a philosophical work dealing with occultism and spiritualism.

David Belasco will be the guest of honor at a dinner to be given February 20 by the Society of American Dramatists and Composers at the Ritz.

Gersten Sirota, cantor of the Moscow Synagogue, has arrived in New York, whence he will start on a three months' concert tour.

"Show Me," a three-act comedy by Sidney Toler, was a hit at the Friars' Frolic.

Brooklyn is to be used as the try-out ground for "Cognac."

Flo Ziegfeld has signed John Clarke, English tenor, for a new production. He sang in "Monsieur Beaucaire."

Silvio Hein has been a victim of "sleeping sickness" at his home in Connecticut, but is recovering. There have been a number of deaths in New York and in Europe recently from the disease.

A flareback from the divorce action, which resulted in the separation of Blossom Seeley and Rubo Marquard, hit the Rubes this week when Joseph Rosenzweig, his lawyer in the case, got a judgement for \$300 against him for services rendered during the action.

From London comes a denial that Peggy O'Neill, star of "Paddy, the Next Best Thing," is engaged to marry Frank Moran. The denial is taken as authentic, because Miss O'Neill wrote it herself.

Answering her writer husband's declaration that she posed for "the artist's sake," Mrs. Lawrence Gilchrist, a sculptor's model, who is suing for divorce in Chicago, contends she posed for "art's sake." One painting, in which she was the model, "The Lady With the Scarlet Fan," shows the fan as her entire wardrobe.

Mlle. Paulmy and Mlle. Renee Gaudin, two popular actresses of Paris, have been robbed of large sums of money and jewels by "a mysterious monocoled" gentleman, for whom the police are seeking. An ex-army captain is under arrest and is said to have confessed stealing jewels valued at more than 400,000 francs from Mlle. Gaudin.

Charles Vidor, a young Hungarian actor who tried to create a Hungarian national theatre in New York, ended his life by inhaling gas in

## INSIDE STUFF ON LEGIT

The 63d Street theatre, known as the 63d Street Music Hall, will retain its present name, although when John Cort took it over recently it was planned to call it Daly's theatre. During the spring the house will be remodeled and will be open for regular bookings next season.

The stage will be made of workable size by moving the proscenium arch forward. This will eliminate one or two boxes on either side of the house. The smallness of the stage has kept this house dark as far as legitimate attractions go.

The 63d Street seats 1,154 persons, placing it with many Broadway dramatic houses in point of capacity. Enlarging the stage will not materially decrease the capacity. "Mixed Marriage," a St. John Ervine play, is now being offered there. The Irish Players who were to take the house will come in for matinee performances starting this week.

There is a still further inside angle to the procurement of K. & E. booking of two Shubert-allied producing firms. The period of unusual production activity and theatrical prosperity following the war led to a booking congestion and gradually the booking contractual provisions were tightened by the Shubert booking offices. The number of musicians stipulated was dropped to four. It was provided that the house share on musicians thereafter up to the number of 15, the attraction to pay for all over that number without sharing. Furthermore, the number of stage hands allowed was lessened, and the payment for others fell mostly upon the attraction, as with musicians.

This really meant the reducing of the usual sharing terms. It meant and means about 5 per cent. less on a \$10,000 gross, the extra expense entailed for a musical show being around \$500 weekly. Many small stand managers adopted the same form of contract on both sides of the fence, and that made the one nighters as tough as possible to play.

But while all contracts read the same the big firms were given a private understanding and the old contract provisions operated. Often company managers for such attractions had to wire New York, and the house management finally "officially" informed on the matter. But to the newcomers the added burden was accepted as being uniform for everybody, and it is one reason why so many shows have crashed on the rocks.

It seems lately that some of the producers on the inside found it harder to recall to the booking office the fact that the "tough" clauses in the contracts didn't go for them. In at least two cases these firms declared themselves independents, free to seek time wherever they wished. That, however, was not the first time either firm so declared. It is claimed the K. & E. booking provisions have not changed with the regulation 15 or 16 musicians applying for musical attractions and sharing thereafter, with similar arrangements on stage hands.

A general order to all house managers in New York and out was sent out by the Shuberts late last week, providing for the payment of all house expenses by check. It was reported the new rule followed the discovery of alleged padding of payrolls. This explains the dismissal of several managers of out-of-town houses by the Shuberts last week. No New York manager was implicated. One of the men let out was on the job for at least six years.

The payment by check plan is supposed to be a means of keeping tabs on every individual on the house payroll. The house manager may permit the checks to be cashed at the box office upon indorsement, in which case the checks need not go through the bank. If deposited, however, the system calls for having double the amount of the payroll available, and in any event, where the box office cashes the pay checks, it calls for a considerable amount to be kept in the box office.

The unions may have a say in the pay check plan where the box office does not cash the checks. The idea was tried once before and it happened frequently that men could not get the cash until Monday. A protest to the union resulted in a ruling that where the checks could not be cashed until Monday the holder was entitled to an extra day's pay. Saloons were open when the pay check scheme was effective first, and

(Continued on page 26.)

(Continued on page 27.)



# THEATRE BUILDING PROGRAM WILL ELIMINATE HOUSE RENTALS

**Shuberts Invest \$1,500,000 in New Theatre Sites—  
Lenten Season On With Managers Optimistic  
Matinees' Heavy Draw Continues—"Deburau"  
Now Leads Dramas.**

The elasticity of Broadway's legitimate theatre limit is a matter of opinion between managers. Some are certain in conviction that the present supply has already sent the list "overboard" and that house rentals will be a thing of the past, with theatres seeking attractions rather than the reverse, which is now true. There are, however, several big managers constantly digging out sites for theatres. The Shuberts have invested recently the sum of \$1,500,000 in property alone. The sum mentioned is said to be an actual outlay and if it secures long term ground leases or is used in conjunction with mortgages, it means that the Shuberts' building program plans the building of another group of theatres.

"Variety" predicted recently that Broadway would eventually double the present number of theatres used for legitimate attractions. The prediction was based on the opinion of one of the smartest producers in theatricals and his idea was that 100 theatres would be finally attained. Activity in planning new houses makes the prediction hold good.

The Shuberts are dotting the upper Forties with their new theatres, preferring sites west of Broadway. It is likely some of the new houses will reach into the lower Fifties with the Winter Garden being in the center of the building radius.

Broadway's season swung into the Lenten period this week, with less comment than ever. Ash Wednesday matinees were not big. They never are, but Lent has little affected the box offices in the past two or three seasons, and the influence of the period appears to have steadily declined. Showmen reiterate the opinion that Lent will only hurt the failures and that the successes will continue the pace established in January.

Big matinee business is still a feature of Broadway's business. No one explains it, but the fact remains that since the holidays afternoon performances have enjoyed excellent patronage. Saturday matinees have been especially strong and many shows have gone "clean," or nearly so. Evidence of the afternoon draw is the continuance of a number of special matinee attractions and the extra matinees inserted by three or four regular attractions. The latter planned them for January but have extended the extra performances indefinitely.

Lincoln's Birthday this week and Washington's Birthday close by are expected to find big audiences. A bad break occurs with the first-named holiday which falls this Saturday. That was true of Christmas and New Years, and while the usual extra performances were not inserted then, it was figured that the shows drew the volume of business which would have come their way. It happens this year that both Lincoln's and Washington's Birthday (Continued on page 32.)

## SHORT SKIRTS SHOCK LEE

**Shubert Tells the World He's for Modest Attire.**

"The New York World" gathered a symposium of opinions a few days ago on what has been charged as lax standards of convention in dress by women.

Lee Shubert was invited to give his views. Listen!

"I believe a season of more clothing and less paint would work for the betterment of social conditions."

"I agree entirely with those persons who have warned that sorrow and chaos might result if another year of disregard of social convention in women's dress were to come."

"Moral conditions today are in a critical stage. We need common sense. I only hope for the day when I may see it possible to eliminate the diaphanous and all too short gowns worn on the stage."

"Speaking as a family man I cannot take sides with those who are willing to allow our girls to go about in this cold weather in thin silk hose."

## HOPE AGAIN RAISED ON RATE DECREASE

**Penn. Wants to Restore Former 3-Cent-a-Mile Rate.**

Hope of a reduction in railroad rates has been revived again within the last week following the statement of W. W. Atterbury, vice-president of the P. R. R., asking for a downward revision of rail workers' wage scales, that the roads may place the rates back on the three cents a mile basis. Mr. Atterbury came out with his plea in Chicago, saying it was the only way out for the roads. During the war Mr. Atterbury was placed in charge of the English government-owned railways, and he is considered one of the most powerful men in the transportation world.

Advices from railroad men in Chicago this week conveyed the imperative need of a reduction in rates on long jumps, and it is believed whatever reduction will follow will first apply to coast trips. It is said coast and tourist traffic has been "shot" this winter, the blame resting on the high charges. The price of a ticket to the coast now costs \$120.55. A lower berth costs \$45 additional, which make the trip cost twice as much as formerly.

President Wilson refused to interfere with the workings of the Railroad Board, which has charge of the wage awards, when the Atterbury representations were presented to him. Labor circles have made no sign since the publication. Readjustment is only a question of time the rail men predict. It is claimed that working conditions permit three men doing the work that was formerly accomplished by one.

Any move for labor adjustment will occur after President Harding is inaugurated, it is thought.

## "SWEETHEART" DECISION

**U. S. Court Declares Partnership Agreement Exists Between Writers**

In a decision handed down this week, the United States Circuit Court of Appeals at New York affirmed a decision by the District Court which held that Fred De Gresac-Maurel, a woman writer, is entitled to share equally in the dramatic, picture and operatic profits of "Sweetheart," the opera presented in New York in March, 1913, with Christie McDonald as the star. Harry B. and Robert E. Smith were the defendants-appellants.

A summary of the case showed that Miss De Gresac, now Mrs. Maurel, was the author of the original scenario on which the opera was built, and that she contracted with Werba & Luescher to deliver it to them in October, 1912. Later Henry Blossom was engaged as collaborator on the book, but was unable to perform the work and Harry B. Smith was substituted, the stipulation being made that Miss De Gresac was to retain her rights as the author of the original story.

Subsequently, it was alleged, Smith had his brother brought in to write the lyrics and all three were to share equally in the literary profits of the opera. The score was the work of Victor Herbert. Certain foreign rights to the opera were controlled by the composer and the writers, and an agreement was made that on these Herbert should receive 50 per cent of the proceeds, Miss De Gresac 25 per cent, and the Smith Brothers 25 per cent, between them.

Harry B. Smith had the opera copyrighted in his own name and, later, Robert Smith contacted with G. Schirmer, Inc., for publication of the vocal numbers and vocal score.

The court held that Harry B. Smith, by copyrighting the work in his name did not become exclusive owner of it, but was trustee for the other writers, Miss De Gresac and Robert Smith; also, it was held, Miss De Gresac was entitled to her share of the profits of the published work.

The lower court awarded Miss De Gresac one-third interest in whatever rights the Smiths had under their contract with Schirmer & Co. with Victor Herbert, and also declared her one-third owner in any picture rights they may have in the opera. It was further declared that Miss De Gresac is entitled to an accounting from Robert Smith

## BLANEYS' STOCK CAST

The Blaneys in taking over the Steinway, Astoria, L. I. for stock starting Monday last have a dual purpose. Not only regular stock offerings will be given but a number of new plays will be tried out. The opening play at the Steinway is "The Bat," all week. The lead is Ethel Valentine. Others in the cast are: Allen Ramsey, Augusta Gill, Nancy Lee, Clara Byers, Lester Howard, Frederic Ormond and Edward Paynter.

Charles E. Blaney, Jr. is the company manager; Sam Godfrey is director and Ramsey is the stage manager.

## HENRY B. WALTHALL'S PLAY GIVEN NEW TITLE

**Picture Star Back on Stage After 10 Years—Going South**

Kansas City, Feb. 9. Commencing with the current Minneapolis engagement the title of the play presented by Henry B. Walthall & Co. will be changed from "Would You?" to "Taken In." The play, a comedy drama by Herbert Bushford, was first presented by Walthall in Portland some weeks ago, but the original title of "Would You?" failed to appeal to the people, in fact seemed too broad farce or musical comedy.

This is Mr. Walthall's first season on the stage in ten years, his last engagement being with Henry Miller in London. The show, which has been playing the coast cities, is now working towards the South, where Walthall has a great following. Birmingham, Ala., being his home.

## MOTOR TRUCK JUMPS.

**Al. Trahern's Stock on Coast, Playing Two-Nights.**

Los Angeles, Feb. 9. The question of one-night-stand transportation seems to have been solved here by Al. Trahern, who is operating his "circuit stock company" down in Orange County, which lies about half way between Los Angeles and San Diego, using motor trucks as his medium of making the towns.

Trahern has been operating on Long Island, in the East, during several summers past, making the jumps there by rail. Here the company, which numbers 15, makes its headquarters at Anaheim, playing that town two nights each week. For the balance of the week they play La Habra, Santa Ana, Corona, Whittier and Orange. On the five nights the company plays away from the home town, the scenery is transported on a speed truck and trailer, the longest jump being to Corona, it taking an hour and a half to make the town.

## VERNON KELSO BANKRUPT

Vernon Kelso has filed a voluntary petition in bankruptcy, scheduling liabilities of \$1,801 with no assets. Three creditors are named, the chief claimant being Ann Ayers, for \$1,551. The others are Nicholas Imandt, \$150; Robert Hosca, \$100.

## McGREGOR'S NEW ONE.

Edgar McGregor is sponsoring a new production, "The Mistit Honey-moon." Rehearsals start Monday. There will be 14 people in the cast, six principals and eight girls. Each of the latter is to have a small bit.

## SHOWS CLOSING

"Florodora" will close March 5, in Chicago.  
"Cinderella" On Broadway, March 5, at Buffalo.  
"Not So Long Ago," Feb. 13, at Brooklyn.

## Combinations in Prospect.

Popular priced combinations, on the style of the Gus Hill show, will start to play the Prospect, the house owned by the Keith interests, leading to this policy for the remainder of the season.  
Stock closed there last week.

## Nana Bryant in Portland, Me.

Portland, Feb. 9. Nana Bryant has been engaged as leading woman for the Emerson stock here, replacing Nana Gray, resigned.  
Miss Bryant opened the work on "29 East."

## ACADEMY, BALTIMORE, BOUGHT BY SHUBERTS

**Possession Sept. 1, 1923—  
\$24,000 Annually for 6 Years.**

Baltimore, Feb. 9. The deal for the sale of the Academy to the Shuberts has been closed and under the combined agreement of the lease and sale the lease is for six years, to commence September 1, 1923, and expire in September, 1929. The rental specified is \$24,000 a year. Additional to this exaction is the sum of \$50,000, paid in cash on the execution of the papers and which is "for the execution of the papers." The price to be paid for the property upon expiration of the lease is \$500,000. In almost every respect the new agreement with the Shuberts is identical in phraseology with the agreement with the present tenants, the Nixon & Zimmerman Company, except that wider choice of theatrical attraction is permitted. The Shuberts are permitted under the agreement to offer vaudeville or picture attractions with the stipulation that these attractions are to be "first-class only" and that only such plays may be presented "as to constitute and keep it at all times a theatre of the first class."

The deal was not consummated without vigorous objection from Nixon & Zimmerman, who claimed that they should have been given first opportunity to buy as tenants. They appealed to a committee of stockholders to rescind the action before the papers were signed. But the stockholders had voted so overwhelmingly in favor of the Shubert transaction no change was possible. The Shuberts have been trying to buy the Academy since 1907, but had met no response from the local owners until 1920.

## ASBURY'S LEGIT HOUSE

Asbury Park, N. J., Feb. 9. Reade's Main Street theatre, now nearing completion and built by Walter Reade, will play legitimate attractions. Reade's Savoy here will play pictures when the new house opens.

Walter Reade also has a theatre building at New Brunswick, N. J., and another replacing the Taylor Opera House, at Trenton, N. J.

## MARY YOUNG'S "JOAN."

Mary Young, last in New York in "The Outrageous Mrs. Palmer," is planning "Joan D'Arc" with herself as "Joan." During her war service abroad—her youngest boy was killed ambulance-driving at Verdun—the actress spent much time in and about the Joan country, familiarizing herself with the color of the period, and in her researches encountering descendants of the Joan family. The heroine of French history was a small bodied woman, not the Juno sometimes given on the stage as a replica.

The present plan is to be ready for the essay immediately after Lent.

## MCCORMICK'S STOCKS OFF

The intention of Barry McCormick to open three houses for stock, in close proximity to New York, has fallen through.

The theatres were found to be tied up by picture contracts.

## MISS SEGAL LOSES NO TIME

Viven S. Segal has been engaged for "The Tangerine," opening at Atlantic City Feb. 21. Miss Segal was to have been starred in "Three Kisses," for which rehearsals came to an unexpected ending last week.

## Bobby Gale Freed.

Frances Hollingsworth (professionally known as Bobby Gale), now with Counihan & Shannon's "Way Down East," was granted an interlocutory decree of divorce from Harry Hollingsworth in New York last week.

Man Crawford was named by the plaintiff as co-respondent.

## Second Klaw Corporation

Albany, N. Y., Feb. 9. Another Klaw company has been incorporated with the Secretary of State. The Klaw Theatre Corporation is the name of the latest one. It has a capital stock of \$1,000, and begins business with \$500. Marc, Joseph and Alonzo Klaw are the directors. Offices of the company are at 1451 Broadway.



## OUT OF TOWN REVIEWS

### IT'S UP TO YOU.

Boston, Feb. 9.

N. A. Spencer.....Joseph Santley  
Dick Dayton.....Douglas Leavitt  
Friday Oliver.....Harry Short  
Col. Stephen Forrest.....Albert Sackett  
A Collector.....Frank Michel  
Sheriff McGee.....Royal Cutler  
Eliot.....Ivy Sawyer  
Mrs. Van Lando Holliester.....Florence Bacie  
Leta DeVere.....Norma Brown  
Hortense Gessell.....Florence Hope  
Suzanne.....Madeline Dare

William Moore Patch's "It's Up to You" leaves the Globe, Boston, this week and its future travels are uncertain except for the definite decision that it will not try to gain a place in the sun on Broadway. There is some indecision whether it will ease itself by degrees of three-night stands as far south as Washington and then leap to Chicago, or whether it will move directly to Chicago after a week or two around the New England stands.

It was the original intention to make the Broadway essay, but the promoters seem to have thought better of the trial against the metropolitan competition at the height of one of the most brilliant seasons of the New York stage has had in a decade.

A survey of the piece makes manifest the good judgment of the manager. The Globe clientele found "It's Up to You" a good laughing entertainment, but it is not easy to see where it would fit into the show lineup of Broadway. It lacks distinction—that mark of novelty, surprise or whatever it may be that would make it stand out from the long list of metropolitan attractions.

It is just a nondescript, mild farce with musical incidents. It may have started out earlier in the season as a musical comedy, but by those various stages which accompany the "whipping into shape" of a piece, the original book has been roughened up, burlesque business interpolated and other changes designed to enliven up the proceedings made.

The net result is three acts of labored comedy, artificial and delivered with uneasy self-consciousness by a confused and discouraged group of players. It is aimed at easy laughs, and gets 'em at the Globe, but the good taste of the proceedings are open to question. It is difficult to classify the entertainment. If you can imagine a book crudely fashioned after the general style of Nora Bayes' "Ladies First" and then twisted, prodded and jizzed up with no discrimination "to get the comedy over," you have something resembling "It's Up to You."

Sometimes it is a musical comedy overburdened with aimless talk and story, sometimes it is almost burlesque, as, for instance, when Douglas Leavitt as the sporty youth wallows the aristocratic society matron on her bare and very décolleté back with appropriate business of coughing and outraged dignity.

There is a chorus of 18 girls, who break into the proceedings about three times and then do not add the slightest enlivenment to the evening. Their function doubtless is to make good the flamboyant billing around Boston. "The prettiest chorus in town." An unbiased observer would scarcely go that far.

At least the changes made in the show before it got to Boston probably have cleared the decks of a good deal of dialog, but enough remains to indicate that the original work by that same Douglas Leavitt and Edward Paulton must have been very bad indeed. One would easily be convinced that many of these changes have been conceived by Mr. Leavitt, for all the "fat" of the comedy, such as it is, goes to him.

This in spite of the fact that Joseph Santley and Ivy Sawyer are equally featured in the billing. It must be exceedingly dispiriting to Santley, who makes a first-rate dancing juvenile when he is given half a chance. In the present vehicle he is all but extinguished in the effulgent smile and ponderous fummings of Mr. Leavitt. Miss Sawyer, if memory serves, used to make a sprightly opposite to Santley, but in "It's Up to You" she is nothing but the super-saccharine burlesque doomed to a wooden part that gives no inspiration and no amusement. Several of the solos and duets are cleverly staged. Mr. Santley and Miss Sawyer had some pleasing sentimental numbers, among them "Castles in the Air," with fairly effective business. But the prize number of the score was "Oriental Blues," done by Norma Brown, her only moment to take stage center.

The previous reference to "Ladies First" is no amendment. That was a musical version of a Hoyt farce and the material was rich in really amusing situations. The story of "It's Up to You" has no such lack of convincing plot and incident. Of course, farce is allowed pretty wide liberties with realities of life but it ought to be reasonably plausible. This piece isn't plausible for a moment.

Ned loves Harriet against the op-

position of Harriet's mamma. Mamma will not consider a son-in-law rated under A1 in Bradstreet's Ned must have money. Dick proposes that he, Ned and a casual down-and-out friend of Dick, who is conveniently a burgher hiding with in hearing, go into business to turn 100 acres of Long Island land, a worthless legacy to Ned, into a real estate bonanza. This is the first act set in Harriet's drawingroom.

We are translated to the site of the land, where an auction sale is about to be held. The three adventurers are broke and up against it (running in and out of creditors and sheriffs in pursuit of the 210-pound Dick), when there drops out of the sky a promoter who, for no reason, is anxious to pay the trio \$150,000 for a hotel site. Then the auction sale is held, because the chorus hasn't been in evidence for quite a while and we must have a tumultuous end for the second act, with Mr. Leavitt as the auctioneer, holding the center of the stage while the other principals shrink out of sight. Mr. Leavitt wrote the "book," and he certainly did deal a generous part calling for a portly comedian. That ends the second act.

The third act is a year later, after the tide water land has blossomed like an actor-manager's hopes. The promoters have made seas of money. So the misunderstanding between the lovers, a crudely theatrical bit of absurdity, is cleared up and all are happy.

There is not a convincing characterization in the play. There are a few spots of sparkling dialog and large, indigestible hunks of crude comedy, that's all.

As observed before, the show will not come into New York this season, the promoters have decided.

Rush.

### ROMANCE.

Pittsburgh, Feb. 9.

"Romance" has come back from its long run in London a better play than when it left this country. Doris Keane is a more beautiful, alluring Mme. Cavallini, either because of the continued experience in the same role or because her husband, Basil Sidney, who plays opposite her as the rector, gives such a remarkably consummate performance which is so closely linked with the success of her own part.

Many of the same cast came here about five years ago, star and play both practically unknown quantities, and the reputation of both was virtually made here. The play had an especially popular appeal then. Of late the tendency has been away from this age-old type of story wherein passionate love predominates the major portion, as in so many others. But "Romance," as Edward Sheldon has depicted it, has something which others lack, and the something is more conspicuous to the theatregoer who has seen any number of the love plays.

Sheldon has given "Tess of the D'Urbervilles" a revival. Just as Thomas Hardy spun his story about Tess, Sheldon tells about the devoutly religious lover, the revelation at the time of marriage, the separation, and the rest. But the clever treatment of the more modern tale, supplemented by unsurpassable acting in the principal roles, makes "Romance" still a superb drama, which should have little trouble remaining popular for a couple of seasons.

The prolog announces the theme that there are moments one's younger days which light up one's life and sustain old age in the memory of them. His clever character delineation, finely drawn, around that idea makes for the success of the piece.

One of the new additions to the cast since it left this country is A. E. Anson, who plays Van Tuyl, the banker. His superb rendition of the role, especially in the more trying moments, is only equalled by the brilliancy of Miss Keane and Mr. Sidney.

### MIDNIGHT ROUNDERS

The Deacon.....Harry Kelly  
Crabapple.....Lew Hern  
The Manager.....Joe Opp  
A Walter.....Eddie Cantor  
A Man About Town.....John Hyam  
A Couple from Home.....The La Barbes  
A Quirky Man.....Betty Bogan  
The Girl.....Betty Bogan  
Shimmy Nods.....Alfred Bider  
Mlle. La La.....Nan Halperin  
Jene Comprends.....Muriel De Forrest  
Jazz Vampire.....Jane Green

This road version of the Century Roof Revue, commonly called "the Eddie Cantor show," is said to represent the Shubert idea of "Advanced Vaudeville." It is all of that. It is presented in the form of a revue, an elastic term which may be taken to mean almost anything from an attraction in the old Weber and Fields style of night entertainment to a series of detached specialties, completely independent of the rest of the show or held together by some faint outline by way of story.

Eddie Cantor is the featured comedian, billed over the name of the show in the theatre front lights and topping the title on the pro-

gram. Nan Halperin has the next sized co-star type, while Lew Hern and Harry Kelly, both not unknown to vaudeville play major comedy parts.

The quartet would naturally be a big draw to the vaudeville public, but the showing of the attraction at the Boston Majestic would not entirely be explained by this consideration. The piece is credited with having done \$20,000 last week and on Saturday of last week alone at a scale of \$2.50 top the statement showed \$2,700, indicating a gradual advance.

From this situation it would be fair to argue that the form of the offering had something to do with its popularity. The Majestic cannot be credited with much, for it has been through many transmigrations, from pictures to any other sort of entertainment you care to name, and has no loyal clientele.

The show itself is largely made up of vaudeville people, well rounded and versatile players, but at one time or another identified with some specialty vehicle. For example Eddie Cantor has not been in vaudeville for seven years, Lew Hern has been in a succession of productions lately, and Harry Kelly has not been a vaudeville attraction for many moons, but all three know vaudeville and vaudeville audiences know them.

"Midnight Rounders" might as well have been called anything else. The title means nothing pertaining to the stage proceedings. It is just a title for one of the swiftest moving successions of numbers, sketches (which bear something of the character of what burlesque people call comedy bits) and individual offerings which cannot escape classification of specialties, however much the players may resent the implication that they are anything but versatile entertainers and capable of more than a single style of expression. The fact that Cantor has a wide range of talent has nothing to do with the circumstance that pretty much all he does in "Midnight Rounders" would fit perfectly into a vaudeville bill.

The same thing is true of Miss Halperin. To be sure she does not confine herself to her well known song and character cycle, but two of her best numbers are used during the performance. One is "Clothes" in the first half and the other is "Military Wedding" near the finale, in a position that would be two from closing in a regular specialty bill.

The show comes in two halves and the interval midway is designated on the program as "Intermission." Miss Halperin, besides her two solos from the familiar act, has several songs with the chorus background. One "Lady of the Cameo," is extremely pleasing. And in addition she has an interlude with Harry Kelly which is typically a vaudeville talking act and a mighty funny one.

Altogether there are five sketches or semi-sketches. Cantor is the principal comedian in three, as well as doing his own sinking act, if it is allowable to designate it so. These four passages of the show, that is three sketches and the single contribution of the comedian, occupy something over an hour.

It stands to reason that (always assuming that the Shuberts are trying out this particular revue scheme for future expansion into a vaudeville policy) the Shuberts have no idea of operating on a two-a-day basis. Cantor couldn't stand any such herculean task. No more could Miss Halperin who must be 25 minutes on the stage and make no less than half a dozen costume changes.

The program lists 30 scenes and it appears to the auditor, without holding a stop watch on the stage that about half of the whole show's running time is done before a drop in "one" or "two" for the many changes of setting.

One of these make-shifts is an offering of Jane Green and James Blyler. A piano is set out into "One" together with the piano lamp and the effect is identical with scores of such specialties on the two-a-day programs.

To analyze the show briefly and attempt to detail its many excellencies would be impossible and one is forced into statistics. There are five sketches, seven individual production numbers, six dancing displays and Cantor's big moment late in the show, which takes the form of a singing monolog in blackface. Cantor undertakes to sing any of his songs made popular by him while he was with the "Follies." The audience asked for half a dozen and it was only by the device of bringing on one of the principal women with a solo that he was able to get away. The monolog was short and consisted of brisk, amusing exchange of spirited talk with the girl. This item was far and away the hit of the performance.

It is worth mentioning that the longest single number in the show (one is tempted to say "on the bill") occupied 25 minutes and this came in the form of a sort of tabloid musical comedy with a background of a cabaret scene, during which Joe Opp, Cantor, Hern and Kelly, generally roughshod, although in legitimate method while a score of girls at tables dressed up the picture and gave opportunity for an ensemble number at the close of the (Continued on page 31.)

## BROADWAY REVIEWS

### CENTURY ROOF.

If the semblance of a vaudeville entertainment was striven for in the "Midnight Rounders of 1921" opening on the newly arranged Century Roof Saturday midnight, last, the effect was blasted through wrongful selection that was as blasting to the show's chances. That the entertainment may be switched about and reduced down to a nice late hour floor entertainment is entirely possible, since a midnight revue that should not run over 100 minutes, in this instance lasted for three hours.

After the cutting has been gone through with the Shuberts who produced this latest effort will have to find some way to insert comedy. The show at its opening held none that could remain in it, excepting Joe Browning who in a semi-announcing role in his preacher make up, panned the show for the amusement of the audience. During the second part when Mr. Browning said it was rotten, he just beat the audience to the thought through expressing it.

But the show was rotten only in the second part. The first part held all the cream excepting the Cleveland Bronner "Ballet of the Pyramids" that opened the second half. Mr. Bronner has again secured an exceptional effect of massiveness in ballet ensemble for this very small stage. He repeated his success of the former Century show in the same manner, although the former Century Roof show, as compared with the present one, leaves no comparison otherwise.

The roof has been bettered as a midnight place through the restoration of the main floor dancing space. Now the Century has two dancing spaces, the oval floor behind the boxes being retained. With the removal of the seats that held the centre of the floor in the former show, the principals and girls now come out to the audience. It gives the house, with its present seating arrangements at the \$5, \$4 and \$3 scale a capacity of about \$2,500 nightly.

There are about 40 girls in the company, and as pretty a lot as any Broadway house has held, though at times the dressing embellished the looks of the young women. The dressing is splendid and expensive.

Mr. Browning started the performance by advising the audience to go home. If they remained they would be disappointed, he remarked. Browning said he was "Jim Jam Jams" and truthful. Browning delivered his dialog in a direct commanding way and got it over remarkably well, even more so than "Ed" Wynn did when doing about the same thing in times past on the same roof.

There were three successes of the evening that left no doubt. They were Browning, the Bronner ballet and John Gluran and Le Petite Marguerite. Everything else was open to suspicion, not alone as to its standing but whether it would remain in the show, excepting the numbers and their leaders.

Gluran and Marguerite are dancers. They came along a little late in the first part when the performance needed a lift. They gave it that. When Marguerite leaped from off her toes to an odd elbow hold Gluran held for her the house went daffy over them, and Gluran in his solo dance immediately following piled up the score, but Miss Marguerite, alone, to end the turn, let it down somewhat. They did too much for a roof act and that was a fault with other turns, some of which were sorry they had done anything at all as they departed in silence.

Those two dancers made it difficult for Gladys Walton and John Lowe, who did their "Pony Trot" on the floor, though later Mr. Lowe got something out of a single dance. Their "Pony Trot" may mean something in a restaurant, but it doesn't on a roof, as the New York roof found out years ago when the creators of that particular dance did it there.

Another from a restaurant was Ada Fornan, with a grotesque makeup that looked worse than the masks of the Greenwich Village Follies. Just what Miss Fornan was aiming for in both of her appearances no one could guess and, likely, no one tried. Jessica Brown did her established dance in her established way to the usual applause result. Tot Quarters lead numbers, notably "The Century Toodle," for the finale of the first part.

The running order was hatched, from its programming, and through that J. Francis Dooley and Corinne Sales went on early for the old burlesque comedy business of "stealing the pocketbook." Some of the company took part in it. That passed away and later, when Dooley and Sales came forth for their talking act, they also passed away. It was the shortest turn Dooley and Sales ever did. When J. Francis found himself flopping he just broke it off and they walked. Another flopper was Arthur Donnelly with shadowgraphs, with the machine set in the centre of the floor, Donnelly behind

it and throwing his conventional finger shadows on the sheet upon the stage. Mr. Donnelly wrote Variety a letter saying his act had been bungled up on the roof, which the audience could see, but that made little difference, for it didn't belong, any more than did the posing turn of Bessie Clifford. Miss Clifford had the stereopticon's light thrown upon her from the ceiling projection room in the rear of the house. That was enough. Once in a while it focused on her.

What seemed to be an act, appearing late, was a woman harpist and a musical saw player (male). They did like the rest.

Ted Lorraine did his singing. Maybe it was Ted who did the solo dance; it's pretty hard keeping awake until 2.30 at any place outside of a card room.

Florence Rayfield was another number leader; J. Harold Murray also sang, Lou Edwards was programmed as an eccentric, and may be he was there; Ethel Davis was down to sing songs, and perhaps she did; Olga Cook looked picturesque in her blondness and sang well, and that's about all. One number had a string of old melodies, each with a different leader, and this retarded the performance for quite a while.

Jean Schwartz and Lew Pollock furnished the music; Alfred Bryant did the lyrics and Jack Mason the staging. Somebody forgot to supply an idea, so the show just vamped along in ding-dong style.

The Century, with the girls and dancing space, should be much more inviting than it was. And there's the chance that this company may be whipped into a show, but it got such a whipping at the opening that that will take some work; also some new people.

Simc.

### 9 O'CLOCK FROLIC.

Flo Ziegfeld, Jr., is at Palm Beach but his troupe keeps marching on. His troupe at the Amsterdam Roof Tuesday night, opening the first or "Nine O'Clock Frolic," would not have done so much marching though if Ziegfeld had been around before the premiere. That was exactly the glaring fault of the performance, lack of cutting. It seemed as if everything that had been put into rehearsal went into the performance, from actors to numbers.

The show ran in actual time 125 minutes, besides a rather lengthy intermission and unexplainable waits. During one of the waits the orchestra had to switch and a little dancer hurried on. When the curtains parted for an Indian scene and single dance, there was no visible reason for the wait. That's slipped in just to tip off Mr. Ziegfeld there was something wrong back stage on the roof, but he needn't worry, for Edward Royce is there and Royce put on the show. It's 6 to 1 that whatever faults cropped up, none of them was Royce's. The bunch that got their cats for nothing because they were of the press, and couldn't afford the roof food prices anyway, seemed to be of the opinion that with Ziegfeld away there were as many cooks on the stage as there were in the kitchen.

Royce gave the numbers splendid production, especially with two of them. Urban gave an even more splendid setting, often, and Ben Ali Haggin did more than was expected in his two groupings. But with all of this the show lagged, the numbers were slow, there were misfits and the only two real big things in the performance itself that stood out were the finales.

The finale at the ending of the performance, and that ending came at 11:40 (which tells how much cutting and speeding up must be done to stop the first show running into the second), was a winter scene, full of color and animation, with a finish a hurrah one, while the girls shouted as they threw snowballs at the audience. The first part finale was a college scene ordinary in itself but winding up with a tug of war between the girls representing different colleges in field suits.

Ballard MacDonald and Harry Carroll wrote the show with song interpolations by Irving Berlin and Harry Askt and Herman Hupfeld. Mme. Sheri dressed the big flash (Continued on page 24.)

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# PANTAGES IN FRISCO GETS DOSE OF HIS OWN MEDICINE

**Walton and Brant Leave Circuit at End of 14 Weeks, After Pan Takes Up Option for "More" Time—Usual Case Just Reverse, With Pantages Letting Out Acts.**

San Francisco, Feb. 9. Walton and Brant, who left the Pantages circuit several weeks ago because they did not receive an increase in salary, are now dickering for other time. It is probable Pantages will go much deeper into the case as it appears an ideal one for a test trial of the clause calling for 14 weeks or "more" in the regular Pantages contract.

Around Seattle Walton and Brant first realized their 14 weeks or "more" contract with the Pantages circuit was nearing completion; at least the 14 weeks' part. And as usual when the circuit is satisfied with an act it is notified the option on the "more" would be exercised. It was in this case.

At the same time an act usually signifies its intention of remaining with the circuit as per contract. Exceptionally rare is it to find an act which is in earnest about quitting way out in the West, far away from an Eastern starting point. But the Walton and Brant team immediately notified the northwestern representative of Alexander Pantages they would stop at San Francisco, which city would mark the termination of the 14 weeks, unless an increase in salary was forthcoming.

A few weeks passed; the act had finished in the northwest and also at Modesto and was about to enter the first performance at San Francisco when Walton and Brant made good their threat and walked out, thus setting a precedent on the Pan circuit.

This, to put it in Brant's mild manner of talk, is "giving Pantages a taste of his own medicine." It is the reverse of the usual San Francisco Pantages procedure, as it is a customary occurrence to hear of an act being laid off by the circuit in this city without any definite notice and also without exercising the other side of the "more" end of the contract.

To a Variety correspondent, Alexander Pantages remarked the act would be barred from future presentation unless it played San Francisco and Oakland as per the Pantages stipulation.

Now that the heat is rather cooled, Walton and Brant are still loitering around and seem to have entirely forgotten the incident. Whether Pantages cares to make a test case of this one and determine if the artists have as much right to quit at the termination of the 14 weeks as he has to then let them out, is a question.

## PERMANENT STOCK COMPANY

San Francisco, Feb. 9. E. H. Stone has taken over the People's, Sacramento, from S. Morten Cohn, and renamed it the Stone. A permanent dramatic stock company is there. Anthony Smythe heads the company, which consists of Viola Haynes, Rupert Drum, Anson McNulty, Carl Caldwell, Virginia Chester, Ted Maxwell, Carolyn Howard and others.

## FRISCO WEDDING

San Francisco, Feb. 9. Vera Ransdale, until last week leading lady with Wal King's musical comedy company at the Casino, and A. Murphy, Buchenberg, really dealer, were married Jan. 29.

The newlyweds immediately embarked for Los Angeles, where they will honeymoon for a short spell, returning to locate in this city.

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SAN FRANCISCO

## LEVY'S ADDITIONS

Picks Up Southern California Houses for Two Days Weekly.

San Francisco, Feb. 9. Two Southern California towns have been added to the Bert Levy circuit. They are Taft and Pomona. In Taft the C. & C. house owned by Gore Bros., Sol Lesser and Adolph Ramish, has been taken over and will commence with five Levy acts Feb. 13, playing two days each week.

In Pomona the American, also a Gore Bros., Sol Lesser and Ramish house, will institute a two-days-a-week policy on the same date, using four acts.

The Florence, Pasadena, will inaugurate a four-act, two-days-a-week policy under Levy Feb. 13. Dave Schuman is manager.

## KELLIE-BURNS FOR LEVEY

Cannot Link with A.-H.-L. Tour B Circuit.

San Francisco, Feb. 9. Although it was generally conceded that the Kellie-Burns booking offices in the Northwest would work in with the new Ackerman-Harris-Loew Tour B circuit when announcement was made of the establishment of such a circuit, it has since developed Mrs. Kellie, manager of the offices, is under contract with the Bert Levy circuit.

This Leaves Ackerman-Harris without direct northwestern representation.

## FRISCO'S FRENCH HOUSE

San Francisco, Feb. 9. La Galette Francaise, a miniature French theatre in the heart of the city's fashionable residential district, was formally dedicated and opened with "Eaux" and a comic opera, "Les Noces De Jeanette," by Masse, Jan. 29.

Andre Ferrier is the director. It seats 150 people and is devoted entirely to French works given in the original language.

The theatre is referred to by the French colony as a veritable "Petit Coin de France" (Little Corner of France).

## NEW MISSION DISTRICT HOUSE

San Francisco, Feb. 9. The purchase by Lesher M. Hoyt, local "doughnut king," of property covering 125x128 feet next to the Hoyt factory in the Mission district for the purpose of constructing a theatre to seat 3,000 has been announced.

The site is in the heart of the Mission business district which is already adorned by half a dozen modern theatres.

Mrs. Katherine Rose Hoyt, wife of the purchaser, will be jointly interested in the ownership of the new theatre.

## BESSIE BUCHNER TRIES POISON

San Francisco, Feb. 9. Bessie Buchner, cafe entertainer, is recuperating at a local hospital as the result of an attempt to commit suicide through drinking poison.

According to the police only quick assistance by neighbors saved her life.

Al C. Posener, theatrical tailor, has disposed of his interest in the "Dungeon" and will devote his entire time to his tailoring establishment. He plans opening a branch workshop in Los Angeles.

## ORPHEUM, FRISCO.

San Francisco, Feb. 9. The Orpheum offers a good bill this week with the dancing standing out as a strong feature from beginning to end.

Claud and Fannie Usher took first honors in their sketch "Bide-a-Wee Home." The pair have never been more warmly received than with this vehicle, admirably acted and delivering spontaneous laughs together with its excellent sympathetic values.

"Step Lively" with Mildred Rogers heading, shared applause honors with the Ushers, thanks to the sprightly dancing which held interest to the finish, a first rate showing for a closing turn.

Murray Kissen and Co. in "A Hungarian Rhapsody," the former vehicle of the Avon Comedy Four, had the audience laughing continuously. The quartet held up the singing and comedy end of the bill. Kissen is featured and stands out with an intelligent handling of the comedy. The others are Harry Weston, Ben Reubins and Frank Corbett.

William Seabury and Co. in "Fringes" (playing second week at the Orpheum) held even place with the Ushers for honors. Seabury repeated his hit. Beth Cannon stood out for her first rate individual performance. The offering is called "A Musical Rainbow" and is a fine production flash.

Belle Montrose, assisted by a plant from the audience won laughs with her impressions of an amateur, but her finish made but mild impression. Herbert Brooks with card tricks accompanied by sparkling chatter registered strongly. His legerdemain is smooth and skilful and the talk supplements the interest in his work.

Edward Foley and Lea Leture with what they call "musical comedy diversions," have likeable personalities employed to advantage in a neat singing and talking routine put over in bing-bing style. They made a good impression all out of proportion to their spot, No. 2.

Valentine and Bell, "The Furniture Removers," gave the show a fast start, with their novel bicycle turn, using many amusing prop comedy wheels.

## FRISCO HIP

San Francisco, Feb. 9. The Hippodrome current show makes pretty satisfactory entertainment. Wanda's Seals, a well trained lot of animals, made an interesting opener.

Manners and Lowree proved a youthful, peppery mixed couple of good appearance and agreeable personality. They offering a neat singing routine that should presently land them in better company. They registered solidly here.

Eddie Heron & Co., with a sketch called "The Travelling Man," was rewarded with hearty laughs. Charles Reilly peddled comic songs and gags that are pretty well worn, managed to please with the familiar line of joke.

"Dance Originalities," featuring Ethel Gilmore, a graceful dancer making a specialty of ballet steps, is pretentious in settings and number of people employed in the act. It made good in the closing position, thanks to its pretty girls and the attractive costuming.

## CASINO, FRISCO.

San Francisco, Feb. 5. Like the vaudeville offerings at the other San Francisco houses this week the Casino has the best in some time. Everything on the bill with the exception of the opening act shows class; and even this act has enough comedy to make up for other lacking features. As usual business is good and has steadily increased since the Sunday matinee. The Will King offering also is above the average.

For a change the Sunshine comedy was discarded and instead an Associate Producers comedy recently released was used, featuring Chester Conklin. Wells, Virginia and West, two men attired as "gobs" and a woman appearing as a juvenile, easily copped the vaudeville honors for the evening with some of the classiest dancing witnessed at this house in many weeks. The small man is far superior to his fellow partners showing some extraordinary Russian steps and being the possessor of much pep and personality. The girl aids with a melody and soft shoe dancing.

Townsend Wilbur and Co. offering "A Smart Aleck" a one-act comedy carried next honors with some good clean cross-fire talk that brought laughs and applause galore. Two men and a pretty girl constitute the act's cast. Both men are clever and witty, especially the younger one, while the elder man is a good character impersonator as he shows in dual role.

Harvey and DeVora Trio, men and woman, opened the vaudeville with dances and minstrel comedy talk. One of the men is made up as a

woman in blackface while the other works "straight" in tan. The former brings continual laughter with his hoke and aided by a little poodle dog does a shimmy that causes howls.

The Ethel Levey Trio billed to open the vaudeville were omitted in this performance because of the length of the show. Occupying the usual closing spot the King Company scored creditably with good comedy and beautiful scenery. Bessie Hill the new leading lady who replaced Vera Ransdale scored individual honors in her initial weeks. She made an excellent debut at the Casino as Peggy Montrose, a movie actress who "vamps" a bit, her easiest victim being "King."

## PANTAGES, FRISCO.

San Francisco, Feb. 9. The absence of a sketch billed No. 2 and the substitute of a dancing turn closing disturbed the running of the bill. The arrangement did not hold up well.

Maude Earle and Co. with the sketch "The Vocal Verdict" gave the show class. The leading player has a fine voice and brings to her part a really imposing miniature production with its flash of costumes and setting. The offering is a singing novelty well above the standards looked for in this house.

The three Bartos opened well. "Salvation Mollie" with Frank Belmont and Co., a dramatic playlet of San Francisco's Chinatown underworld, was disclosed as a crude melodrama tedious in its playing. It slowed up the show considerably.

Waco, Bligh and McArt, billed as "Three Sons of Jazz," were interesting dealers in eccentric dances and instrumental music. Their conception of a shivering shimmy and other stepping scored substantially No. 3.

"The Pals," male quartet, with two members doing "wop" characterization and coming upon the stage from the audience, made a satisfactory comedy number and proved pleasing singers. Big laughs and good harmony put them over nicely.

"Dutch" Mike and Stella Johnson introduced what they called a new dance idea called "the Frisco Flea Hop" and other novelties. Their idea is all right, but they did not get it over, perhaps because of insufficient rehearsal.

A new show at the Alamo, on 125th street, opens this week, with Irving Gluck, Babe Wright, Babe Richmond and Helen Clements among the principals.

## FRISCO NOTES.

San Francisco, Feb. 9. A most successful concert was given at the Columbia theatre last week by Emilio de Gogorza, famous baritone.

Lionel B. Samuels for 14 years associated with the Alcazar theatre has been appointed business manager of the house to succeed E. D. Price, resigned.

Gerald Griffin's stock opened at the Majestic in the Mission district with "Peg O' My Heart," Jan. 30.

The McCarthy and Woolcott players arrived in Yokohama, Japan, Jan. 27, on the "China" after a visit in the Hawaiians. Most of their audiences in Japan consist of American soldiers.

Walter Belasco, author, actor and picture player, a brother of David Belasco, is supervising director of the Belasco Studios, a school recently opened in this city to cover all preliminaries of the movie field.

Melba Palmer opened at Wilkes in Seattle.

Frank Bonner has been added to the Matland stock.

## CABARET.

Chicago, Feb. 9. Chicago isn't a big-time town for cabaret revues. It has turned out more individual stars and principals from its cafes than any other town on earth, including Paris and San Francisco, notably Sophie Tucker, Rae Samuels, Bee Palmer, Gilda Grey, De Lyte Alda, Van and Schenck, Three Bobs, Billy Halligan, Murphy and White, Paul Biese, Isham Jones, Harry Fox, Edna Whistler, Loretta McDermott, Dale Winter, Mike Bernard, Ina Claire, Billy Mason, Helsen and Dickson, Joan Sawyer, Jack Jarrett, Bobby McLean, Al Wohlman, Jane Barbour, Norine, Carlos Sebastian, and dozens more, every one of whom got the first impetus toward fame in Chicago eateries. But the local revue in that town have never yet made one person ever heard from again to speak of.

Will J. Harris has worked along, year after year, in this discouraging situation, planning, producing, staging, opening, showing, playing and closing his periodical revues. He has worked mainly at the States and his work has kept a flow of patronage there, where without it the place would die of sheer neglect, being at probably the best luncheon corner in America and the worst after 5.30 p. m. But all the advertising the States does is for luncheon trade. Therefore Will J. Harris must know his business.

His current offering, "Mixtures," is a marvel "for the money." There is nothing garish, but everything is snappy, neat, speedy and pretty. He cannot buy high-priced choruses, but he can pick young and pretty ones; he cannot dress them by Lucille or Frances, but he makes Hazel Rene and the N. Y. Costume Co. do more than very well, for the costumes are in superb taste, fresh, attractive and alive with that decent ginger which Harris seems to have at his command. Among his principals Sophie Schaefer, a delicate prima donna with splendid stage deportment, and Flo Whitman, a "blues" singer of wide talent, predominate. Helen Hughes, a little beauty, dances winsomely. Garry Owen and Jack Holden divide the comedy. Eight peppy girls work back of them.

Harris sends the girls through the place in a "Powder-Your-Nose" number, distributing Dior-kis souvenirs and powdering noses and bald heads, very effective—and, to the outfit that goes to the States, quite new and exciting. A snowball fight number for a finale is equally illuminating and thrilling to the dollar-and-a-half table d'hoters. The (Continued on Page 24.)

## ALICE GENTLE AT \$1,000

Going with Dramatic Stock as Leading Lady.

San Francisco, Feb. 9. Alice Gentle, with the San Carlo Opera Co., has been engaged at \$1,000 a week for 12 weeks to head the dramatic stock opening at Ye Liberty, Oakland, and will make her debut in "The Rose of the Rancho."

Miss Gentle will be surrounded by a company under the directorship of Hugh Knox, who is now visiting in Los Angeles for prospective players. Walter Richardson, formerly leading man at the Alcazar, San Francisco, will have the leading male role.

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## NEWS OF THE MUSIC MEN

Milton Lee has been appointed in charge of the band and orchestra department of Harry Von Tilzer's.

Cleveland Davis is now Denver representative for Fred Fisher, handling professional and selling departments.

William Brookhouse, formerly manager of Irving Berlin's Boston office, has been made travelling representative for the eastern territory. Archie Lloyd is managing the Berlin Boston branch. Harold Rhodes has joined the Berlin professional staff in New York.

The Forster Co. of Chicago is to open a New York branch shortly, with Dave Wohlman in charge.

Johnny Black, writer of "Dardanella," is entering the publishing field on his own with two numbers. The Richmond Co. is to be Black's selling agent.

Ben Edwards who left Fisher's a few weeks ago to become an agent with Abe Feinberg, has joined his brother's (Gus Edwards) producing concern.

George McConnell has been appointed manager of Jack Mills Philadelphia branch.

Lew Colwell has joined Jack Mills professional staff.

Eugene Platzman has been appointed chief arranger for Fred Fisher.

Harry Tenny of the Berlin staff starts a five week tour of the local Proctor houses Monday, with a singing specialty. He will retain his connection with Berlin while playing.

The most popular "plugging" idea for the benefit of a publisher is now in operation, with credit going to Leo Lewin (Waterson, B. & S.).

Leo, being Benny Leonard's bosom companion, thought of an idea that the champion could be of invaluable assistance providing he possessed any kind of a voice. The vocal ability of the champ was successfully tried out and then the question of "plugging" during his leisure moments was approved by the light-weight defender and as a result his presence always calls for a number, while Leo is making it his business to convey Benny around the big cabaret establishments every night the opportunity presents itself.

Discussing editorially the absorption of the National Symphony Orchestra by the Philharmonic, caused, according to Arthur Bodansky, the National conductor, by insistence of union musicians on the maintenance of a war-time wage agreement, the N. Y. World says:

**Union Regulation of Music.**  
The absorption of the National Symphony Orchestra by the Philharmonic Society, involving the extinction of a promising musical organization by reason of what is alleged to be a rigid insistence on the terms of a union agreement, calls attention to conditions of musical control by organized labor which are hardly to the best interest of musical art.

No doubt union membership is beneficial economically to professional musicians as it is to other workers in spite of the heavy charges made for membership, and no doubt also it is a proper function of unions to maintain wages at a maximum. But musicians are artists, and it is a question how far union control should affect their art. Prescribing wage scales is one thing, but prescribing the duration and other conditions of rehearsals and restricting the efforts of conductors to realize the highest ideals of musical performance are another matter and one clearly outside the jurisdiction of a union.

Union regulation of music indeed is an anomaly and inconsistent with any principles of art. Organized labor should stick to its last and allow some degree of self-determination to symphony organizations. That would seem to be a decidedly more advantageous policy than to stickle over petty regulations to the extent of a quarrel that throws a hundred union musicians out of work.

Joseph N. Weber, president of the Musicians Union, says 100 union musicians will be made idle by the amalgamation of the two orchestras. It is further reported the riot last week, which resulted in several of the union musicians being arrested for breaking up a meeting is traceable directly to the wage troubles of the National.

An examination before trial was begun last week in the "Dardanella" contest, the proceedings continuing this week. Frederick Goldsmith in-

terrogated Fred Fisher on behalf of his client, Felix Bernard. Johnny Black, the other complainant, settled his claim some time ago, accepting \$1,000. The general complaint which was made out against Fisher & McCarthy, Inc., has been amended to Fred Fisher, Inc.

The contention of the defendant, it was necessary for him to have the song rewritten as it was too difficult in its original form, was attacked by Mr. Goldsmith. The attorney established that "Dardanella" as submitted to Fisher by Bernard and Black was placed on mechanical

records, both piano and talking machine.

Arti Mehlinger, with Billy Griffiths at the piano, opened this week on the Loew Circuit as a full-week act, topping the billing.

Lew Colwell has joined the staff of Jack Mills. He was with Waterson, Berlin and Snyder for the past six years.

Nat Goldstein and Ford Rush, who resigned as professional manager for the Remick Music Co. at San Francisco, have started the Nat Goldstein Music Publishing Co. in that city. Rush will serve as professional manager in the new firm, while Goldstein will be the business manager.

## NEW INCORPORATIONS

Albany, N. Y., Feb. 9.

The following companies have been incorporated at Secretary of State's office:

**Russell Clark Sales Syndicate**, pictures; capital, \$30,000; directors, M. Montefiore Henschl, Ridgefield Park, N. J.; Anna H. Bogan, 523 Livonia avenue; Raymond J. Riley, 33 Avenue Road, Brooklyn.

**Messerie Exhibition Co.**, capital, \$20,000; directors, Harry N. Wessel, 317 West 89th street; Herbert S. Leman, Carl J. Armstrong, 49 St. Nicholas Terrace, New York city.

**Tyrone Amusement Corporation**, pictures; capital, \$5,000; directors, Louis E. Swarts, H. Minot Pitman, Charles E. Hawthorne, 485 Fifth avenue, New York city.

**Elwood Amusement Corporation**; capital, \$5,000; directors, same as above.

**Attica Film Corporation**, pictures; capital, \$10,000; directors, same as above.

**Pelham Theatre Corporation**, theatres; capital, \$5,000; directors, Lewis P. Evans, A. Dudley Britton, Bronxville, N. Y.; William W. Evans, 5 Nassau street, New York city.

**The Klaw Theatre Corporation**, general; capital, \$1,000; directors, Marc Klaw, Joseph Klaw, Alonzo Klaw, 1451 Broadway, New York city.

**The Electric Automobile Show**, exhibitions; capital, \$30,000; directors, George Tiernan, Frank H. Parcells, John B. Purcell, 64 Wall street, New York city.

**Fern Amusement Corporation**; capital, \$10,000; directors, Louis F. Swarts, H. Minot Pitman, Charles E. Hawthorne, 485 Fifth avenue, New York city.

**Urbana Film Corporation**; capital, \$10,000; directors, same as above. Increase of capital stock.

**U. S. Feature Service, Inc.**; \$30,000 to \$100,000.

**Dissolutions.**

**Buffalo Photo Material Co.**, Buffalo.

**Oliver D. Bailey, Inc.**, Manhattan.

**Brookside Amusement Corporation**, Manhattan.

**Statement and Designation.**

**Theatrical Enterprises of A. H. Woods, Delaware**; Martin Herman.

## WIFE WALKS OUT

Former Chorus Girl Leaves Husband in Syracuse

Syracuse, Feb. 9.

Leaving a note advising that her husband secure a divorce, Mrs. Madeline Christo, former burlesque chorus girl, has disappeared from her home here.

Her husband, Stephen Christo, has sought the assistance of the police, believing his wife left to return to the stage. The missing woman's sister, Billie Provost, is a burlesque chorine.

Looking over his wife's correspondence, Christo found letters from a mysterious "Art," residing in Buffalo, who apparently held a warm spot in the wife's heart. In another letter written to her sister, but never mailed, the wife expressed hate of her husband and then discussed her return to the stage.

## AFTER CARNIVALS

Up-State Starting Early, Binghamton Leading

Binghamton, N. Y., Feb. 9.

This city apparently is destined to be the seat of the first battle between the carnival organizations and the opponents of such entertainments.

The F. Crouse United Shows want to come here May 12-21. An ordinance was introduced into the Common Council at this week's session fixing the license fee at \$25. The ordinance went to the police and License Committee.

## IN AND OUT.

Margaret Young was out of the bill at the Broadway last Friday matinee as the result of an attack of tonsillitis. Jack Benny replaced Miss Young Friday night, doubling from the Alhambra. Sonia Meroff filling out the rest of the week.

## MARRIAGES

Albert Louis Paillard and Marcelle Gaudard (both of Chicago Grand Opera) in New York, Feb. 8.

Fannie Rieckert (Mimic World) and Fred Bamberg, non-professional, in New York, Jan. 27.

Mrs. Katrina Trask, authoress and playwright, to George Foster Peabody at Saratoga Springs Feb. 5. Mr. Peabody, a prominent banker, was former business partner of Spencer Trask. Mr. Trask was killed in a railroad accident 10 years ago. Several of the works of Mrs. Trask have been presented by the Ben Greet Players, and recently two of her plays were staged by the Albany Players.

## BIRTHS.

Mr. and Mrs. Eddie Barto, in Philadelphia, Jan. 30, a son.

Mr. and Mrs. Joseph A. Cisina, in Hartford, Conn., Jan. 24, a son.

Mrs. Cisina was formerly known on the stage as Alma Tris. She is a sister of Helen and Josephine Tris.

Mr. and Mrs. Bernard Gorczy, Feb. 6, son.

Mr. and Mrs. Robert Sandberg, Vancouver, B. C., Jan. 22, son. Sandberg is at the Royal in that city. The mother is professionally, Lorisso Fox.

## NEW ACTS.

Mitzel and Anna Amarath, who recently withdrew from the Hippodrome show, where they were appearing with their other two sisters, have completed arrangements to make their initial vaudeville debut shortly. The other two members of the family are also in vaudeville. The present Amarath combination will be teamed with Fred and Al Alecks (formerly three Alecks) and will offer a dance specialty.

Billy B. Van and James J. Corbett will re-enter vaudeville next week with their former vehicle. The combination closed last week with Rock's "Silks and Satins," which went to the storehouse.

The Four Marx Brothers and Hatie Darling open next Monday at Polka, Hartford, in a new act with fifteen people. Herman Timberg.

## OBITUARY

### FRANK WENZELL

Coal gas asphyxiated Frank Wenzell, 65, a retired actor who played Mr. Peck in the original "Peck's Bad Boy" company 40 years ago. He had been dead a week when found.

Wenzell was a native of New York and began life as a coach painter. When he retired from the stage, several years ago, he became an ex-

scenes in "Foolish Wives," a Universal-Eric Von Stroheim production. The picture is yet incomplete, but Christians had made his last scene before he was taken ill.

### MAX ZACH

Max Zach, director of the St. Louis Symphony Orchestra, died at the Josephine Hospital, St. Louis, Feb. 3. His wife survives him.

Luigi Mancinelli, Italian composer and operatic conductor, died of apoplexy at Rome, Feb. 2, while he was at work finishing a new opera, "Dream of Summerlight." He was principal conductor of the Royal Italian Opera at Covent Garden for many years, and at one time, during the management of Maurice Grau, was conductor at the Metropolitan, New York.

Carl Hauptmann, German author and playwright, died Feb. 3 in Berlin. He won a prize for the best play written by a German author in 1904.

The mother of Mrs. Lee Barth died.

IN SAD BUT LOVING MEMORY  
OF  
MY DEAR BELOVED WIFE  
**RUBY MYER**  
Who Passed Away a Year Ago  
February 14th, 1920  
In a graveyard softly sleeping,  
Where the flowers gently wave,  
Lies the one I loved so dearly,  
But whom I could not save.  
Heaven now retains my treasure,  
Earth her lonely casket keeps,  
And the angels love to linger  
Where my darling Ruby sleeps.  
**TOM PATRICOLA**

pert automobile body painter. His son Frank and his brother Fred, who played with him in "Peck's Bad Boy," reside at Flushing, L. I.

### AL FOSTELL

Al Fostell, 65, formerly of Fostell and Emmet, died in St. Catherine's Hospital, New York, Feb. 3, following a nervous breakdown. He was buried in the Elks' plot, Evergreen Cemetery, Saturday.

Fostell, a veteran vaudeville, spent most of his life on the stage and retired only a few years ago. He was an Elk and a Mason.

### THEODORE HAMLIN.

Theodore Hamlin, 53, former treasurer of Luna Park and the

IN MEMORY OF  
**RUBY MYERS**  
Who Died February 14th, 1920.  
GONE BUT NOT FORGOTTEN  
**PERRY OLIVER and ADA LEE**

New York Hippodrome, and brother-in-law of the late Frederick Thompson, died suddenly at his home in Brooklyn Feb. 7. At the time of his death he was an executive of the Royal Insurance Co. He was a native of Nashville, Tenn., and is survived by his wife.

### RUDOLPH CHRISTIANS.

Rudolph Christians, leading man, died at Hollywood, Calif., during the week. He had just finished making

in her New York home, Feb. 1, of a brain hemorrhage.

Paddy McCaffery, known around the Putnam building, died of tuberculosis Feb. 3, in New York. He formerly represented several acts.

The father, age 77, of Ford S. Anderson (Wilmer & Vincent's New York office) died in Allentown, Pa.

Herschell S. Hall, novelist and short story writer, 46 years old, died

IN LOVING MEMORY  
OF  
MY DEAR SISTER-IN-LAW  
**RUBY MEYERS**  
Who passed away February 14th, 1920  
May Her Soul Rest in Peace.  
**ISABELLE PATRICOLA**

in Cleveland, Feb. 6. He was born in Danville, Ind.

Mrs. Abba Gould Woolson, author and lecturer, died at Windham, Me., Feb. 6.

Jarvis and Boyle and Their Employees. Five people and special set (Lawrence Schwab).

Harry Puck and Girls (5) (Ralph Farnum). Harry Armstrong ("Every Sailor") and Stanley Rodgers, two act.

Sallie Davis Gilliam, in sketch, with three people.

Charles J. Burkhardt and Sam Roberts in "The Vulture."

Margaret Sumner (Kollo's Wild Oat), "single," in a song cycle.

"Four Mountaineers" quartet, Lew Leever, Al Armand, Billy Zinnell and Jack Sturgis.

"Too Bad Men," sketch, featuring Quinn Children (two boys), assisted by Lyons Wilkland and Willis Evans. (Lawrence Marston.)

## ILL AND INJURED.

William B. Lindsay, general passenger agent for the Lehigh R. R., has recovered from a light attack of pneumonia.

Fred Lasso (Mile. Lasso Co.) will be at the Memorial Hospital, Newark, N. J., for several weeks, following an operation performed there.

Mrs. Evelyn DeLyons (Evelyn De Lyons Co., acrobats) was seized with a heart attack during the Saturday performance at the Colonial, Haverhill, Mass. She was removed to her hotel and remained unconscious for 24 hours. Doctors say she will be able in a few weeks to return to the act.

George Vall of the Vail Construction Co., which builds theatrical productions, is in the Lexington Hospital, New York, suffering from stomach trouble.

I. K. Samuels is expected to return to the Keith offices March 1. Eddie Darling, of the same offices, also on sick list, may come back, it is thought, in three weeks.

M. S. Bentham will return to New York in about 10 days, having recovered in Indianapolis from the broken leg he suffered at French Lick Springs. The agent will walk but with great care for some time. He has been confined to his bed for five weeks through the accident. In resetting his foot a silver plate was placed in it to strengthen the limb. Milo, who was to have sailed for

England Feb. 3, is still confined to his home with pneumonia. His England engagement has been put off indefinitely.

## ENGAGEMENTS.

Glend Anders, for A. H. Woods, five years. (Jenie Jacobs.)

## JUDGMENT RECORD.

The following judgments have been recorded in the New York County Clerk's office. First name is debtor; creditor and amount also given:

Raymond Hitchcock and E. Ray Goetz; J. Welch, \$1,944.60.

Olga Aho; Earl Studto, Inc.; \$25.20.

B. Seaboldt Corp.; American Lithographic Co.; \$1,531.90.

Harry Fox, Adolph Fishbein and Charles Glass; P. Faber et al.; \$120.20.

George Scarborough; Albert Fixture Co.; \$476.20.

Beverly Bayne; L. P. Hollander; \$1,524.13.

George Mooser; D. W. Gregory Adjustment Corp.; \$146.45.

Krellberg Productions, Inc.; A. Allen; \$105.20.

Stencil Photograph Mfg. Co., Inc.; W. R. Wissner, \$581.89.

Jess Willard; T. H. Tooker Printing Co.; \$87.20.

Tyson Co.; John C. Paige & Co.; \$256.72.

Betty Callish; House of Jean, Inc.; \$1729.25. Judgment satisfied.

Oklahoma City has a new theatre to be known as the Orpheum, which will have its shows booked through the Inter-States. The bills will remain there four days, with a Sunday opening, splitting with Muskogee, Okla.

Rose Kaplan, stenographer in the B. S. Moss' executive offices, is to be married to Louis Lichten (non-professional), Sunday, (Feb. 20)

Tappan and Armstrong, formerly of the "Passing Show of 1920," will open for Loew next week.



**BUSHMAN and BAYNE (2).**  
"Poor Rich Man" (Comedy).  
Full Stage (Special Hangings).  
Palace.  
A satirical comedy in one act by Edwin Burke.  
The Rich Man.....Mr. Bushman  
The Girl.....Miss Bayne  
The Secretary.....Mr. Wm. Whitecar  
The Fanatic.....Mr. Bert Robinson  
Scene—A Rich Man's Hotel Suite.

Vaudeville has gained a headline attraction in Francis X. Bushman and Beverly Bayne, not through their playing nor their comedy playlet at the Palace this week, but because they are drawing cards. The big time bookers knew Bushman and Bayne could draw when they played the sketch at Proctor's, Newark, N. J.

Vaudeville has this couple from pictures. They have not been in pictures though for some time. How and why they left the picture field, where Francis X. Bushman was the biggest male drawing card on the screen of that time, may be of more interest than the playlet. After leaving pictures Bushman and Bayne went on the speaking stage, along the coast, under the management of Oliver Morosco, in a play they later came east with. The first few weeks out the Bushman-Bayne show got around \$450 nightly. Morosco had about decided to close it, when the business suddenly leaped to \$1,600 nightly.

The Metro had Bushman and seemingly did not know what it had in him, as after events developed. The Metro people claimed Bushman was not a first run draw, that the first runs didn't care so much for a Bushman feature, and through that as a reason, possibly another reason or so, not nearly as important however, as also later day events conclusively proved, Metro did not renew the Francis X. Bushman contract. Miss Bayne was then appearing opposite Bushman but it remained a question of Bushman's box office power.

About then Metro had the late Harold Lockwood. It looked as though Lockwood was coming along so quickly on the screen that if the Metro did not look out it would have two male stars conflicting, on its hands. Then the Bushman contract ran off, Metro let it run and that, especially when happening, left Bushman high and dry as a picture star, for it was tantamount to saying to the other producers that Bushman wasn't there any longer, and Metro wouldn't take a chance.

Lockwood was a comer. He had grown very popular in a short period. But Lockwood would have had to go a long while before he would have seen the day when his popularity equalled that of Bushman's, even when the Metro released Bushman. That is a fact, not a personal opinion, from information of picture people who say the only male picture star to equal Bushman's popularity, possibly surpassing it now, has been Willie Reid.

However, unfortunately and a calamity of its kind, Harold Lockwood was stricken with pneumonia and died, hardly before he had fairly started for the Metro's real star route. This left Metro minus. It would not take up Bushman, no film company would, so Bushman remained on the stage and now reaches vaudeville, as a headliner, with his wife, Miss Bayne.

It is two or three years since Metro lost Bushman. They say if you are off the screen you are forgotten. Yet the Newark draw in a vaudeville theatre of Francis X. Bushman, after that long while, got him two years of engagements in vaudeville at over \$2,000 a week, before he opened Monday at the Palace. So there must have been some people who had not forgotten Bushman, and in Newark, while other towns of or around Newark's size will do the same thing.

Bushman, the biggest and best among the earlier male romantic role film attractions, was thrown out of pictures on a surmise. The chances are he can go back to the screen today and win his way as he did before, for Bushman has that unassailable picture value, personality, something that would have held him up regardless of anything else. He's got it on the stage. He's an idol among women and they love to look at him. Any one on stage or screen who can hold women is made.

The Bushman-Bayne sketch, "The Poor Rich Man" doesn't mean anything. There's a laugh in it, there's enough to it to carry the stars, and it gives the principals an opportunity to talk. They take a card of the roles, perhaps Miss Bayne the better for Bushman has an impressive part, that of a young man with a common sense who is secretly watching over her, doesn't carry a watch, relying upon his secretary.

**AL JENNINGS.**  
Monolog.  
14 Mins.; One.  
H. O. H.  
The mystery and glamour attaching to a man who has lived like Jesse James, an enemy of the law, robbed trains and so forth, is bound to prove a magnet, and Al Jennings, the Oklahoma lawyer-bandit, should be a draw.

But his turn, as it stands now, does not justify top-billing. He is in "one," coming out in typical western dress, with cowpuncher's boots, sombrero and two shooting irons about him. He is a little fellow, but justifies that, in telling of his career, by exhibiting his "equalizers," as he calls his guns.

His monolog is a preachment against outlawry, he declaring it doesn't pay, because the government will get the bandit in the long run. He tells one incident where he sat alongside a judge in Arkansas during the trial of one of his gang, whom he had gone to rescue from the courtroom, single-handed. The odds were too great, however, and the man was hanged. This was the highlight of Jennings' talk and got the applause. It indicated that if he injected more thrilling reminiscences and saved his sermon for the close, that his audiences would be more appreciative. He comes out "gold" in front of a drop and it makes his act cold. With a special set in "two," and perhaps a man to act as a foil, to give the act "atmosphere," it might be turned into a big number.

As it stands, it is rather dull and Jennings falls into the freak class.

**HILTON and NORTON.**  
Hebrew Comedian and Straight.  
16 Mins.; One.  
Alhambra.

Low Hilton of burlesque and Ned "Clothes" Norton, recently with the Elizabeth Brice turn, form this new two-man comedy team. Hilton does the Willie Howard brand of Hebrew comic with Norton a satisfactory opposite, of quiet delivery and good appearance.

No royalty will be required for the material in the act, it maintaining a perfect record as concerns released gags.

Opening with a song solo Norton is interrupted from the aisle by Hilton. Both are in evening attire with Hilton wearing the large ear enveloping derby he uses for comedy purposes. The comic got some laughs at the Alhambra by cross-firing with people he knew in the audience. He is a fave in the neighborhood.

Hilton mounts the stage for some comedy song titles and a parody with patter chorus preceded by an Al Herman announcement about the acts on the bill being jealous, using almost the same phrasing as used by Herman and Mel Klee, the latter claiming permission.

Following the get-back dialog an imitation of Harry Lauder by Norton in Scotch attire with Hilton joining him in comedy get-up with hot water bottle, whisk broom, etc., for a song double and burlesque Scotch dance.

The team got laughs in abundance all through in the fourth spot, taking several legitimate bows and a speech at the finish.

**JEFF HEALY and CO. (2).**  
"A Business Proposal" (Comedy).  
18 Mins.; Full Stage.  
American Roof.

Jeff Healy is middle-aged, grey hair, but with a youthful countenance and manner. He is assisted in "A Business Proposal" which Edgar Allen Woolf wrote by a woman and a man. The woman is a stenog, and the man an over-worked clerk. Healy plays the boss. He is a self-made man, having his way in everything. Concealing an idea the old clerk should marry the stenog, Healy puts the plan in operation.

It seems to be the playlet Harry Holman formerly played on the big time.

Mr. Healy is excellent and the clerk is played perfectly. The woman also plays with an experienced touch. The players are much above the sketch itself.

The turn had them laughing all through. It will fit in any of the small time shows as it stands. Mr. Healy, however, is capable with his company of putting over a more legitimate style of sketch that would bring him into the big time.

Of the playlet appearing setting, there's a lot to be said as well as playlet and they can go along leading. The players give a solid part, that of a young man with a common sense who is secretly watching over her, doesn't carry a watch, relying upon his secretary.

**CARL McCULLOUGH.**  
Songs and Talk; 14 Min.  
Special Set in "Two."  
Chateau, Chicago.

Chicago, Feb. 9.  
McCullough has played every "time" in vaudeville and has been featured in several road musical shows. He is a young man of ultra appearance, marcel hair of black, a picture profile and an easy manner. Besides, he has a quaver in his throat for ballads; besides he has a wicked eye for comedy points. Altogether a made-to-order juvenile with the poise and ability of a light comedy "single"; therefore a valuable single turn with right material.

When seen this act was in its second day of life. It had been whipped into presentable shape and showed one bit, running about six minutes; that is aces for big time; that is a telephone conversation which McCullough did splendidly somewhat as he formerly did the salesgirl effusion. In the phone talk he had a period with every two or three words, making the effect staccato, punchy and briskly wise. It is doubtful if a better piece of single-handed talk exists in vaudeville.

Not the entire routine, however, can boast such distinction. Some talk in an effort to string a "plot" or the thread of continuity into the several songs and monologues missed here and there. An introductory song, in which he referred to himself as a vaudeville song-man (melody of "Japanese Sandman") may be thrown away entirely, bringing him on with his recitation regarding saving and home-building, also not powerful, but essential if he retains his theme. On this the old ascends to show a futurist scene in "two" of a rural hop dream, apparently; off on a side is a cage, its doors open, and therein, partly concealed, is a male pianist. McCullough here does "Typical Tipperary" delightfully and tells some good stories, leading to the "Lizzie Ford" song for laughs and "Ain't We Got Fun" for a good fade-out on the scene, with talk in between, most of it all right. The great telephone argument comes in "one" and stops the works. McCullough sang "Mammy's Kisses" effectively for an encore.

An exceptionally promising turn with many novel twists and a personality easy to take running through it. Should sell to the big time.

**NING TOY.**  
Chinese Impersonator.  
12 Mins. One (Special Drop).  
23d St.

Ning Toy is a youth. He may be Chinese but he stands a better chance of being Italian. The impersonation of a Chinese maiden is the idea of his offering.

Ning opened with "Down in Chinatown," sung in a wee voice that failed to draw returns. He played a steel-string guitar in Hawaiian style and followed that with "So-long, Oolong," kneeling for the song.

The enunciation was minus dialect, the first tip-off Ning was not all he seemed. That less excused his "easy" singing voice. A change of pace came with the final number, Ning making a rhymed announcement of J. K. Emmett's favorite "Sleep, Baby, Sleep." He yodeled the chorus, a surprise over his preceding vocal exhibition. This number was the best. Ning was out with more Chink talk, removed the wig, which didn't fool any one, and explained the chatter meant he was a boy in Chinese.

Ning Toy has a good enough idea. Songs which better fit his voice might aid. Three a day only.

**THE NEWMANS.**  
Cyclists.  
9 Mins.; Full Stage.  
American Roof.

Man and woman who may have been with a three-act carrying the same name some years ago.

The Newmans have worked out an entertaining and amusing cycling routine, using unicycles cleverly and winding up with a comedy punch. The man works without support, relying on the pedals alone while the lusty woman uses a saddle.

A pseudo argument gives the excuse for the pair donning boxing gloves for the finale stunt. Both on unicycles circle and lead walls, the girl's job sending back the man's head. She, however, is knocked flat. The "battle" is kept up, with the man finally is oiled. The "wallops" were made hard enough to be heard all around the house, and it tickled and surprised. That's about good enough to open the latter lifts on the strength of the boxing bit.

**WILL and MARY ROGERS.**  
"It Didn't Take the First Time" (Talk).  
14 Mins.; One.  
American Roof.

Felix Adler wrote the skit Will and Mary Rogers are presenting. It's a conversational turn, in "one," with unusually bright lines and a consistent story, holding considerably more of a plot than nine out of ten full stage "sketches." The talk is principally relative to a man who is supposed to flirt with a woman he meets on the street, the woman turning out to be the man's divorced wife. That may seem a trifle far-fetched, the man not recognizing his former wife, but the New York dailies carried an actual occurrence of that sort several months ago, a man flirting with his former wife in a public conveyance and not recognizing the woman until several minutes after the flirtation had started.

As written out by Adler, and interpreted by Will and Mary Rogers, the idea is handled in a way that brings a lot of laughs. It's interesting and funny, but could be more so if a few old boys such as "Father is a policeman; he even shows his badge in church when the collection plate comes around," were cut. Miss Rogers is one of those natural laughers, frequently laughing the audience into laughing and giggling so much throughout the act as to suggest Mrs. Jimmy Barry is to have a serious contender for the laughing honors of vaudeville.

Mr. Rogers is a natural fly comic, legitimate in his methods. Both more than do justice to the material furnished by Mr. Adler. Among the skit's bright lines is one worth repeating, "A hypocrite is a married man who comes home to his wife with a smile on his face." That sounded new, so don't pick on it. A double song for a finish. If some sort of novelty finish could be secured, and the act devoted to nothing but talk, the song could be dropped to advantage.

The turn landed at the Roof. They show real possibilities as a talking turn in "one."

**BILLY KELLEY and CO. (4).**  
Comedy Talk, Songs, Dances.  
10 Mins.; Full Stage (Spec. Set).  
Columbia (Feb. 6).

Billy Kelley is a capable light comedian with a conglomeration of hokum travesty, assisted by four clever girls and a special set representing the interior of a film studio.

Kelley applies for a job and is in turn office boy, star in a picture and jack of all trades.

The comedy is derived from Kelley interviewing three of the girls who apply and show their individual talents. A travestied picture is then shot, with Kelley playing the lead in high hat and cloak, getting plenty of laughs with moth-eaten material. Specialties follow this bit, with all the girls doing dancing above the average.

Kelley is a soft shoe dancer of exceptional talent and has plenty of personality. With a modern vehicle he would be in demand for the best of the bills. The present one is a sure fire comedy frameup for the pop shows, but won't stand the pace in fast company.

This chap would be a find for some burlesque producer looking for a talented comic to build a show around, for he does about everything in the low comedy line.

**SIEGEL and IRVING.**  
Athletes.  
10 Mins.; Full Stage.  
American Roof.

Two men in series of hand-to-hand lifts. Roman or costumes of some ancient period are worn, the men through possessing excellent physical development looking well in the outfits. One hand-to-hand lift from the floor, with both men laying prostrate on their backs, the understander lifting the mounter to a hand-to-hand position above his head, stands out as a good feature stunt. All of the tricks offered are speedily done. Finish has understander whirling mounter around after the fashion of a man spinning a gun or baton.

Can open or close on big or small time.

**WILL ADAMS.**  
Ventriloquist.  
12 Min.; One.  
H. O. H.

Will Adams opens with hango playing and then goes into dialog with the dummy. The act contains little different from other ventriloquist offerings, the chief one being the inclusion of the dummy, twanging a hango while Adams plays an accordion solo for his finish. The talk brought several laughs, but there are no especially new gags to recommend it.

**VAUGHAN COMFORT and Co.**  
Songs.  
14 Mins.; One.  
Fifth Avenue.

Vaughan Comfort is a robust tenor, robust of voice and likewise of physique. He appears in evening dress, carrying it distinctively and is assisted by a male pianist. Mr. Comfort follows the concert style, but is by no means stilted nor affected with the usual platform mannerisms of the lyceum and concert.

Opening with a standard type of ballad semi-classical but pretty and splendidly delivered, the rest of Mr. Comfort's repertoire included "My Dudeney," an Irish folk song, "Bells of St. Mary's," a ballad, and "I Hear You Calling Me," the latter perfectly phrased and expressed. An encore justified by applause that came from every part of the house brought him back for "Irish Eyes of Blue."

Besides owning a real voice that shows little or no signs of the wear and tear of many seasons' usage, Mr. Comfort has personality and a smile that wins immediately. The pianist played one selection between songs handling it very well.

Mr. Comfort was one of the hits of the Fifth Avenue show the first half. With his voice and magnetic stage presence he can get over anywhere.

**WALTER NEWMAN and Co. (2).**  
"Profiteering" (Comedy).  
17 Mins.; Full Stage.  
Fifth Ave.

The billing stated the act was written by Walter Henry Newman, evidently the same individual playing the lead of "Profiteering," a three-person comedy.

Mr. Newman has written his act around a rough-riding business man, a piler up of bank accounts and one who yells when prices go up, although he is an expert in raising rents and other charges in his string of apartment houses. It's the story of a trimmer who gets trimmed, written and played with a snap and with comedy points fully pointed.

At the curtain a flip stenographer is getting the wrong number on the phone, and she tells the operator most naturally what she ought to be doing instead of working for the phone company. "Seantime a quiet girl enters, says she is a picture actress, and wants to see Mr. Smyth, the boss. That roaring business man enters, but the caller gets scant attention, Smyth yelling for a pumber with a second bit of telephone comedy that drew laughter. He yells at some one on the phone for raising prices, but refuses to give his workmen an increase.

The actress gets Smyth's attention, telling him she receives \$20,000 a year in the amusement business, he replying that he doesn't want to be amused. She proposes to teach him how to spend his money for the same salary. It develops her name is Smyth, and the old boy believes it is his own daughter, admitting he had skipped out to beat paying alimony to his wife. As his supposed daughter she pans him for profiteering, gets a certified check for a large sum and then explains she is the daughter of another Smyth, whom he was just about to foreclose a mortgage on.

The playlet drew much laughter in the third spot. It plays as though out for some time. Mr. Newman's characterization of the profiteer is excellent, and the playing of the stenographer very good. It can feature the three-a-day houses and should have no trouble on the bigger bills.

**KEEGAN and O'ROURKE.**  
Songs and Dances.  
15 Mins.; One.  
Fifth Ave.

Pierce Keegan was of Keegan and Edwards. The latter is now with Lou Clayton. Margy O'Rourke was of O'Rourke and Adelphi. Miss O'Rourke joining for the stage recently with Keegan (who is her husband).

The new team starts the turn quarreling as a basis for kidding through the act. There is mention about both having come from Georgia. A ballad squares the quarrel, and the last line starts it all over again. A duet takes Miss O'Rourke off, with Keegan giving his "Impression a jazz band has on a colored boy." The number was jazz stepping that tickled the house. Miss O'Rourke followed with a single, changing to a black crystal gown for a mammy number. A duet then and peace between them.

For a finale they offered the idea of a "society dance" they did "down in Georgia." It was slow tempo with both doing shimmy bits. This number got them real applause; in fact, met with the best response of the routine.



### BERNICE LE BARR and BEAUX (5).

Songs.  
14 Mins.; Full Stage.  
American Roof.

This is a produced turn put on by Lew Cantor and Irving Yates. Downstairs it probably carried hangings, though the lack of them was not an especial handicap on the roof.

Miss Le Barr is Titian haired. There is mention of a number of boys calling on her which cues the entrance of the quintet. Her first number had the beaux singing the chorus from their positions around the "parlor." The quintet did well enough with their number; then Miss Le Barr returned for another song. Made way for a school room bit with the girl as teacher. There was a "Nance" bit, an alleged tough boy and the like. There, too, were several singles by the boys, one being a Frisco imitation uncredited.

Miss Le Barr was out for the finale in hoopskirts to lead a number in last season's "Hitchy-Koo." It was the best of the routine and counted in the turn getting three or four curtains.

The act is a song flash and will do for the three a day. *Ibec.*

### SIMPSON and DEAN.

Songs, Talk and Dancing.  
14 Mins.; One (Special Set).  
58th St.

According to the office files of 1914 this pair scored through their dancing. They've evidently retained one bit of the former routine in that of the way a mixed couple dance before and after marriage, their old Bowery "hard-bolled" stepping revised.

The footwork is still a big asset, but the conversation also held good. The act opens to a pop melody sung on a phonograph with the "drop" having the pair at a table inside a cafe, their figures silhouetted against the white cloth with transparent signs providing the means of carrying out the supposed verbal sayings. The outlining goes on for perhaps two minutes and, at that, seems overdone.

The couple do better after emerging, with the girl taking care of all the "meat" lines. One dance, as offered by the man, registered, with the comedy after climax working in for a few more bows.

The turn looks to be set for the smaller class A houses, though a little touching up and eliminating of a few minutes may take it higher.

### TOMMY GORDON.

Monolog.  
10 Min. One.  
23d St.

Tommy Gordon is a youngster with a rather good idea of monologic principles. He sticks to his topic of going to the kids' parties, with a song at the start, one bisecting his chatter and one at the close.

In style he is of the nut comedian school. His use of gestures and business of the "foolish house" brand is continuous. Some of the bits may be his, some look taken from others' styles, and the clapping of the hands during the songs may have been suggested by Johnson. He used the apple sauce-horse-radish gag, which appears to have started traveling.

Gordon is in the formative stage and will probably round into a neat single within a few seasons' time. He had three humorous songs. *Ibec.*

### BASIL LAMBERT.

Xylophonist.  
12 Mins.; One.  
Columbia (Feb. 6).

Basil Lambert is a good nutician with a straight xylophone routine of classical, near classical, pop and published numbers, which he sells in clever fashion.

After a brief announcement about the present penchant for jazz, he offers an old timer, "Maggie," followed by a medley of musical comedy and popular song hits.

For a straight xylophone act he averages up with this type and should pass nicely on the early spots. He was No. 2 here. *Con.*

### THE OVANDOS.

Xylophones.  
9 Mins.; One.  
58th St.

A mixed team tapping out melodies on a dual set of the wooden blocks for a quartet of selections, two of which have the Spanish strains predominating, with the first and last popular airs.

They change to the national attire of Spain and might do better if they would maintain that costume throughout.

Good opener for the intermediate houses.

### LEW BRICE (2).

Dances, Songs, Comedy.  
18 Mins.; Three.  
Fifth Ave.

Lew Brice is billing "Anything for a Laugh," not much an exaggeration in the present routine. Brice has been in and out of musical comedy, with vaudeville his real field. Most of his acts have carried support and most recently he has coupled with him the Barr Twins.

Brice entrances in top hat and cutaway coat, his favorite stage attire. At the rise of the curtain a pianist is at the instrument and two "eggs," supposed to be rough, are standing at attention. These men are supposed to be stage hands, judged from the sweaters and work clothes get-ups. But they are dressed in white wigs a la Colonial style, and one is holding a tray. The latter is probably carried with the act. He flirts about with his eyes on exiting after Brice tosses a coin on the tray.

The opening number was a blue laws number that is not "blue" in lyric. This he followed with "a message from the dead" rhyme, rather an ancient bit. He relieved that with song and dance snatches, setting something with eccentric stepping supposed to be inspired by "home brew." A travesty recitation, "St. Julianne," in mock French, drew some laughs, but the "hoke" was not especially well worked out. A "tap dance" found Brice in good form.

The pianist had a ballad and then announced Brice in an imitation of his sister Fannie. Brice appeared for the finale in the ballet dress and "spring song" number that Fannie Brice did a season or two ago. This comedy bit got laughs aplenty. The "stage hand" with the eyes was in for a moment to aid.

The finishing bit was Brice's best, with the earlier dancing standing out. His ability as a hooper is unquestioned, but he will do well to work out his routine in the smaller houses before showing it in the big ones. No reason why Brice should not develop an act of his own, and substitution of better bits ought to turn the trick. *Ibec.*

### 4 ESPANOLES.

Songs and Dancing.  
14 Mins.; Full Stage (Special).  
58th St.

Two women and a man handling the footwork, with the remaining woman figuring in a duct of Spanish melodies, and another in English. The act could stand some cutting in running time.

Both of the women dancers take their turn at soloing, though not so the representative of the sterner sex, who seems a bit shy as to ability to equal to that of his partners, and who more or less decorates the surroundings. The honors go to the smaller of the women, who repeatedly scored with her pedal exertions and seemed to be very proficient with the castanets as well.

The singer carries the "looks" and delivered her English lyric minus enough accent to make the announcement preceding the attempt unnecessary.

Costumes are changed twice by the girls, with the male member only switching once. Quickening of the routine would help.

### ARNOLD and LAMBERT.

"Pills" (Skit).  
14 Mins.; One.  
23d St.

Kena Arnold and Harry Lambert compose this combination. Miss Arnold is an eccentric "nut" comedienne who has at various times been paired with male partners.

The present vehicle is draped around the "pill" idea, she responding to different kinds of pills with the accompanying specialties.

Mr. Lambert is a sleek, smooth opposite, handling his feeding in clever fashion. Several released gags are noticeable.

A burlesque Egyptian double dance, with Miss Arnold taking some funny falls and postures with Lambert as the understander, made for a strong finish to a comedy turn that can hold down an early spot on the big bills. *Con.*

### KY KOST.

Clog and Monolog.  
12 Mins.; One.  
H. O. H.

An ordinary singer, with old-fashioned dancing routine. The monolog only gets over in spots and Kost does not take hold of the audience until he introduces a juggling stunt, balancing a ball on the rim of a straw hat while he waltzes.

### NAT NAZARRO, JR. and BAND (6).

Revue.  
20 Mins.; Full Spec.  
Alhambra.

Nat, Jr., has discarded his Atlantic Fleet Jazz Band and is now assisted in his specialty by a jazzy sextet, a girl dancing partner and a male singer who gets in a great plug for two popular numbers from a stage box.

A cyclorama and special drop appropriately dress the stage. Following a brief recitation in "one" Nat goes right to his dancing which is followed by a jazz number by the musicians.

A double song and dance with the girl is next, the latter leaving him alone for his "cane" dance, featuring the sliding split and "hoch" steps.

The girl does a dancing solo next, featuring some nifty kicks of the front and back variety. She has the under development of an acrobat and appears a trifle ungraceful, getting most with the real difficult stuff.

Nazarro's solo on the cello and then leads his jazzers in accompanying the male singer from the box in a bit that stopped the act cold, but would get just as much with the latter on the stage.

More dancing solos by both he and his partner topped off by his eccentric, which includes the "rolling split" and reversed "nip up" creating a young riot and clogging up the show for numerous bows and a speech.

Young Nazarro is an artist of merit with the necessary showmanship to advance in any company. He improves with each appearance. His latest turn will get them anywhere. Second after intermission at the Alhambra it got the applause bit of the bill. *Con.*

### LEW WELCH and CO. (2).

"The Prodigal Father."  
16 Mins.; Full Stage.  
23d St.

Lew is a member of the Welch family and also a Hebrew character comedian. For vaudeville he has a three-people sketch built on a far-fetched theme.

The curtain rises on a lawyer's office with a mother reading about father's exploits with chorus girls after her son, a lawyer, had secured a divorce for her. She decides she wants him back, but the son opposes.

Welch enters and mother hides in an adjoining room. He, too, is ready to make up, and the comedy is derived from his dialog with his son, who adopts a superior air. The well-beaten trails are adhered to, with Welch getting laughs from some indifferent material by his handling of the dialog and character.

The playlet is loosely constructed and badly in need of a "punch" finish, even for the smaller bills. *Con.*

### FIELDS and BURT.

Talking and Singing.  
16 Mins.; One.  
American Roof.

Two men, one straight, the other Hebrew comic, made up in modern style, with a Chaplin mustache and clad in neatly fitting business suit. The comic is supposedly a lawyer and the straight his client. The comic knows his business, but is inclined to overwork a prop laugh. Conversational exchanges takes up the first part of the turn. Some old and some new stuff, but all getting laughs. The straight singing of a ballad and parody thing for finish. One of the parodies had the comic singing a line about being married to a homely woman, false teeth, cork leg, etc., and shutting his eyes when he kissed her and thinking of Mary Pickford.

The parody finish went very well, the act taking several bows next to closing. Straight has a voice above the average. Good small-timers. *Bel.*

### "HARMONYLAND" (4).

Musical.  
10 Mins.; Full Cvc.  
23d St.

Three girls and a male musician open in Colonial costumes, playing large French horns. A double cornet and trombone number next, followed by "Because I Love You" on French horns with mutes.

After a quick change to short skirts, one girl goes to the trap drum for "train" imitation with effects. Others in minstrel attire then offer a brass number, with the drummer working the traps and throwing her sticks and other paraphernalia away for comedy.

The four are fair musicians, the act shaping as a small time musical turn, lacking anything to lift it. *Con.*

### PALACE.

A misplacement or so and a slow running second part made the bill Monday at the Palace of much less interest than its many names promised. The house was jammed in the evening, with the ropes up and stragglers hanging around the walls.

Whether Bushman and Bayne (New Acts) were in part responsible for the attendance remained unanswered at the house, for there were other names on the program, with the headline not looked upon as a decided draw for such a cosmopolitan vaudeville theatre. However, that Bushman and Bayne did draw picture people and many of their admirers was evident from the picture people present and the peculiar complexion of the audience for a Palace gathering. Closing the first part in an Edwin Burke playlet, "Poor Rich Man," the former picture stars pleased the house and were nervous. As Mr. Bushman put on his opera coat at the ending of the turn he had trouble with the flap of it. A little thing, but displayed nervousness, and it seemed to irritate Bushman. Each of the couple had the good will of the audience. There was nothing for them to worry over, for they were in before they started.

The other event of the night was the Yvette Rugel turn, No. 4, with Jack Leonard at the piano. Miss Rugel did her turn to much applause, then mentioned and brought out her husband, Johnny Dooley, who was in the wings. Johnny had his white front abundantly, and excused it, also his wife's charge that he was made up, through saying he is now working for the Shuberts. For a finish they did their double ballad, "You Made Me Cry," with Johnny clowning all over the stage, falling into the drop and coming down with it. It made a laughing ending to an applause drawing turn, but Johnny stepped into the foot-light gutter and smashed a bulb. As he did so Dooley said, "There's another act later that will do that, so I just wanted to show you how it should be done." It's a bit of business regularly employed by Santly and Norton, who were next to closing. Through Dooley anticipating it, the two men omitted it that evening. As Dooley was an invited guest upon the Palace stage it did not seem chummy for him to kill a comedy laugh for another act.

Miss Rugel is in splendid voice nowadays, with a thorough knowledge of handling it. She is using two ranks, adapting one to pop numbers with the other for the better grade of songs. There is as much difference between her two as found in a person's speaking and singing voices. Jack Leonard at the piano is a modest fellow, so modest that when Miss Rugel recalled him to

### MARR and DWYER GIRLS.

Songs and Dances.  
10 Mins.; Full Stage.  
H. O. H.

Three girls, one of whom, Miss Marr, has a very pleasing personality, grace and an ability to put over a song. She appears in the final number in a man's evening dress and leads in a trio dance with the other two girls which gives the act a nice finish and sends them off to applause. The Dwyer Girls are good dancers, but seemed a little unsteady in their clog number, the impression being that more rehearsal would smooth it out. Miss Marr's interpolation of a recitation in "one" of her songs does well, but she has a better voice for melody than for reading.

### SKATING MACKS.

Roller Skating.  
10 Mins.; Full Stage.  
American Roof.

Man and woman. Both good skaters, in usual routine, concluding with man doing long series of whirls with woman clinging to his neck. The whirling compares with any that has been shown. Open with double skating to dance music of different tempos, such as one-step, waltz, etc.

White costumes worn for opening, changed to yellow trimmed white spangled affairs later. Each does single, showing proficiency. Noiseless mat use.

Prettily costumed turn that can pass anywhere opening or closing. *Bel.*

### ARABIAN FOUR.

Songs.  
12 Mins.; One.  
23d St.

Two male and two girl singers with cultivated voices, costumed in Arabian attire.

The repertoire consists of an ensemble classical opening, disclosing good harmony, followed by one of the girls soloing "Old Virginia," another ensemble and an encore.

After each number the Arab salutation (touching the forehead and breast) acknowledges applause. The four use perfect English, the costumes alone bearing out the billing.

For a straight singing combination without comedy they average with any act of this type. *Con.*

take a bow he inquiringly pointed to the piano stool as though that would be the only reason for his return before the footlights. Let's hope he doesn't outgrow it, for the house, recognizing he isn't the usual sure-fire piano player who bows as he strikes the last note, gave Leonard applause all on his own.

Just before came Dugan and Raymond with the airship turn, their cards receiving applause. The act went through, as has been its wont, probably playing more returns at the Palace than any other. Dugan is using about Paul Revere and his horse. The same gag was in last week's show at the Columbia ("Maid of America"), with the ensuing talk, only the Columbia comedian mentioned lantern instead of horse. Lew Dockstader mentioned Paul Revere also.

Dockstader was right after Topics following the intermission. His talk was not as bright as he has had of late, and the turn did down after dragging along. Dockstader taking two or three encores. The first would have been enough. It's hard following them all with nearly all talking of woman suffrage or prohibition, and Dockstader's seemed to lag behind most of them. Some of his old sure fires were around. He dragged in a long League of Nation bit for a kind applause Irish finish that was too noisy and there was another red fire about the Stars and Stripes, not forgetting the Salvation Army bit, altogether too direct. To hold him up, Dockstader pulled his old one about the woman and boy with a half rate ticket on a railroad train, with the conductor demanding full ticket for the boy as he had long pants, when the woman said she would then take the half herself, if that was the rule, and with the negress sitting near saying she should ride free in that case. This was Monday night and they talk about censoring!

Another slow turn was Ella Shields, slow through Miss Shields in her male impersonations and English songs making changes for each and singing three verses, religiously. Miss Shields did five songs in 27 minutes, doing the first four in 25. Her turn may be styled for an English audience, but it won't start anything here, and particularly second after intermission. That spot needs speed and often comedy, with Miss Shields having neither. Her pointless patter sailed away and it was only her nobby male dressing and carriage that caught any attention. Some in the house seemed to recognize the melody of her fourth song "Burlington Bertie," as they applauded when the orchestra went into the strain, but there was not a great deal of applause other than that. An earlier position might have helped Miss Shields. She's an American girl who has been abroad so long she sounds English. Appearing over here for a few weeks last season, Miss Shields was re-booked. It was only a couple of weeks ago that Kitty Doner, another male impersonator who dances besides, was at the Palace, with the current vaudeville scheme of entertainment.

Miss Shields' first number, "Smith, Robinson, Brown and Jones" has the same melody and idea that Joe Cawthorne had in "The Armenians, Argentines and Greeks," with the latter a much better lyric for a topical. Her second was of "Archib" while costumed as a Bobby, with some patter that is flat for over here. Her navy song had another reminiscent melody. That melody it seems must be standard in England for every English singing turn or nearly so of many years past has had this melody for one lyric or another. After "Bertie" Miss Shields did a little song without change. She is of nice appearance on the stage in the masculine attire and did American vaudeville esteem her line as highly now as it did when vaudeville was younger and Vesta Tilley popular. Miss Shields might do, but either the Palace show was too heavy for her to come under or the spot did it.

These two turns clogged it up for Santly and Norton, who just went through the first section of their act, retiring without an encore, though the boys, without that good judgment, could have found an excuse in the applause. Joe Santly at the piano sang "My Mammy" that had nearly started something earlier in the day though Miss Rugel also claiming it for the week. Jack Norton then came on for a short parody on the same song. They sang and clowning themselves into favor but it was no light task.

The Choy Ling Hee Troupe opened, giving their act a big finish through swinging on their quines, attached to ropes. One of the Chinks is a comic and pulls a couple of good laughs at the proper moments. As an opener it did quite big. Dooley and Storey, No. 2, also landed them. They are doubling this week (1st). Dooley told the Woolworth Building joke, also told at the American the first half. If Dooley owns this and he was heard first telling it, why can't this coupling be stopped? What's the use of the N. V. A. complaint bureau or the V. M. P. A's, or anything else if indiscriminate lifting can be permitted? Perhaps no complaints that was made. Dooley also told a gag that was in last week's Judge. His girl is a little peach and the act did unusually well.

Postock's Riding School closed.



latory. The bull bit did get laughs at and the turn might have taken the exit then. Henry and his violin will  
(Continued on Page 26.)



# BILLS NEXT WEEK (FEB. 14)

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**  
Howard's Ponies  
Edwin George  
"Eyes of Buddha"  
Judy Bros  
Gertrude Hoffman  
Hert Levy  
Nat Nazario Jr  
Montgomery & Allen  
"Romantic"  
**Keith's Riverside**  
Dorothy Jordan  
Nash & O'Donnell  
Young & April  
Ernie Beane

JIM DONOVAN and MARIE LEE

DOING WELL. THANK YOU

**Keith's Royal**  
(Request week)  
Grace Nelson  
W & G Hadden Co  
Gronson & Hadden  
Lohme & Sterling  
Jones & Greenlee  
Wm Ebs Co  
P & W Lavane  
(One to fill)  
**Keith's Colonial**  
Franklin Chas Co  
Van Hoven  
Ruth Rye  
Valde Co  
Hudson & Jones  
Wm Rock Co  
Kate & Wiley  
(Two to fill)  
**Keith's Alhambra**  
Liberati  
Margaret Young  
Duffy & Sweeney  
Leo Carrillo  
Reynolds 3  
Chas Gill Co  
Dillon & Parker  
"Lentils"  
(One to fill)  
**Moss' Broadway**  
Main Bros & B  
Hugh Herbert Co  
Jack Englis  
Bertram & Saxton  
Pulka & Raymond  
Sylvia Clark  
Yvette  
(One to fill)  
**Moss' Coliseum**  
Bennette & Sideli  
Haig & Levere  
Paul Decker Co  
Newhall & Phelps  
Al Raymond  
Pearl Rocky Co  
2d half  
Bowers Waters & C  
Jack Kennedy Co  
Anna Chandler  
Hosok's School  
(Three to fill)  
**Keith's Hamilton**  
Vera Gordon Co  
Toto  
Narmen Sis & S  
Pennis Girls  
Van & Corlett  
Loney Haskin  
(Three to fill)  
**Keith's Jefferson**  
Ortous  
Jack Conway Co  
Donald Kerr Co  
M Burke Co  
Person & Lewis  
B Pierce Co  
Annette Pellette  
Davis & Darnell  
Gallagher & Rolley  
(One to fill)  
**Moss' Regent**  
Harry Lamore  
Hosok's Waters & C  
Jack Kennedy Co  
Anna Chandler  
(One to fill)  
Haig & Levere  
Paul Decker Co  
Lucky & Harris  
(Three to fill)  
**Keith's Rialto**  
Reck & Rector  
Chas L Fletcher  
Hobby Bernard Co  
Wilson Sisters  
Bobby Heath Co  
"W. Gilman"  
**Keith's H. O. H.**  
2d half (10-13)  
Devoro & Zemafer  
Lucy Bruch

**Keith's 58th St.**  
Ning Toy  
"Baby Mine"  
Jed Dooley Co  
Morton & Glass  
The Great Lester  
(Two to fill)  
2d half  
Devoro & Zemafer  
John O'Malley  
Jo Harmon  
Gifford & Lange  
Burns & Frabitt  
(Two to fill)  
**Proctor's 5th Ave.**  
2d half (10-13)  
Athena Bros

**Keith's Bushwick**  
Radjah  
B Shirley Co  
Mamaux & Rule  
Ella Shields  
Sammet & Marlon  
Hosok & Boyle  
Geo M Rosener  
(Two to fill)  
**Keith's Orpheum**  
Demarest & Collett  
Bushman & Hayne  
Craig Campbell  
Daily & Berlow  
Friedman & Klais  
Mme Herman  
(Three to fill)  
**Moss' Flatbush**  
Sarnoya  
Ryan & Bronson  
Gallagher & Martin  
D H H  
Gus Edwards Rev  
(One to fill)  
**Keith's Greenpoint**  
2d half (10-13)  
Sankers & Sylvers  
"P. Dougherty"  
Go Howell Co  
"Darrall & Van"  
Bob La Sage Co  
"Sensational Togo"  
**Keith's Prospect**  
2d half (10-13)  
P Bernard Co  
Franklin Charles Co  
"Harry & Whittage"  
"Bird Chabaret"  
(Others to fill)  
2d half (11-12)  
John O'Malley  
Roberts & Boyne  
(Others to fill)  
2d half (11-20)  
3 Rianos  
Loney Haskin  
Chas Sade  
(Others to fill)  
**ALBANY, N. Y.**  
**Proctor's**  
The Adroit  
Jon Armstrong  
Wm St James Co  
Pierce & Goff  
Marie Cahill  
L & P Murdoch  
Thiele & Ledum  
Cavanaugh & E  
2d half  
Jas J Morton  
Strassels & Seals  
Rolls & Royce  
Mason & Keder Co  
Bobby Folsom  
Cresie Fashion Pl  
Morris & Campbell  
Belleclair Bros  
**ALBANY, N. Y.**  
**Orpheum**  
Trumelle Trio  
Christy & Bennett

**VALENTINE VON**  
Originator of Singing in Two Voices  
Simultaneously  
\*Roberts & Boyne  
\*Worley & Wagner  
Vahrah J Berry Co  
Jan Thornton  
Annie Abbott  
1st half (14-16)  
Mabel Fonda 3  
"P & G Hall"  
Hill & Ward  
\*Tommy Gordon  
(Others to fill)  
2d half (17-20)  
\*Sylvia Starr  
\*Liddell & Gibson  
(Others to fill)  
**Proctor's 125th St.**  
2d half (10-13)  
4 Espantos  
B Thornton Co  
Henry & Moore  
Andre & Ponce Co  
(Others to fill)  
1st half (14-18)  
Ajax & Emily  
J C Morton Co  
J Davis Co  
4 Rianos  
(Others to fill)  
2d half (17-20)  
\*Curry & Graham  
J Leighton's Rev  
(Others to fill)

**CHARLOTTE, N. C.**  
**Academy**  
(Greensboro split)  
1st half  
Bud Lorraine  
Drew & Wallace  
Shamrock & T Rev  
Ann Suter  
3 Falcons  
**CHATTANOOGA**  
**Rialto**  
(Knoxville split)  
1st half  
Kade & Indetta  
Bernard & Seacht  
Tom Brown's Band  
Lew Cooper  
Marie Lo Co  
**CHESTER, PA.**  
**Admission**  
Daily Meek & D  
Will Oakland  
Scanlon Demus & S  
Vine & Temple  
Martini Cocktail  
2d half  
L & P Berkoff  
Marie Russell  
"Trip to Holland"  
(Two to fill)  
**CINCINNATI**  
**B. F. Keith's**  
Musical Hunters

**ATLANTA, GA.**  
**Lyrie**  
(Birmingham split)  
1st half  
Vernon Co  
Adelle Oswald  
Russ Ledy Co  
Kranz & White  
Anderson & Yvel  
**AUBURN, N. Y.**  
**Jefferson**  
Bells 2  
Roy & King  
Norwood & Hall  
20th Century Rev  
2d half  
3 Ander Girls  
Liddell & Danigan  
"Profferting"  
Cantwell & Walker  
Page Hack & M  
**AUGUSTA, GA.**  
**Grand**  
(Macon split)  
1st half  
Clark & Behan  
Cramer & Travis  
Wright Burns & T  
Spencer & Williams  
Shewin Kelly

**BATON ROUGE, LA.**  
**Columbia**  
(14-15)  
Stewart & Mercer  
Beland & Devenay  
"Girl 1000 Eyes"  
Fulton & Hart  
Nelson & Harris  
**BIRMINGHAM, ALA.**  
**Alhambra**  
(Albany split)  
1st half  
Sealo  
Frank Browne  
Macort & Bradford  
Samson & Piggins  
Rio & Heban  
**BOSTON**  
**B. F. Keith's**  
Emma Carus  
Werner Amoros 3  
Dolly Kay  
"For Pity's Sake"  
Circulini  
**LYNN WHITTLE**  
(OF THE WHITTLES)  
Originator of the Double Distant Voice.  
Greatest Novelties in Ventriloquism.  
Laddie Cliff  
Curtis & Harris  
Rekoma  
(One to fill)  
**BUFFALO**  
**Shen's**  
Bill Gonyea & W  
Ellins Pay & E  
Mack & Earl  
Wood & Wyde  
Eddie Foy  
George Moore Co  
Lures & Inez  
**CLEVELAND**  
**Hippodrome**  
Horlock & Strampes  
Ed Morton  
Harry Holman Co  
Fisher & Gilmore  
Clark & Bergman  
Merlin  
Ford Sisters Co  
Travis & Sanders  
Cross & Sanders  
**COLUMBIA, S. C.**  
**Columbia**  
(Charleston split)  
1st half  
Helen Finck  
Grindell & Bethel  
Pace Ferguson  
Wetmore & Koon  
**COLUMBUS, O.**  
**B. F. Keith's**  
Hazel Morton  
Connolly & Francis  
Carson & Wilford  
Stephens & Hester  
"V. Song Shop"  
A Robins  
Mantell Co  
**CHARLESTON, S. C.**  
**Victory**  
(Columbia split)  
1st half  
J J McHenry  
Kubelick & Vario  
"Sing Along"  
Ed E Ford  
Lorraine Hudson Co

**AMSTERDAM, N. Y.**  
**Strand**  
Asad Troupe  
Rolls & Royce  
Century Girls  
Watson Sis  
7 Honey Boys  
2d half  
Kara  
Chung Hwa 4

**CHARLOTTE, N. C.**  
**Academy**  
(Greensboro split)  
1st half  
Bud Lorraine  
Drew & Wallace  
Shamrock & T Rev  
Ann Suter  
3 Falcons  
**CHATTANOOGA**  
**Rialto**  
(Knoxville split)  
1st half  
Kade & Indetta  
Bernard & Seacht  
Tom Brown's Band  
Lew Cooper  
Marie Lo Co  
**CHESTER, PA.**  
**Admission**  
Daily Meek & D  
Will Oakland  
Scanlon Demus & S  
Vine & Temple  
Martini Cocktail  
2d half  
L & P Berkoff  
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"Trip to Holland"  
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**B. F. Keith's**  
Musical Hunters

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**Lyrie**  
(Birmingham split)  
1st half  
Vernon Co  
Adelle Oswald  
Russ Ledy Co  
Kranz & White  
Anderson & Yvel  
**AUBURN, N. Y.**  
**Jefferson**  
Bells 2  
Roy & King  
Norwood & Hall  
20th Century Rev  
2d half  
3 Ander Girls  
Liddell & Danigan  
"Profferting"  
Cantwell & Walker  
Page Hack & M  
**AUGUSTA, GA.**  
**Grand**  
(Macon split)  
1st half  
Clark & Behan  
Cramer & Travis  
Wright Burns & T  
Spencer & Williams  
Shewin Kelly

**THE DISTINCTIVE HITS**  
of "THE ROSE GIRL"  
(AMBASSADOR THEATRE)  
**FRED HILLEBRAND**  
**MABEL WITHEE**  
**MAY BOLEY**  
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**MASSON & COLE**  
Ben Smith  
May Wirth Co  
Vine Daily Co  
R Arlington Co  
Wanzer & Palmer  
Reeman & Grace  
**CINCINNATI**  
**Keith's Palace**  
Lawton  
Mildred Parker  
Evans & Wilson  
Kimberly & Page  
Chas & Carlini  
Monarch Comedy 4  
2 Carlos  
**DAYTON, O.**  
**B. F. Keith's**  
Bob & Tip  
Jack Joyce  
V Berry Co  
Elkie White Co  
McFarland Sis  
Rekert & Moore  
Flying Weavers

**DETROIT**  
**Temple**  
Alexandria  
Mr & Mrs Norcross  
The Lightbros  
Marie Nordstrom  
T & K O'Mara  
Whiting & Furt  
Kerville Family  
Nathan Bros  
**EASTON, PA.**  
**Able O. H.**  
Geo Nagel Co  
Frank Best  
"Melody Garden"  
(Two to fill)  
2d half  
Trumelle Trio  
Christy & Bennett  
Cook & Gurney  
Norton & Neillotte  
(One to fill)  
**ERIE, PA.**  
**Manson**  
Bernard & Townes  
Ernest Evans Co  
Jusual Duo  
(One to fill)  
**GRAND RAPIDS**  
**Empress**  
Hughes Musical 2  
The Lightbros  
Harmonia del'Fut  
Billy Gleson  
Miller & Mack  
Clara Morton  
Four Mortons

**MOBILE, ALA.**  
**Lyrie**  
(New Orleans split)  
1st half  
Raybould  
"Night on Hawaii"  
Reed & Clifton  
(One to fill)  
**MONTREAL**  
**Princess**  
(Sundays opening)  
Wright & Earl  
Fink's Mules  
The Brittons  
Mme Hesson Co  
Pallan & Shirley  
Roy Hymark  
Hill & Lambart  
"B. G. World"  
St. Denis  
Pagnon  
Dackson Sis  
Lamille 3  
**MT. VERNON, N. Y.**  
**Proctor's**  
2d half (10-13)  
Clown Seal

**ROBERTS and BOYNE**  
"THAT'S ALL RIGHT"  
Ask PETE MACK

**GRAND RAPIDS**  
**Empress**  
Hughes Musical 2  
The Lightbros  
Harmonia del'Fut  
Billy Gleson  
Miller & Mack  
Clara Morton  
Four Mortons

**GRAND RAPIDS, N. C.**  
**Grand**  
(Charlotte split)  
1st half  
Nippon 2  
Kenzo Fables & W  
Young & Wheeler  
Mitt Co  
Middleton & S Co  
**HAMILTON, CAN.**  
**Lyrie**  
Dunham & O'Mley  
Raymond Bond Co  
Mabel Berra  
Earl Gates Co  
Brown & O'Donnell  
The Rials

**HARRISBURG**  
**Majestic**  
Shelvey Bros  
Carney & Rose  
Green & Myra  
Judson Cole  
(One to fill)  
2d half  
Stanley & Wilbur  
Major J Allen  
Master Gamble Co  
Dunbar & Turner  
(One to fill)  
**INDIANAPOLIS**  
**B. F. Keith's**  
M-Rea & Clegg  
Alice Manning  
A. J. Astor  
Hamilton & Barnes  
E Clifton Co  
H Santry Band  
Weaver & Weaver  
Kokin & Gallotti  
2d half  
**JACKSONVILLE, FLA.**  
**Aracade**  
(Savannah split)  
1st half  
Gertrude DeMitt  
Bridges & King  
Sebastian & Myras  
Hobly Van Horn  
Royal Sydneys

**JERSEY CITY**  
**B. F. Keith's**  
2d half (10-13)  
Wimson & Jess  
Morton & Glass  
(Others to fill)  
1st half (14-16)  
Hans Roberts Co  
Curry & Graham  
2d half (17-20)  
I & J Kaufman  
R & E Dean  
Mabel Fonda 3  
(Others to fill)  
**JOHNSTOWN, PA.**  
**Majestic**  
(Pittsburgh split)  
1st half  
Helen Staples  
Billy Kelly Co  
Knox Frazar  
(Two to fill)  
**KNOXVILLE**  
**Rijou**  
(Chattanooga split)  
1st half  
Winton Bros  
Adams & Thomas  
Dance Fantasies  
Henry Catalano  
(One to fill)

**LANCASTER, PA.**  
**Colonial**  
L & P Berkoff  
Marie Sparrow  
Cuningham & B  
20 Pink Tons  
2d half  
Flagler & Malla  
Millmont Mower  
Vine & Temple  
(One to fill)  
**LOUISVILLE, KY.**  
**Mary Anderson**  
Evelyn Japs  
Palo & Pallet  
Bobby Hoo 3  
Cook & Vernon  
Buckridge & Co  
Hyams & McIntyre  
Zuhn & Dries  
"Federationism"  
**LYNN, N. Y.**  
**Keith's National**  
(Nashville split)  
1st half  
Curtis & Fitzgerald  
Musical Keltons  
Eddie Hume Co  
Quinn & Rex  
Bert Wheeler Co  
**LOWELL**  
**B. F. Keith's**  
Philmar  
Marian Caire  
Sam Liebert Co  
M Chadwick  
Quinn Four  
Joe Cook  
Van Cleave & Pete  
**MACON, GA.**  
**Grand**  
(Augusta split)  
1st half  
Nadonly  
Lehr & Bell  
Fred Bowers Rev  
Dorothy Wahl

**MASSON & COLE**  
Ben Smith  
May Wirth Co  
Vine Daily Co  
R Arlington Co  
Wanzer & Palmer  
Reeman & Grace  
**CINCINNATI**  
**Keith's Palace**  
Lawton  
Mildred Parker  
Evans & Wilson  
Kimberly & Page  
Chas & Carlini  
Monarch Comedy 4  
2 Carlos  
**DAYTON, O.**  
**B. F. Keith's**  
Bob & Tip  
Jack Joyce  
V Berry Co  
Elkie White Co  
McFarland Sis  
Rekert & Moore  
Flying Weavers

**DETROIT**  
**Temple**  
Alexandria  
Mr & Mrs Norcross  
The Lightbros  
Marie Nordstrom  
T & K O'Mara  
Whiting & Furt  
Kerville Family  
Nathan Bros  
**EASTON, PA.**  
**Able O. H.**  
Geo Nagel Co  
Frank Best  
"Melody Garden"  
(Two to fill)  
2d half  
Trumelle Trio  
Christy & Bennett  
Cook & Gurney  
Norton & Neillotte  
(One to fill)  
**ERIE, PA.**  
**Manson**  
Bernard & Townes  
Ernest Evans Co  
Jusual Duo  
(One to fill)  
**GRAND RAPIDS**  
**Empress**  
Hughes Musical 2  
The Lightbros  
Harmonia del'Fut  
Billy Gleson  
Miller & Mack  
Clara Morton  
Four Mortons

**MOBILE, ALA.**  
**Lyrie**  
(New Orleans split)  
1st half  
Raybould  
"Night on Hawaii"  
Reed & Clifton  
(One to fill)  
**MONTREAL**  
**Princess**  
(Sundays opening)  
Wright & Earl  
Fink's Mules  
The Brittons  
Mme Hesson Co  
Pallan & Shirley  
Roy Hymark  
Hill & Lambart  
"B. G. World"  
St. Denis  
Pagnon  
Dackson Sis  
Lamille 3  
**MT. VERNON, N. Y.**  
**Proctor's**  
2d half (10-13)  
Clown Seal

**ROBERTS and BOYNE**  
"THAT'S ALL RIGHT"  
Ask PETE MACK

**GRAND RAPIDS**  
**Empress**  
Hughes Musical 2  
The Lightbros  
Harmonia del'Fut  
Billy Gleson  
Miller & Mack  
Clara Morton  
Four Mortons

**HOWARD SMITH CO**  
Clinton & Rooney  
Yip Yip Ypankers  
(One to fill)  
**RICHMOND, VA.**  
**Lyrie**  
(Norfolk split)  
1st half  
Mullen & Correll  
Faden 3  
Anna Abbott  
Swart & Westbrook  
(One to fill)  
**ROANOKE, VA.**  
**Roanoke**  
Al Powell Co  
Betty Bond  
Demarest & Doll  
Willington & W  
(One to fill)  
2d half  
Valenti Bros  
Leroy Lytton  
Howard Fields Mins  
**ROCHESTER**  
**Temple**  
2 Rosellas  
Vincent O'Donnell  
H J Conley Co  
2 Belmonts  
Flashes Rev  
Mel Kilo  
4 Lamy Bros  
**SAVANNAH, GA.**  
**Rijou**  
(Jacksonville split)  
1st half  
McKenzie Sis  
Harry Bohm  
Black & White Rev  
Big City 4  
Pettit Troupe  
**SCHENECTADY**  
**Proctor's**  
Frank Wagon  
A & L Bell

**NEWARK, N. J.**  
**Proctor's**  
Arenia Bros  
Klugs & Wilshire  
Shirley & P'smins  
Ben Hume  
Oma Munson Co  
**NEW ORLEANS**  
**Palace**  
(Mobile split)  
1st half  
Cello  
Manning & Hall  
Francis & Kennedy  
Olive De Cuyne  
Singer Michaels  
(One to fill)  
**NEWPORT NEWS**  
**Olympic**  
Cleveland & Dowsy  
E & G Guld  
Wadell & LeCosta  
Mlle Rheo Co  
(One to fill)  
Al Powell Co  
Betty Pond  
Demarest & Doll  
Willington & W  
Margot & Francis  
**NORFOLK, VA.**  
**Academy**  
(Richmond split)  
1st half  
Marie Dorr  
Josie Rooney  
Broadway 1  
Bohn & Bohn  
(One to fill)  
**OTTAWA, CAN.**  
**Domillon**  
Homer Reimann  
Harry Johnston  
Chas Mack Co  
Sandy Shaw  
Handers & Mills  
Lydell & Macey  
Sylvia Loyai

**PATERSON, N. J.**  
**Majestic**  
Alice Walker  
Duncan & Carroll  
Juvenile Follies  
Wm Hallen  
(One to fill)  
2d half  
J S Blondy & Sis  
Bob La Salle  
Choy Ling Hee Tr  
(One to fill)  
**PHILADELPHIA**  
**B. F. Keith's**  
Karl Emmy's Pets  
Swift & Kelly  
W Ward Girls  
Polly & Oz  
Juliet  
Wilson Bros  
Sarah Padden Co  
Ruby Norton Co  
Osborne 3  
**Keystone**  
Aloha & Girbe  
Wm Davis  
Bobby Hoo 3  
"Not Yet Marie"  
**Wm. Penn**  
Marie Russell  
Simpsen & Dean  
"Trip to Holland"  
(One to fill)  
2d half  
Daly Mack & D  
Will Oakland  
Scanlon Benno & S  
"Indoor Sports"

**PITTSBURGH**  
**Davis**  
Lilly & Sparrow  
El Cota  
Mr & Mrs J Barry  
Dooley & Storey  
O'Donnell & Blair  
Lane & Morton  
Howard Clark Rev  
Quinn Four  
Joe Cook  
Van Cleave & Pete  
**NORMA TALMA**  
"Submarine F7"  
Haywood Girls  
Stafford De Ross Co  
**PORTLAND, ME.**  
**B. F. Keith's**  
Evans & Perez  
Drisko & Earl

**TOLEDO**  
**B. F. Keith's**  
Bender & Herr  
Margaret Ford  
Bobby Melan  
(One to fill)  
Walters & Walters  
Boyce Combs  
Lee Children  
Lovenberg Sis Co  
**TORONTO**  
**Misa Iselen**  
Del-A-Phone  
**BRIDGEPORT**  
**Polls**  
Luelle 3  
Arthur Hadley  
A & A Knight  
Felix & Noddy  
"Tollys Park"  
2d half  
Voe & Tully  
Gene Metcalf  
Herbert Muel Rev  
Pinto & Boyle  
Bernice Ryfus Rev  
**FLORA**  
Just 3 Girls  
Fred Whitehouse  
Ashorne & Crosby  
Prime 10 5  
2d half  
Rader & Dean  
"Circles & Circles"  
Burke & Louhey  
Will & Blundy  
**HARTFORD**  
**Capitol**  
Voe & Tully  
Billy Rogers  
Carl & Inez  
Pinto & Boyle  
J. Marx Bros  
2d half  
L. H. H  
Marshall & Mchews  
Taxes  
Frank Galy  
Ming Toy  
**Palace**  
Buenart Sisters  
Joe Daniels  
Herb's Musical Rev  
Rome & Cullen

**GEORGE PINCUS and O'BRIEN**  
412 Putnam Bldg., New York City  
Securing Long Routes for Desirable Acts.  
2d half  
Rud Hoff  
Thos Heller Co  
Norwood & Hall  
20th Century Rev  
(One to fill)  
**YONKERS, N. Y.**  
**Proctor's**  
Devoro & Zemafer  
Rene Riano Co  
Gifford & Lang  
Burns & Pabito  
(One to fill)  
2d half  
Jed Dooley Co  
Shelton Brooks Co  
Gret Lester  
(Three to fill)  
**YORK, PA.**  
**Opera House**  
Susan Tomkins  
Howard Smith Co  
Clinton & Rooney  
Yip Yip Ypankers  
2d half  
Brooks & Thilson  
Oliver Smith Co  
H & J Creighton  
Bobby Melan  
(One to fill)  
**YOUNGSTOWN, O.**  
**Hippodrome**  
Jordan Gira  
Zardo  
Wayne Marshall & C  
Claudius & Seacat  
Stanley Hayes Rev  
Patricia & Delroy  
Ara Sibers

**DE BEIL & WATERS**  
Vando Meads & V  
2d half  
Anna & Partner  
Paul & Partner  
Mabel Wayne  
Bett & Mice  
O'Brien & Crosby  
"Doll House"  
**NEW HAVEN**  
**Rijou**  
Bud & P. Dean  
O'Brien & P. Dean  
Burke Toulley  
The Davis  
Just 3 Girls  
Tucker & Pagan  
A & A Knight  
Felix & Noddy  
Prime 10 5  
2d half  
Harry Watkins  
Leigh & O'More  
Mabel & P  
McCall & Mace  
Sling Toy  
**Palace**  
Felix & Noddy  
Aldon & Moore  
Pathorne 4  
Peto & Condon  
"Tollys Park"  
**SCRANTON, PA.**  
**Polls**  
(Wilkes-Barre split)  
1st half  
Ross & Pess  
Sol Brilliant

**WILMINGTON, DEL.**  
**Garrick**  
Al Jerome  
Mr & Mrs Phillips  
Claudia Coleman  
Frances Bell Co  
Karl Karay  
LaFrance & Keady  
Mme Bradna Co  
(One to fill)  
**YONKERS, N. Y.**  
**Proctor's**  
Devoro & Zemafer  
Rene Riano Co  
Gifford & Lang  
Burns & Pabito  
(One to fill)  
2d half  
Jed Dooley Co  
Shelton Brooks Co  
Gret Lester  
(Three to fill)  
**YORK, PA.**  
**Opera House**  
Susan Tomkins  
Howard Smith Co  
Clinton & Rooney  
Yip Yip Ypankers  
2d half  
Brooks & Thilson  
Oliver Smith Co  
H & J Creighton  
Bobby Melan  
(One to fill)  
**YOUNGSTOWN, O.**  
**Hippodrome**  
Jordan Gira  
Zardo  
Wayne Marshall & C  
Claudius & Seacat  
Stanley Hayes Rev  
Patricia & Delroy  
Ara Sibers

**DE BEIL & WATERS**  
Vando Meads & V  
2d half  
Anna & Partner  
Paul & Partner  
Mabel Wayne  
Bett & Mice  
O'Brien & Crosby  
"Doll House"  
**NEW HAVEN**  
**Rijou**  
Bud & P. Dean  
O'Brien & P. Dean  
Burke Toulley  
The Davis  
Just 3 Girls  
Tucker & Pagan  
A & A Knight  
Felix & Noddy  
Prime 10 5  
2d half  
Harry Watkins  
Leigh & O'More  
Mabel & P  
McCall & Mace  
Sling Toy  
**Palace**  
Felix & Noddy  
Aldon & Moore  
Pathorne 4  
Peto & Condon  
"Tollys Park"  
**SCRANTON, PA.**  
**Polls**  
(Wilkes-Barre split)  
1st half  
Ross & Pess  
Sol Brilliant

**Miller & Bradford**  
Mack & Stanton  
"Extra Dry"  
**SPRINGFIELD, MASS.**  
**Palace**  
Adams & Chase  
Frank  
Judy Lighton  
Jean Graneau  
Ballet 3  
2d half  
Commodore Tom  
Joe Daniels  
Miller & Fair  
Rome & Cullen  
Hazel Green Co  
**WATERBURY**  
**Polls**  
Anna & Partner  
Allen & Moore  
Kara  
Gene Metcalf  
"The Doll House"  
2d half  
Burnett Sisters  
Leigh & Moore  
Tighe & Le-dum  
Joseph's Loll-dars  
**WILKES-BARRE, PA.**  
**Polls**  
(Scranton split)

**1st half**  
Lloyd Nevada 3  
Chas Clark  
Parrell Taylor Co  
Vio Plant & Co  
Lony & George  
**Polls**  
Commodore Tom  
Pad & Pancy  
Mabel Wayne  
Frank Gily  
Hazel Green Co  
2d half  
Adams & Chase  
Juggling Willie  
Jean Graneau  
4 Marx Bros  
**Plaza**  
Flying Henrys  
Parker & Dunn  
Hathbourne 4  
Prozind & Boomer  
Will & Blundy  
2d half  
Harry Watkins  
De Bell & Waters  
"Love Bugs"  
Billy Beers  
Valdo Meads & Co

**HOLMES and WELLS**  
With Geo. Jessel's "Troubles of 1920"  
ORPHEUM, KANSAS CITY, Week (Feb. 21),  
**BOSTON B. F. KEITH**  
Vaudeville Exchange, Boston  
**BANGOR, ME.**  
**Rijou**  
Hurler  
L & J Carbery  
Luelle & Cockle  
(Two to fill)  
2d half  
Mellen & Renn  
Denny & Barry  
Burns & Wilson  
(Two to fill)  
**BOSTON**  
Stanley & Lee  
Sissie & Hlako  
Nana Co  
Henry & Macre  
Kane Morry & M  
**Gordon's Olympia**  
(Seely square)  
Raggy  
Holmes & Hollister  
Harry Johnston  
Gautier Toy Shop  
(One to fill)  
**Gordon's Olympia**  
(Washington St.)  
Rube Walsman  
Kaufman & Lillian  
Lerner Girls  
Lyons & Yocco  
2 Earls  
**HOWARD**  
Monroe & Grant  
Kelly & Drake  
Hosok City 4  
**National**  
Thames & Sackala  
Ryan & Weber  
Harry White  
4 Jacks & Queen  
2d half  
Mevs Sis  
Fred Tack Sam  
(Two to fill)  
**BROCKTON**  
**Strand**  
Travers Douglas Co  
Shelton Brooks & W  
(Two to fill)  
2d half  
Dave & Lillian  
Bender & Mehan  
Jim McWilliams  
McIntosh & Mads  
(One to fill)  
**CAMBRIDGE, MASS.**  
**Gordon's Cent. Sq.**  
Craig & Hodsworth  
Martha Pryor Co  
Burke & Burke  
Altman & Mayo  
The Camerons  
2d half  
Infill & Noblet  
Wanda Lindow Co  
Hendricks & Stone  
"Tink"  
(One to fill)  
**FITCHBURG, MASS.**  
**Lyrie**  
Alex Bros & Ego  
Bert Shoddard  
Tommy Allen Co  
Axy & G  
4 Casting Mellos  
2d half  
Thames Bros  
DeLage & Yorkers  
Albana & Mayo  
(Two to fill)  
**HAVERHILL, MASS.**  
**Colonial**  
Melva Sis

**LAWRENCE**  
**Empire**  
Robert & Robert  
Mason & Shaw  
McGrath & Deeds  
DeVoe & Statzer  
2d half  
Bernievel Bros  
H Lester Mason  
Alex Bros & Evelyn  
(One to fill)  
**LEWISTON, ME.**  
**Musie Hall**  
Nash & Wilson  
Burns & Wilson  
Mellen & Renn  
Denny & Barry  
(One to fill)  
2d half  
Luelle & Cockle  
(Others to fill)  
**LYNN, MASS.**  
**Gordon's Olympia**  
De Pace & Yorks  
Lambert & Phillips  
Pinkie  
(One to fill)  
**National**  
Wild & Sackala  
Bert Shoddard  
Avey & C  
4 Jacks & Queen  
**MANCHESTER, N. H.**  
**Palace**  
Dave & Lillian  
Emma O'Neil  
Bernievel Bros  
H Lester Mason  
Hersphira  
Hallen & Goss  
M Lippard Co  
McGrath & Deeds  
Lew Bedford  
Gordon's Olympia  
Dave Winnie  
Wild & Sackala  
Wanda Lindow Co  
Bender & Mehan  
McIntosh & Mads  
2d half  
Ryan & Weber  
Lambert & Phillips  
Shelton Brooks & W  
4 Casting Mellos  
(One to fill)  
**NEWPORT R I**  
**Opera House**  
Hendricks & Stone  
Jim McWilliams



Marjette, Craig C  
Royal Hour  
Everett's Monk  
**ST PAUL**  
**Loew**  
Edward Hill  
Plunkett & Rom  
R Rogers & Lau  
Smith & Cook  
Beag & Claus  
2d half  
Just Friends  
Lee Mason & C  
Chapman & Rin  
Robert Giles  
J Flynn's Minst  
**SALT LAKE**  
**Casino**  
The Ferrares

"Oversens Review  
2d half  
Robert & De M.

y  
 "Off Old Love"  
 Al Lester Co  
 Georgilas 3  
 SAN ANTONI  
 Princess  
 May 2 May 1905

**BIERBAUER**  
Representative,  
ARFHEUM CIRCUITS  
or Call, Room 507,  
West 47th St., N. Y.

Calvert & Shayn  
Ronald & Ward  
Arthur Deagon  
Wheeler 3  
2d half  
Buase's Dogs  
Melville & Stels  
Bob O'Connor &  
Morcy Senna & H

**SAN FRANCISCO**  
**Casino**  
(Sunday opening)  
Bissett & Scott  
Nora Allen Co  
Little Lord Robe  
Ward & Rayme  
Rice & Ellmer

Gillano & Marg  
Brooks Clinton  
Fred's Pigs  
Gordon & Delma  
Chas Harte Co  
S'NG'T'FLD, MA  
Broadway  
Willie Karbe

Jack Reddy  
Anthony & Arn  
Futuristic Revu  
2d half-  
Smilletta Sisters  
Armstrong & Jo  
Renard & West  
Johnson Bros &  
Jim & Irene Ma  
STOCKTON

Hippodrome  
Sterling Rose 3

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**NTIST**  
**THEATRE BLDG.**  
**G. CARY**  
CHICAGO

Pitzfer & Dayo  
Tow'end Wilbur  
Wells Va & We  
Bower of Harnu  
2d half  
Juggling Ferrier  
Leh'an & Thate  
Collette Pearl

**SUPERIOR, W**  
**Laew**  
Gen W Moore  
Jack & Mary Gr  
Arma'ng & Dow  
Fred Rogers  
Whirl of Variet  
2d half

**TAFT, CAL**  
Hippodrome (13)  
Young & Frank  
W & I Telak  
Martin & Court

Alvin & Kenny  
Gaynell & Mack  
Mr & Mrs W Hill  
Four Ughers  
Great Nagie Co  
**TORONTO**

**ENDINGER, Inc.**  
**MONDS** REMOUNT  
JOHN ST. New York

**TORONTO**  
Uptown  
H & H Savage  
Tyler & Crollus  
Dancers Suprem  
2d half

H & P Oaks  
J & E Burke  
**WACO, TEXAS**  
**Orpheum**  
Cliff Bailey Inc  
Hodge & Lowe  
Burton & Shee  
McCormick & W  
Stendley Stone

Mr & Mrs Wille  
Calvert & Shaw  
Homer & Wood  
Arthur Deagan  
Wheeler 3  
**WASHINGTON**  
Strand  
Pearl Duo



## 9 O'CLOCK FROLIC

(Continued from page 16.)

number, "Love Nests in France," that had eight girls handsomely clad, with the clothes getting all the notice they were intended for.

The nine o'clock show marked the debut of Anna Wheaton to a floor revue. Miss Wheaton was not at ease, owing to the strange surroundings, for she worked overly hard, but that did not retard her applause portion, and she got over. In her numbers, with Oscar Shaw mostly, Miss Wheaton did a bit better than in her specialty with Mr. Hupfeld at the piano, but her closing number in that, from the Carroll-Wheaton turn in vaudeville, pulled her through. It was the "promise" number.

Mr. Shaw made a class juvenile, with Herbert Hoey another. Not much choice between the two for the work they are doing on the roof, though Shaw is justly featured through having been billed around town. The other male was Jack Hanley, the juggler, doing his comedy turn in the first part, and it did very big. Hanley has a couple of new tricks with the rubber balls and they are excellent for that sort of work, but he has retained all of the old ones done by others before him, and even put in one of Fields' side kicks which didn't seem to be noticed by the house.

The class said of Shaw could have been said of the entire show if it had not been for a youth named Frank Farnum. There's one dependable thing about any Ziegfeld production, and that's class. But Farnum made everyone forget class or anything else, excepting he wouldn't get off the floor. Starting with a jazz dance, that was placed next to closing, way too late for Farnum if he should have been there at all. He invited names for dancing imitations that he could not do when asked, then did Frisco for his only applause, and closed with a weird classical travesty he must have learned by long distance.

The Fairbanks Twins had three periods of dancing. They are nice little girls and advancing all the time, but that's overdoing it, though the stall for waits is necessary. Princess White Deer also danced, a couple of times and seems to be more of a good showwoman than a good dancer. Edythe Baker had her piano interlude and took an encore that was demanded. Edythe has an educated left hand, a highly educated, more highly each show.

Kathleen Martin lead most of the numbers. Annette Bade had one to herself. Miss Bade's song was "Paper Dollies" with cut out doll sheets passed to the front rows. Eleanor Griffith lead the "Gondolier" song. Miss Griffith looks extremely nice in her costume, but the number was fearfully slow, although well sung. When "Sunday Comes Around," with Shaw, Hoey and Miss Wheaton doing it, opening, seated at a table with a bottle of liquor, was the topical fairy. Mr. Shaw and Miss Wheaton had "Quack Quakers," the old idea now in course of revival all over, of Quakerish dress and slow tempo at start, to shimmy or anything else at the finish. That died.

"The Little Love Mills," after the opening was a Dutch scene, so well done in its Urban background and coloring it helped up the number.

Another number was "Little Red Book" dedicated to Walter Kingsley, the publicist. Kingsley is claimed to be a bear for picking beauties. The story is that Ziegfeld thinks more of Kingsley's judgment on looks than he does of his own. Maybe that's why Walter got the dedication. But if Kingsley picked these choristers for beauties, he had better move away from the 54th street corner for that bunch around there must be fooling him. Some of the girls look as though they came from the far west (side).

The best looking were among the principal women. The opening number of the show brought out all the principals. And the best looks of the evening were on the women who danced around the floor during intermission. Which is tipping Kingsley to hereafter pick 'em on 5th instead of 10th.

When the nine o'clock show is boiled down there will be enough left for that midway entertainment of nights. It's not so important anyway, as the midnight performance that follows it.

But Ziegfeld's menu card is working at both shows, the same card, and the same Bill Kurth there with the oil, acting as ward man for "Zieggy" who now runs the roof restaurant. If "Zieggy" makes a holler about prices at Palm Beach they should try him for treason. Listen! Half lobster, \$2.75; poached eggs, \$1.50; squab, \$3 (boneless and heartless); lobster cocktail, \$1.80; chicken leg, (probably one), \$1.50; minute steak, \$2; shirred eggs, \$1.75; vanilla ice cream, 85 cents; coffee, 50 cents. Those are just a few quotations from the Ziegfeld-Kurth take 'em quick menu.

Now can a guy live at those prices, let alone take a gal to see the Ziegfeld roof shows without filling up the gal at Child's before going? One front table for four and he's ruined for life.

The frontpiece of the menu card got attention and a laugh. It's full of funny little cupids doing funny little things.

# 4 NATURALS 4

--- IN A ROW ---

YOU CAN'T HELP LOVIN'

## "MY MAMMY"

MY MAMMY IS YOUR MAMMY AND EVERYBODY'S MAMMY. IT'S THE BIGGEST HIT IN THE COUNTRY.

KNOCK ON THE DOOR

## "HOME AGAIN BLUES"

YOU CAN ALMOST PICTURE YOURSELF RINGING THE FRONT DOOR BELL AND SAYING "HELLO MOM" EV'RY TIME YOU HEAR IT—SOME HIT.

THIS IS THE ROSIE THEY'RE TALKIN' ABOUT

## "ROSIE"

(MAKE IT ROSY FOR ME)

GET ACQUAINTED WITH ROSIE—SHE'S THE DANCEST SONG HIT ON THE MARKET—SPECIAL VERSION, DOUBLES AND CATCH LINES.

SURE FIRE

## "BROADWAY BLUES"

THE GREATEST CLOSING SONG WRITTEN IN YEARS, MAKING STAGE HISTORY. YOU'LL BOW YOURSELF INTO THE NEXT ACT WITH THIS BABY.

COR. 48th STREET

IRVING BE

SEE MAX W.

MURRAY RITTER, NEW YORK  
HARRY PEARL, CHICAGOARCHY LLOYD, BOSTON  
HARRY PEARSON, PHILADELPHIAHARLES DIAM  
PHIL FORMAN.

"Aunt Inez" McWhorter, veteran negro cook in the home of President-elect Harding, was filmed for the news reels as she demonstrated her strawberry shortcake ability.

New Zealand after May 1 will not permit the showing of pictures wherein thievery, robbery, murder or suicide is depicted.

## CABARETS

(Continued from page 17.)

show is changed thrice nightly, which is as much as one can ask, and about as much as one can give. Last.

The Joe Gorham revue at the Grunewald Hotel, New Orleans, closes this week and will move to Chicago, at the Marigold Gardens.

Jimmy Farnham, proprietor of the restaurant in Albany, N. Y., bearing that name, was charged with vio-

lating the prohibition law in unlawfully possessing liquor and maintaining a public nuisance, in an information sworn to by prohibition agents last week. A waiter is also involved. The action grew out of the purchase of "booze" by the agents from the waiter in the establishment early one morning last week. In conformity with the new procedure, Farnham was not arrested, but the evidence was presented to the United States Attorney at the convening of the U. S. District Court Tuesday. If the attorney deems the evidence sufficient, he will present the case to the Federal grand jury.

This is the first time the new procedure was followed in the vicinity of Albany, it being employed only in the case of responsible people who can be found at any time if wanted. It is really designed to take the curse off the enforcement of the obnoxious law. Farnham recently reopened the place after extensive al-

terations. It has been entirely remodelled, the main floor on the style of Child's and the balcony on that of a bathskiller. A Hawaiian band was installed last week. Before the restaurant was remodelled, Jimmy ran a regular cabaret.

The Club Maurice, recently opened in the same building that houses Roseland, is owned by Jack Lannigan and Billy Wagner with Grace Fields acting as hostess nightly. This new restaurant and dancing emporium opens at 10:30 in the evening and is evidently making a play for the after theatre crowds, turning down what patronage might wander in between eight and 11. It is also understood that if one would gain admittance it is essential to be in evening attire, and, if not that, well known. It marks Lannigan's fourth venture in the restaurant field, he having been in that line for some years along Broadway. At present there is no

fixed orchestra inhabiting the club, though tryouts are going on continuously.

Another prohibition enforcement bill, conforming with the national Volstead act, was introduced in the New York State Assembly last week by Assemblyman Zimmerman, acting for Assemblyman Sherry, of Buffalo, who is ill. The Anti-Saloon League is behind the bill.

The resolution was sent to the excise committee, where it will probably meet the same fate as the Baumes measure positioning Congress to amend the Volstead act by increasing the alcohol content of beverages. While the new bill represents the sentiments of the Anti-Saloon League, it does not mean that the prohibition or prohibition will oppose the Mulan-Gee measure.

The Thomas Healy Employed Association will hold its annual 140



# Here's Another Surprise

U SANG "YOU'D BE SURPRISED," LOOK THIS ONE OVER. MANY A LAUGH—MANY A DOUBT, MANY A CATCH LINE—IS WAITING FOR YOU, GET 'EM QUICK.

ARTIST COPY

I LIKE IT

Words and Music by  
IRVING BERLIN

**Moderato**

**VOICE**

Mar-y Green sev-en-teen Moth-er on-ly child Moth-er's cross  
Mar-y's beau wor-ries so More and more each day Mar-y flirts  
just be-cause Mar-y's running wild. Sits and spoons af-ter noons  
and it hurts More than he can say She en-joys vamping boys

**With the boy next door Moth-er cries you must-n't do it And Mar-y starts to roar  
With her rog-uish eyes When her beau says please don't do it she looks at him and cries**

**LENO**

I'm gonna do it if I like it and I like it I'll let him  
hold me 'tho you scold me when I'm through I hate to make Mother and  
Dad. So ter-rib-ly mad. But there are times when it's good  
to be bad I'm gon-na hold hands if I like it and I like it  
A lit-tle squeez-ing is so pleas-ing when you're blue And since the  
And when a So when a  
boy next door first re-a-lized I'd let him kiss me well you'd be sur-prised, I'm gon-na  
young man takes me home at night If he should say Lets take a black and white, I'm gon-na  
young man says come Prone Voo' And if it means just what I think it do, I'm gon-na  
do it if I like it and I do I'm gonna do

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ORCH. IN EV'RY KEY READY—WRITE, WIRE OR CALL

## IRVING BERLIN, Inc.

1587 BROADWAY  
NEW YORK

SLOW

PITTSBURGH  
SAN FRANCISCOFRANK FOSS, BALTIMORE  
CHAS. CORDRAY, MINNEAPOLISJOHNNY FINK, DETROIT  
CLIFF BURNS, CINCINNATI

and entertainment Sunday evening (Feb. 13) at Grand Central Palace. The proceeds will go to the benefit of the Irish sufferers.

**Newton's Hotel**, on Saratoga Lake, N. Y., five miles from Saratoga, has been sold to Matthew Dunn and John Bieck, hotel men of New York City, who plan to open the famous hotel next June.

For many years Newman's has been by far the most popular resort on the lake. It was famous for its shore dinners. Mrs. Newman, widow of the proprietor, who died a year ago, has opened a restaurant and tea room at 4 Elk Street, Albany.

**The Paris Rotisserie**, on West 45th street, between Broadway and Sixth avenue, has lived up to its promise of giving patrons good food at cheap prices. That is, cheap prices for around Times Square, where diners are accustomed to be-

ing gouged from the menu card, with not enough food to a portion to gouge them inside. The Palace, though, with Manny Stand and Benny Salvin, seems to be catering for a permanent trade. In this they have been very successful, especially among the show folks, who like the place for its management, prices and the quality as well as the quantity of the food.

A floor show opened at the Marlborough this week, produced by Al Davis and Victor Hyde. Among the cast are Geir and Rick, Betty Wood, Gene Durante, Beatrice Evans and a chorus of eight.

**Frankie Fleming**, the Canadian champion, has taken over the management of "The Blue Bird" cabaret in Montreal. Fleming has a large personal following and should make the place.

Cabarets, restaurants and hotels

are prohibited from making a charge for "cover" or any other additional fee to that for food actually furnished, unless there is express notification of intention to make such charge, under the terms of a bill introduced in the Assembly at Albany by Nathan Lieberman of Manhattan. Every place exacting such a charge will, for the purpose of municipal regulation and taxation, be deemed a theatre. That the bill will meet with violent opposition from the hotel and restaurant men goes without saying.

The orchestra on the Ziegfeld roof have been moved to the balcony. Max Hoffman is leading it.

**Desiree Lubovska** has organized and incorporated the American National Ballet, and will give a demonstration of her pupils' talents at a special performance Feb. 16 in Town Hall, a new establishment in the 102 just off Fifth avenue.

which withdrew from the organization two weeks ago when the league heads refused to expel the Amsterdam team following an attack on Referee James Davey and the Senators by fans in the Carpet City, was reinstated last week.

The Albany Club defeated the New York Big Five in the Albany (N. Y.) Armory Saturday night in an exhibition game, 36 to 17. Grody, a recruit pitcher, who will go south with the Giants this spring, jumped center for the Big Five.

There is a rumor Governor Miller is opposed to having Jess Willard, former world's champion, and Jack Dempsey, present heavy king, fight in this State, and may put a stop to the bout, which has been postponed from March 17 to Labor Day.

Martin J. B. McDonagh, executive sporting editor of the Troy "Record," has tendered his resignation as president of the New York State Basketball League to the officials of the circuit owing to pressure of business in connection with his new duties as assistant manager of the Proctor & Griswold theatres in Troy. It is understood his resignation will be accepted and Lou Stolz, sporting editor of the Schenectady "Gazette," present secretary and treasurer of the league, will be named in McDonagh's place.

It was announced this week by the American League Baseball Club officials that arrangements have been completed for the New York American League team (Yankees) to have its own playing territory, commencing in the spring of 1922.

The location is 10 acres of ground purchased from the Astor Estate and located between 157th and 161st streets, bounded by River and Cromwell avenues and in the near proximity of McComb's Dam Park, which has long been the home of the Bronx Athletics.

According to the plans, the grandstand or stadium will seat 75,000 people and cost in the neighborhood of \$1,500,000.

Regardless of previous reports concerning the trade of outfielder, Roth and First Sacker Judge, of the Washingtons to the New York Yankees, information this week was the Capitol city nine will enter the 1921 campaign with them in their regular positions, with no probable trade in sight with any club on the American League circuit.

The Kansas Senate has killed the bill legalizing boxing.

At a recent midnight supper tendered some visiting players in Joliet, Ill., by Packey McFarland, the former welter-weight confessed that he now weighs 200 pounds and he looks it. Packey married a wealthy girl in Joliet, and had a few scads of his own. He settled down to business, owning a brewery, a candy establishment and a drug store. He came out of retirement once in the last six years to fight Mike Gibbons at Brighton Beach four years ago; he then weighed 155 pounds and seemed in normal condition, getting a draw and pleasing the experts. Few believed him when he said he would never again enter a ring, being in form far beyond that which usually sends fighters to work and having never suffered a knockdown.

As the money returns went up many looked for Packey, whose name was still probably a pretentious draw, to take one more stab, at least, as he probably could have pulled not less than \$10,000 for 10 rounds in Milwaukee, and as much again in each fighting capital. But Packey had let himself grow at the girth and was enjoying the quiet conventionality of a sedate merchant in a tank town. He is a fan on show people and entertains them with flowing hospitality. Dutch lurches in the cellar of his brewery are famous.

Ed, "Stranger" Lewis and John Pesek, of Nebraska, have been matched for a championship wrestling match, to be held at Convention Hall, in Kansas City, March 17. The contest is to be a straight catch-as-catch-can match, two falls out of three, with nothing barred, which means that Lewis can use his head lock. He will have a weight advantage of about 25 pounds over Pesek, who will go in weighing about 205 pounds.

Joe Brown, featured comedian with "Jim, Jam, Jems," is considerable of a baseball player and has been offered a contract with the Boston American League Club for next season. Brown's theatrical engagements will prevent his acceptance.

## SPORTS

(Continued from Page 9.)

roduced a bill regulating the fights which shall be barred from wrestling matches. His bill, No. 170 makes it a misdemeanor for any proprietor of a place where a bout is held and also for any wrestler to permit or to use "any strangle hold, head lock, toe hold or body scissors hold." Violation is punishable by a fine of not less than \$100 or more than \$250 or by imprisonment for not less than a month or more than six months or both. On the face of the bill the regulation would apply against burlesque managers who give wrestling bouts as added attractions. The bill has been read once and referred to the Committee on Code of the Assembly.

The Albany Club of the New York State Basketball League, Inc.



## 23D ST.

(Continued from Page 21.)

see the big time, but he should smooth his routine first.

Chief Little Elk and Company closed the show, not an easy spot for a singing novelty. The voice of one of the girls stood out above the others in the quartet—that lass by the way looked too good for an Indian maiden. The two-girl duet won a real hand, the act itself doing well enough.

Whittle, with his several dummed ventriloquial turn was No. 3. The bit in "one," apparently done by his son, was good in the voice throwing stunt. In talking with his dummy some very familiar gags were used. The elder Whittle in "three" went over smoothly. A walking doll dummy was introduced, the turn finishing with the cleverly done cornet bit.

Tommy Gordon (New Acts) was fourth. King Toy (New Acts) second.

## CITY.

The rear of the lower floor at Fox's City Monday night could have held more, and as far as the balconies were concerned three army battalions could have been easily comfortably seated in them.

Julia Keely, next to closing, walked off with all the honors. At one time Miss Keely relied on a single number to put things over, but now, with good talk, she no longer requires it.

Willie Smith, following Fox News (film), offering a similar turn, only possessing a double voice, ran the French feminine a close second, but his talk was far from up to date. The answer to many of his supposed jokes was echoed through the orchestra by some patron before he had half finished talking.

"Married Via Wireless" was next, and apparently got over the vaudeville bumps as a result of its scenic side. Comedy material is light but good. Ballard singer holds his own and deserves credit, while the scenery is 50 per cent. of the returns.

Tom Davies Co. in a light comedy skit made good in No. 3 spot, and undoubtedly has many years to live with his present vehicle, notwithstanding the fact that it has been playing since 1915. The skit will always hit a homer with the married folks, and apparently has become more popular since women have a right to vote.

Frank and Mazie Hughes closed the show with songs and dances, assisted by a male pianist. The couple offer the regular routine in that line, deserving the classification as a good closing act for the smaller circuits.

Brown and Elate were No. 2, but failed to receive attention, while Klighl, Jap juggler, preceding them in the opening spot, got over with fair results, and the Morton Bros. proved they are past masters of the hatman's.

## BILLS NEXT WEEK

(Continued from page 23.)

Patricia Reves  
Murphy & Plant  
Sweet's  
Wesley & Elms  
Lynch, Winton 3  
WINDSOR CAN  
Low  
CABARET DELUXE

## PANTAGES CIRCUIT

New York and Chicago Offices

**BUTTE, MONT**  
Pantages (12-15)  
(Same bill plays)  
Anacosta 16, Miss  
Pough 17  
White Bros  
Hinkley & May  
Permaine & Selley  
Hill & Hayes  
Paul K. H. Co.  
Singer & Lookey  
**CALGARY, CAN**  
Pantages  
Gordon & Day  
Hill & Co.  
Carnegie Family  
Hill & Wood  
Hill & Wood  
Hill & Wood  
**DENVER**  
Pantages  
Stuart & Kelly  
Hickman & Stuart  
Hickman & Stuart  
Hickman & Stuart  
Hickman & Stuart  
**EDMONTON, CAN**  
Pantages  
Hill & Co.  
Hill & Co.  
Hill & Co.  
Hill & Co.  
**ET. FALLS, MONT**  
Pantages (15-16)  
(Same bill plays)  
Hill & Co.  
Hill & Co.  
Hill & Co.  
**LOS ANGELES**  
Pantages  
Hill & Co.  
Hill & Co.  
Hill & Co.  
Hill & Co.

"Stateroom 19"  
Walton & Brandt  
"Putting It Over"  
**SAN FRANCISCO**  
Pantages  
(Sunday opening)  
Melinda Duo  
Redmond & Wells  
Baldwin Blair Co  
Doll Frolics  
Howard & Rose  
4 Bellhops  
**SEATTLE**  
Pantages  
Paul Petching  
Courney & Irwin  
Orville Stamm  
Wilkins & Watkins  
Earl Cavanaugh Co  
**SPOKANE**  
Pantages  
Love & Wilbur  
Josie Miller  
Gow & Graves Co  
Marva Robinson  
Quinn & Caverly  
"September Morn"  
**TACOMA**  
Pantages  
Hedley's Dogs  
Hedley's Dogs  
Hedley's Dogs  
Hedley's Dogs

## INTERSTATE CIRCUIT

Palace Theatre Building, New York City  
**DALLAS, TEXAS**  
Tozart  
Story & Clark  
"2,000 a Year"  
Laura Lee  
Hollis Brown Co  
Mullen & Frances  
J & B Mitchell  
**FT WORTH, TEX**  
Majestic  
Elly  
Nora Norline  
Frank Wilcox  
Neal Abel  
Bart Twina  
Ward & Green  
Wm Brack Co  
**GALVESTON, TEX**  
Majestic (11-16)  
(Same bill plays)  
Austin 17-19  
Lord & Fuller  
Bevan & Flint  
Emma Haig Co  
Hunting & Frances  
Alan Brooks Co  
Bert Flaggibbons  
Barbette  
**HOUSTON, TEX**  
Majestic  
Willie Hale & Bro  
McCormick & Irving  
Dewey & Rogers  
Stanley & Birnes  
June Elvidge Co  
Melville & Rule  
Ladragiosa  
**LITTLE ROCK, ARK**  
Majestic  
Chas Edenbury  
Neopolitan 2  
Cliver & Oip  
Grace Demar  
"Love Shop"  
24 half  
Carlton & Bellev  
Cahill & Romaine  
(Three to fill)  
**MUSKOGEE**  
Majestic (17-19)  
Challott & Keke  
**MILES-PANTAGES**  
**CLEVELAND**  
Miles  
Ann Vivian Co  
Davis & McCoy  
L. Mortimer Co  
Ward Bros  
"Corner Store"  
Grand  
LaRue & Dupree  
Chamberlain & Earl  
Hartman  
Lape & Benjaminine  
(One to fill)  
**DETROIT**  
Miles  
Klass & Terminal  
Little Cinderella  
Barton & Dwyer  
Chandross Trio  
(One to fill)  
Recent  
Kremke Bros  
Tyler & St. Claire  
"Yes My Dear"  
(One to fill)  
Orpheum  
Swains Animals  
Page & Gray  
Herbert Denton Co  
Tarrant Four  
Steeds Septet

## SHOWS IN CHI.

(Continued from page 14.)  
\$10,442. Here for three more weeks, and then Hitchcock. "Follies" advertising quite heavily "Good seats for all performances at box office."  
"Smilin' Through" (Cort, 16th week), \$14,100. Leaves within the next two weeks to make room for George Tyler's "Dulcy."  
"The Tavern" (Cohan's Grand, 1st week), \$17,000. Will easily stay 12 weeks to regular money. Local critics treated show very well, devoting extra space to Lowell Sherman as the vagabond. Saturday's business reached \$5,000.  
"Guest of Honor" (La Salle, 10th week), \$10,000. Has hung around this mark for the last six weeks, ready to get out at any time, as Hodge is figured a big road attraction. Will be replaced this month by "When We Were Young."  
"The Bat" (Princess, 6th week), \$22,852. Will easily outlive anything on the local boards. A sensational hit.  
"At the Villa Rose" (Illinois, 1st week). Draw is on Otis Skinner's name. Due to leave in four weeks, with "Tiekle Me" underlined.  
"The Charm School" (Shubert's Central, 2d week), \$5,200. Part of the failure of this show was due to the fact that the film was here at same time. "My Lady Friends" with Jack Norworth, opened strong Sunday.  
"Happy-Go-Lucky" (Playhouse, 11th week), \$13,000. Prices raised

for Automobile Week, which got them the extra \$1,000.  
"As You Were" (Studebaker, 5th week), \$10,000. "Florodora," featuring Eleanor Painter, society event Monday night.  
"Mecca" (Auditorium, 2d week), \$49,000. Phenomenal publicity, with special matinee for next week.  
"The Famous Mrs. Fair" (Blackstone, 6th week), \$1,726. Only four more weeks despite big money, and then Patricia Collinge.

FIVE NEW SHOWS  
HIT BOSTON MONDAYTheatricals' Alert, Through  
New Attractions—Estimates on Gross.

Boston, Feb. 9.  
Despite nasty weather conditions Monday night the big houses drew crowds which ranked well with the best of the season.

There were five new attractions in town, following a week which lacked even one opening, and all reported exceptionally good business.

Some papering was done and at the Shubert houses the usual system of selling seats at half price worked well.

The shows which held over reported business good, in one case ("Midnight Rounders") the word going forth it was the best Monday night, with one or two exceptions, since the show struck town.

All the houses capable of using big attractions were open Monday, the Boston opera house swinging into line after being dark for several weeks.

Estimates for the week:  
"Just Suppose," (Tremont, 1st week). Good draw from class people, big society audience attending. In for but two weeks, following house custom of late. "The Return of Peter Grimm," second week, which ended Saturday, had capacity houses. Did about \$19,000.  
"Mary" (Colonial, 1st week). Return engagement here. House capacity first night. Will attract those who missed it last summer. Second company at \$3 top. Ed Wynn's "Carnival" departed Saturday after doing about \$17,000, with rumors the show is to be reorganized, also that a salary cut was vainly suggested to cast.

"Clarence" (Hollis, 6th week). Still meandering in quiet way. Not much difference in the takings, with business about \$10,500.  
"Honors Are Even" (Park Square, 6th week). Little change in the week's run, floating along at about \$12,000.  
"Midnight Rounders" (Majestic, 7th week). Now on second last week. Will continue to pack them in until finish. Show could very well stay here at a profit for a month longer, but house is leased by film, "Kismet." Will start on tour, with Chicago as destination. Censors have pruned it in places and the "Shimmy Nods" specialty is out now. Ran \$400 ahead of previous week in business last week with the gross about \$18,500.

"Love Birds" (Wilbur, 3rd week). Moved from the Shubert where it opened and stayed two weeks. Supposed to stay for two weeks at new location. About \$15,000 business last week.

"Broadway Brevities" (Shubert, 1st week). Came in on top of wide publicity campaign with big stress laid on the fact that Bert Williams and other "Follies" stars were in the cast making their initial Boston bow under Shubert management. Little need of discounting tickets for opening because of advance sale. House capacity at opening.

"The Passion Flower" (Hymouth, 1st week). First appearance of Nance "Neil" in this city for several seasons resulted in a gathering of large numbers. She will draw from patronage that has not been much in evidence in theatres of late days. Dittichstein on his final week here did about \$8,000. Show is, for a four weeks' stay.

"It's Up To You" (Globe, 6th week). Show still surprising everyone, even its backers, by the business last week around \$12,500 at \$2 top, some speed in practically a "step-child" house. Remaining three more weeks.

"Maid of the Mountains" (Boston Opera House, 1st week). Opened Monday with company touring Canada. Proved hummer on road. Much is expected of it. Some papering had to be done to get away to a good start but in the three weeks it is scheduled should do satisfactory business. \$2 top.

"Way Down East" (Tremont Temple, 2nd week). Film will stay here until the summer if the present business holds up.

Olympia Desvall, who lost her luggage while en route from Havana to New York, after playing there with Public's Circus, has recovered her belongings. The paraphernalia, missing for five weeks, was located in Waterbury, Conn. Miss Desvall was forced to cancel fifteen weeks' bookings because of the misplacing of her equipment.

## INSIDE STUFF ON LEGIT.

(Continued from page 14.)

men often went there to secure cash. It frequently happened they tarried with the grog and failed to report back for work.

In some of the New York houses there are from 60 to 70 employees, counting musicians and the stage crew. This will entail extra work for the manager and the box office. Some house managers assume that where a manager wants to be crooked a little matter of making out a check will hardly deter him.

Mique Cohen is again back with Arthur Hopkins. He will be company manager for "Macbeth," with Lionel Barrymore, which debuts next Monday at the Apollo. Cohen resigned from the Hopkins office when America entered the war and entered the naval service.

A. E. Matthews, an English actor, who played the male lead in "Peg o' My Heart" during the London run, is in support of Laurette Taylor in the present revival of "Peg," due at the Cort next Monday. When the revival was playing Philadelphia Matthews mentioned to friends he owned a third interest in a theatre there but had never seen it. It developed that Matthews was an heir to the Clarke estate, which owns the Walnut Street theatre. The house was remodeled this season and is now a modern theatre. Matthews is counted among the wealthiest professionals in England.

That Lee Shubert and A. L. Erlanger have been shaking hands when meeting each other for some time now, came out through the account in Variety last week they had glared at one another when together at the new S. J. J. theatre, Philadelphia, dinner. They didn't glare, just chatted. The glares — Lee Shubert and E. F. Albee. They did not shake hands, and while the suggestion of a fracas was far removed from either of their thoughts, their glares are reported as having been intense.

Gay Maclaren, described as a "protean impressionist" through her ability to give an entire performance alone without make-up or costume, is to give a second special matinee performance next Tuesday afternoon at the Belmont. She will offer "Friendly Enemies" at the request of Louis Mann, cancelling some Canadian dates to give the exhibition. It will be the second showing by Miss Maclaren. Two weeks ago, in presenting her own little one-person play of "Bought and Paid For" at the Belmont, she drew a turnaway house. Her characterizations of Frank Craven and Florence Nash were particularly lauded.

Miss Maclaren has a repertory of 15 plays, and appears to be equally good with comedies and dramas. She hails from the west where she has been presenting her "plays" for about two years.

Last week a show girl was one of a party of after theatre diners. When it was suggested the party go to another cafe she demurred and the man with her carelessly nicked her face, a black eye resulting. The girl happens to have a brother who is something of a boxer. When she arrived home he was for going out to "get" his sister's escort. He was partly persuaded out of it, but later the girl's mother told her her brother had left the house. She immediately called up the man's home to warn him. The offender's sister answered the phone and said the warning came too late, her brother had gone to the hospital with a broken nose and several teeth out.

"Ladies Night," at the Eltinge, is drawing a different audience than at the start of the season, and the "shirt front" crowd of later comers is the rule. As usual with this class of audience there is considerable chatter attendant their arrival and seating. Several times lately the dialog has stopped to command quiet out front. One of the players stated he had watched talkers in the house and noticed they became quiet the instant the curtain lowered, but always chattered when the play was on.

An inspired story sent out this week speculates on the chances of Charles Dillingham invading England during the coming London season. There is an outside chance of the manager taking Fred Stone across with "Tip Top," the line-up with the English dancing ponies giving the show a somewhat "homey" atmosphere for London. If Stone goes over "Chin Chin" will also be presented. Offers for that show and "Tip Top" were made by C. B. Cochran.

It is a better chance, however, that "Tip Top" will remain on this side for another year, and it may continue at the Globe through the warm weather. Stone may lay off for the hot months and that would permit George White to take the house with his third edition of "Scandals." Stone has not appeared in London since Edna May starred in "The Girl From Up There." The team of Montgomery and Stone and Dan Daly were in the cast. The show was a Frohman offering, but Dillingham was also interested.

An agent of the Society for the Prevention of Cruelty to Children (S. P. C. C.) stepped into Moss' Broadway Thursday night last week, and after making inquiries regarding the age of Milton Berle, the youthful singing comedian of the Jack Duffy turn, ordered Berle out of the Duffy act for the rest of the week. Berle appeared in "Florodora" at the Century, working under a permit from the S. P. C. C.

Governor Miller and both houses of the New York State Legislature last week received a resolution passed at a recent meeting of the general conference of the Seventh Day Adventists in New York City protesting against any "blue law" legislation in this state. More than 150 ministers attended the meeting at which the resolution was adopted.

The Century Roof eater is Emil Katz, who has had the privilege there since Morris Gest took over the house. During the last production of the Shuberts on the roof, Katz is reported to have lost some \$12,000, but seems to have a chance to get some of it back now that the Century roof layout has been changed to the former plan there, of giving the revue on the floor.

Polly Moran is going back to vaudeville, leaving the films and Los Angeles flat.

During the absence of George Gottlieb from the Orpheum office, in New Orleans, Ben Thau handled the booking of the western Orpheum houses and the Palace, New York.

The B. F. Keith's Boys' Band will give a special concert next Wednesday (Feb. 16) at 8 P. M. at the Washington Irving High School. Senator James J. Walker will make an address.

Sam Kuhn, formerly proprietor of the Crescent, Perth Amboy, N. J., has joined the White & Dow vaudeville agency.

Hassard Short put the finishing touches on the Shuberts' musical piece, "The Rose Girl." The production opened Thursday (last) night.

Bert Levy, acting as the American representative of the London Stage, gave a dinner to 40 guests at the Plaza to welcome Ella Shields, Frank Van Hoven and Walter Callett.

Edward Grant has returned to the Chamberlain Brown office as general manager. Mr. Grant was office manager of Brown's when leaving that agency.

Anita Stewart started at the Mayer studios with Edwin Carewe directing "The Invisible Fear." Walter McGrath, Allen Forrest, Ogden Crane, Estelle Evans, Hamilton Morse, George Kuwa and Edward Hunt are in the cast. Robert Kurlie will handle the photography.

Violet Clark has completed a play in collaboration with Carey Wilson. Its title is "Behave." Miss Clark left for Los Angeles last Friday to take up her work at the Thomas Ince studio.

The new Justine Johnston release, "Shelton's Daughters," has started. Edward Dillon will direct.

Leila Lewis, one of the best-known British press agents, has been in New York the past fortnight, inaugurating a publicity campaign for the George Clarke productions, which are seeking to invade the American market with its features. She sails back Feb. 16.

Natalie Talmadge, youngest of the three Talmadges, is engaged to marry "Buster" Keaton.



# THE THREE WELDANOS

IN THEIR REVOLVING AEROPLANE

## SENSATION

THIS WEEK (Feb. 7)—B. F. KEITH'S JEFFERSON, NEW YORK

MANAGERS CORDIALLY INVITED

Direction, LEW GOLDER

### NEWS OF DAILIES.

(Continued from page 14.)

his Greenwich Village room Saturday. Depression caused by a rival company's success is said to have inspired his act. His death was discovered when he failed to appear for a performance Saturday night.

Commenting on a plan for a "European" theatre in Paris, at which works of other than French authors would be produced, George Middleton has asked why American plays should not be included.

Theodore W. Stucky, a dance hall proprietor who backed a season of French opera in New York last year, ended his life by leaping into East River from the Queensboro Bridge. Worry over losses on the opera venture is said to have caused his suicide. He was the owner of Unity Hall, in West 47th street.

Edith Kingman, who is suing for \$250,000 breach of promise, has been sued by a New York fur house for \$3,137.

Mrs. Charles Stewart Parnell, widow of the Irish patriot, and the woman who, as "Kitty O'Shea," is credited with having ruined his career, died in England, Feb. 5, aged

76. She wrote a book some years ago telling of the romance between herself and Parnell.

A professor conducting a school for moonshine whiskey makers in the North Carolina mountains complained to the sheriff his "still" had been stolen, and was much surprised when the sheriff arrested him for making whiskey illicitly. His surprise deepened into dismay when he later was sentenced to the penitentiary.

A young French dramatic student dismissed from the Paris Conservatory by M. Ribaud, former conductor of the Boston Symphony Orchestra and head of the Conservatory, is one of the hits in Maeterlinck's "Bourgeois de St. Germain," recently put on in Paris.

At a recital to raise money for the Monarchist party, Frederick William of Prussia, cousin of the ex-Kaiser, will play violin solos. He will be accompanied by George Schumann, a German composer.

It is reported that Claire Eames, playing Queen Bess in "The Prince and the Pauper," has been selected by John Drinkwater for the title role in "Mary, Queen of Scots." She has announced her withdrawal from the Faversham cast.

The Blue Law crusaders who devote their energies to suppressing the cigarette have scored one by having an amendment adopted by the Senate to prohibit smoking in government buildings.

A theatrical library, made up of pictures, anecdotes and criticism of famous stage characters, is soon to become part of the New York Public Library. It was put together by the late Robinson Locke, dramatic critic, editor and publisher of the Toledo Blade, and was bequeathed to the library by him.

The First Presbyterian Church, oldest landmark of Montclair, N. J., is to be torn down and replaced by a theatre-office building, to be erected at a cost of \$200,000. Ernest C. Hinck is the purchaser of the site.

Ada Forman, of the Century Promenade, will give a series of special dances for the Association of American Dancing Masters.

Under her pen name of "Michael Strange," Mrs. John Barrymore has written a play, "Claire de Lune," which has been accepted for production by Charles Frohman, Inc. It

is her first dramatic effort, although she has written poetry for several years.

The forthcoming production of "Machbeth," with Lionel Barrymore and Julia Arthur, is going to be radical in its treatment and interpretation, according to Arthur Hopkins. He intimates that he is going to rewrite Shakespeare in keeping with modern theory.

Doris Faithful (that's her regular family name), for two years with the Greenwich Village Follies, was married Feb. 5 to Captain Daniel Runkle, who served with the 31st Artillery in France.

Kansas City, Kan., which for years has had the reputation of being the only city of its size in the country (over 100,000) without a daily newspaper, has a real one at last. The first issue of the Kansas appeared this week. The new paper is an evening daily with a Sunday morning issue and published by Senator Arthur Capper, who also owns the Topeka Capital and other publications.

Frank Crinkshank has left "It's Up to You," after taking the production of Patch's into Boston and giving it a ton of publicity in newspaper and billboard work. Mr. Crinkshank may go with a big top. He's an old circus publicity man.

At the request of the Federal Attorney, the trial of John J. McGraw, on the charge of having a bottle of whiskey in violation of Volstead act, has been postponed until March 30. McGraw is in Cuba.

Emma Carus will leave soon for Tucson, Ariz., where she will appear for charity in a play written for her by Harold Bell Wright. She will play one week.

The Methodists and Baptists of New London want the posters of a musical comedy removed from the billboards of that city on the ground they are "low, vulgar and indecent."

Benoni R. Lockwood, former husband of Ethel Jackson, of "The Merry Widow," was married during the week to Mrs. J. B. Bourne. It was the third trial by each.

Stock in the Academy of Music, New York, and the Exposition Societies Company, left by William P. Douglas, has been declared worthless. His estate was appraised at \$1,033,508.

Dr. Muck and other noted musicians, after listening to a demonstration by Maurice Van der Berg, the Dutch virtuoso, indorsed the violin of Heinrich Oldhaver, a German whose method of treating the instruments makes them rival genuine Strads.

A suit for \$500,000 against Kingdon Gould, filed by Mrs. Elsa Blum,

who said he had promised to marry her, has been settled out of court. It was reported Gould had paid \$90,000, but his counsel would not verify the report.

Galli-Curiel is to be one of the Metropolitan stars next season. Her contract is such, however, that she will be permitted to sing with the Chicago Opera Company in Chicago.

"The Man About Town," a pantomime, by Austin Strong, will be used by William Harris, Jr., as a curtain raiser for Drinkwater's "Mary, Queen of Scots," when the latter is produced next month.

Mlle. Jane Hereaux, french aviatrice, who was killed at the altar on January 23, finally was married February 7 to Filippo Catalano, a drug clerk.

"Black Friday," by Frederick S. Isham, author of "Three Live Ghosts," will be produced by Max March.

Grace Carlisle, artist's model, was accidentally asphyxiated in her Greenwich Village apartment while in a swoon. The young woman, whose husband is secretary to a member of the firm of J. P. Morgan & Co., fainted and her sleeve opened a gas jet as she fell.

Dolores Page, who appeared in companies headed by Blanche Ring and Fritz Scheff, shocked a Baltimore court during her hearing for divorce by producing a revolver from her handbag. She said she carried it because her husband had threatened to kill her. Investigation revealed the weapon was a toy squirt pistol and she told the court she was afraid to carry a regular gun. She got her divorce.

"Hitchy Koo" sounded like a new disease or breakfast food to Supreme Court Justice Giegerich when he heard it in court. He never had heard of the Hitchcock play, but that didn't prevent him from granting a judgment for \$1,500 against Raymond Hitchcock and Ray Goetz in favor of Jack Welch, who sued for back salary as booker of the 1917-18 edition.

Paderewski, who sailed from Havre Feb. 6, is due to arrive in New York this week. He will tour the country lecturing on Poland, but, up to date, has declared he will not play concerts.

Wed less than three months ago, Syn De Conde has been sued for separation by his wife, who says he makes \$30,000 a year. The court ordered him to pay her \$150 a week alimony and \$1,000 counsel fees pending trial.

Despite an active boycott against ticket sales by Englishmen, John McCormack was greeted by a

packed house at the Monte Carlo casino last week.

Immigration authorities at San Francisco held up two Russian dancers, Corella and Isabella Friede, as Bolshevik suspects. When the sisters showed they were professional dancers, and that they have relatives in New York, they were permitted to enter.

Leon Daudet, son of the great French novelist, has passed up a duel challenge issued to him by Paul de Cassagnac, a fellow member of the French Chamber of Deputies. He had attacked the war record of Cassagnac and the latter, the greatest swordsman in France, sent him a challenge to a fight with pistols. He also referred to Daudet as a "poltroon, a swindler and a coward."

The Philharmonic Society and the National Symphony Orchestra have been combined under one board of directors. Clarence H. Mackay says the move is for the betterment of music and the elimination of conflicting dates.

Sarah Bernhardt and Gustave Charpentier, composer of "Louise," have been promoted to officers of the Legion of Honor, while other stage notables named knights of the Legion are M. Copeau, manager, and Claude Terrasse, composer.

The wife of Frank Talbot, producer, was robbed in a taxicab of a \$4,000 fur coat. Two men took it off her while her chauffeur was away from the car. Mrs. Talbot is a picture actress.

When the orchestra of a Berlin theatre struck recently, the composer of the musical comedy involved, at the audiences invitation, played the accompaniment for the last half of the show on piano.

Grace Fisher, former Metropolitan prima donna and protégée of Lillian Nordica, appeared in court in White Plains, N. Y., to ask custody of her child. She declared her husband, Dr. Oscar C. Reeve, had been seen hugging several of his women patients. The doctor, in turn, said his wife holds conversations with spirits while she sleeps, and told the court he had offered to build a double house, each to have one side of it, and each to have equal supervision over their child.

Ben Garretson, who has been handling the publicity for Nora Bayes since the opening of "Her Family Tree," resigned last week. Charles Phillips succeeded him.

A report from Phoenix, Ariz., says Hazel Dawn has purchased a ranch site at Mesa, Ariz., and intends to erect a home there.

Ruth Gordon, the darling young "Seventeen" player who deliberately caused a Chicago surgeon to break both her legs in two places so that the "bow" might be taken out of them, is recovering after six weeks in a hospital and soon will return to the stage with straight limbs.

Eva Puck, who left "Trene" for a "Mary" company, opened in Boston Monday.

A New York magistrate has held James C. Lewis for trial on the charge of permitting his two minor children, James, Jr., 14, and Maxine, 12, to work in a vaudeville performance.

Princess Hugh was placed in an embarrassing position at the Maryland, Baltimore, when a deputy sheriff arrived during her performance and announced his intention of seizing her clothes and scenery on

### INVESTORS DATA BOOK

January, 1921

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# HARRY L. WEBB

THE MAN WHO TALKS AND SINGS



## RAILROAD OFFICIALS TAKE PERSONAL INTEREST IN MOVEMENT OF ARTISTS

January 26th, 1921.

Mr. E. F. Albee,  
Palace Theatre Building,  
Broadway and 47th Street,  
New York City, N. Y.

Dear Mr. Albee:

Knowing of your desire to learn of the treatment extended to the performers by the heads of the different railroads with which we come in contact, I wish to take this opportunity to bring before your notice two different gentlemen, namely, Mr. H. F. Spofford, Chief Clerk, Passenger Department, and Mr. Thomas Bradley, Chief Baggage Agent of the N. Y., N. H. & H. R. R., located at New Haven, Conn.

We had to make a jump from New Haven to Chester, Pa. The above named gentlemen put through for my company a very big help. They arranged to have the Federal Express stop at Chester and allow us to get off, saving my people the inconvenience of having to change at New York, also at Philadelphia.

It is the first time that this has been done, as the Federal never makes a stop at Chester.

I would consider it a personal favor if by any means you would thank these gentlemen for such kindness. I have told them that I was going to write you and tell you about same. Thanking you in advance, I am,

Very truly yours,  
(Signed) DOMINICK BUCKLEY,  
Manager, Reckless Eve Co.

(Copy of the following letter also sent to Thomas Bradley, Chief Baggage Agent, New York, New Haven & Hartford Railroad Co.):

January 28th, 1921.

My dear Mr. Spofford:

I just received a letter (copy of which I am enclosing) from Dominick Buckley, manager of the Reckless Eve Company, calling my attention to the courteous and kindly interest you took in their behalf. It was mighty nice to show this consideration to this gentleman.

The artists' lot is a hard one at best—they only have a little time to make towns, and then they have to make many changes, it keeps them up all night. Then there is the danger of their baggage not being put on the next train and probably the loss of the first show on Monday, all through no fault of their own.

The railroads all over the country are co-operating in a whole-hearted manner, and the help that you have given these people is very commendable. Please accept for the Vaudeville Managers' Protective Association and the National Vaudeville Artists, Inc., my grateful thanks for all that you have done and are doing to help out this railroad condition, as far as the vaudeville artists are concerned.

Cordially yours,  
E. F. ALBEE.

Mr. H. F. Spofford, Chief Clerk,  
Passenger Department,  
New York, New Haven & Hartford Railroad Co.,  
New Haven, Conn.

an attachment obtained by a New York costumer, H. Mahieu, Inc. As she would have been left only with her earrings, snake and other bits that make up her Cleopatra costume the deputy didn't have the heart to take her stuff. So he granted her 21 hours—until she got paid—to satisfy the attachment.

Edward B. Sheldon has just returned to New York after having been ill in a Chicago hospital nine months.

Fokine and Fokina open a dancing engagement at the Metropolitan opera house March 1.

"Toto," written by Leo Ditrichstein and Achmed Abdullah, will be produced by the Shuberts this spring, with Ditrichstein as star. Phoebe Foster will be his leading woman.

"Blue Eyes," with Lew Fields and Mollie King, will open at the Casino New York Feb. 21.

"Her Father's House," a second play in which Hale Hamilton appears as a co-author, has been purchased by John Golden.

Mrs. Marion Curry, who "adopted" Mike Gilbooley, the chronic little stowaway and finally had to turn Mike back to the immigration authorities, is a bride again. It is her fourth appearance in the role. Her

husband is Wallace Thompson, a New York writer and editor.

The late John F. Ahearn, Tammany leader and lithographer, left a personal estate of "more than \$10,000," according to his will, which has just been probated. A. L. Erlanger was one of the witnesses.

Edith Kingman, concert singer, has sued Henry S. Wilcox, director of the Troy Laundry Machinery Co., for \$250,000, alleging breach of promise.

Cora Chase, a New England girl, appeared for the first time at the Metropolitan in "Rigoletto."

Vienna, it is said, is starving, but that does not keep the people from being dance-mad, cables telling of numerous big events, such as the "Bad Boys" ball, where no woman may attend except in knee-length skirts.

John Armstrong Chaloner, who maintains a picture theatre at his estate in Virginia, is going to add a dance hall in order to keep the young farmer folk away from the cities in the winter.

"Robert Brown," an escaped convict, who claims he owned two cabaret shows in Canada, has confessed to the murder of a New York druggist.

"The Liberty League of America" has been formed in New York to combat Blue Laws.

John Philip Sousa and his band will play an engagement in Havana this season.

Eight men and a girl were arrested as the result of a riot at the Musicians' Union when a special meeting called to discipline several

members of the board of directors turned into a chair-swinging contest.

High cost of paper and labor has caused the Pall Mall Gazette and London Globe, oldest evening daily in England, to amalgamate.

"Short term" divorces are no more in Nevada. A bill has just been

passed making it compulsory for a person to be a bona fide resident of the State for six months prior to starting something.

A monkey gland has been sewed into Arthur E. Llardet, old-time English actor and associate of Joe Jefferson, by Prof. Serge Voronoff, of Paris. The professor told Llardet, who is 74, that he will have to give

his age as 42 next time any one asks him.

Lord Dunsany, the Irish poet and playwright, was fined \$125 by a Dublin court-martial for having firearms in his castle. They were shotguns and other sporting arms.

Following the Equity's appeal to managers to reduce gallery seat



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prices to 25 cents the New York World editorially declared 50 cents "little enough" for a theatre seat.

"Transplanting Jean" has been transplanted to the Broad Street, Philadelphia, opening Feb. 14.

The opening of the Ambassador was postponed from Monday to Thursday of this week.

A Corot landscape was added by E. F. Albee to his art collection last

week, having been purchased at a special sale for \$5,200.

The A. L. Erlanger office has routed David Belasco's new production for Baltimore and Washington before coming to New York.

The Ziegfeld "Follies" will play four additional weeks at the Colonial, Chicago, and will tour 20 weeks thereafter. "The Night Boat" follows the "Follies" at the Colonial. "Apple Blossoms" tour has been extended.

"The Famous Mrs. Fair" will move from the Blackstone, Chicago, to the Hollis Street, Boston. "Just Suppose," now at the Tremont, Boston, goes from there to Pittsburgh, then Cincinnati and proceed to the Blackstone, Chicago.

A new play with Richard Bennett under the management of Sam H. Harris is due to follow "Just Suppose" at the Tremont Feb. 21. When "Mary Rose" ends its run at the

Oliver Morosco returned to New York this week after spending three months in Los Angeles.

Empire, New York, it will go on tour to the coast. The "1920 Hitchy-koo" is booked for the Illinois, Chicago, beginning March 28, where it will be followed by "Tickle Me."

"Erminie" will leave the Park, New York, Feb. 28, for a tour in the east. George White's "Scandals" is

set for a long run in Boston, and Ed Wynn's "Carnival" will tour the eastern cities after its Boston engagement.

Carle Carlton will start "Tangerine" at Atlantic City Feb. 21. In the cast are Vivienne Segal, Edwin Nicander, Eileen Wilson, Douglas Stevenson, Florence Denishawn, Allen Kearns. The book is by Philip Bartholomae in collaboration with Lawrence Langner with music and lyrics by Carlo Sanders and Howard Johnson. Robert Milton staged.

Frieda Hempel has been signed by the Chicago Grand Opera Company.

The first performance of "Macbeth" with Lionel Barrymore and Julia Arthur, is announced by Arthur Hopkins for Feb. 17, at the Apollo. The production has been designed by Robert Edmund Jones, with music by Robert R. Bennett. John D. Williams has asked for an

injunction against Barrymore, alleging the star is under contract to him. Barrymore declares he has no contract with Williams and is signed with Hopkins for the season.

"Marmaduke," theatrical commentator in the London "Referee" for many years, died Feb. 7 at his home in Earls Court, London. His real name was Charles E. W. Jerningham, and he was 67 years old.

It is reported John and Ethel Barrymore will appear in the new Frohman play, "Claire de Lune," written by Mrs. John Barrymore under her pen name of Michael Strange. From the hospital where Ethel Barrymore has been suffering from rheumatism it is reported she is fast recovering and will soon be able to appear in a show.

An attempt is being made by attorneys representing Pauline Erminia Hall McLellan, daughter of the late Pauline Hall, to have

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## ONA MUNSON

In a "MANLY REVUE"

TOPPING THE BILL THIS WEEK (FEB. 7) AT

KEITH'S ORPHEUM, BROOKLYN

NEXT WEEK (FEB. 14) PROCTOR'S, NEWARK

Direction: Harry Fitzgerald, Clarence Jacobson



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the latter's divorce decree modified so that the invalid girl may receive support from her father, George B. McLellan, of London, brother of C. M. S. McLellan, producer. Under the original decree the father was ordered to pay \$10 weekly for the support of the daughter, while the mother lived and remained unmarried. Her death automatically relieved him of the responsibility although the daughter's plight became worse.

Betsy Darling (Mrs. Elizabeth Thompson), a musical comedy favorite of a past generation, was burned to death in a fire which destroyed her home outside San Francisco Feb. 8. She was 66 years old.

The suit of Ada Mae Weeks against John Cort to restrain him from interfering with her efforts to secure engagements went to the actress' favor by default, Cort failing to put in an appearance.

Jessie Reed (Mrs. Dan Caswell, of Cleveland) has returned to the "Follies" in Chicago. She had retired several months ago.

Grace Jackson, accused by a process server of throwing lysol in his face when we went to her home to serve a summons in a civil suit,

declared she had hurled the liquid when the server tried to force his way into her bathroom.

Frank Gilmore, representing the Actors' Equity, appeared in Albany in the lead of a fight against a bill which would permit Jews to observe Saturday as their Sabbath in order that they may keep their places of business open Sunday. He said it would interfere with the work of actors and actresses, forcing them to work seven days a week.

## SHUBERT STORY.

(Continued from page 3.)

terested in one way or another in theatricals over here. His connection with Goldwyn dates from the time when he and Lee Shubert made an investment in it. Upon the recent return of Samuel Goldwyn to the company bearing his name, Goldsol assumed the active direction.

Arthur Klein is said to have an office in the Shubert theatre building, and his duties for the time being will be in lining up theatres for the proposed Shubert circuit. Klein has been mentioned several times in connection with the Shubert vaudeville plans. Klein was barred from doing business as a booking agent in the Keith office last season. Recently he started a booking service for supplying picture theatres with musical artists and other attractions. It is not known if he has abandoned his picture business.

The Jules Mastbaum connection with the Shubert end still remains indefinite. The Keith office formerly booked some of the Stanley Co. houses in Philadelphia, but through failing to arrive at a mutually satisfactory understanding, the Stanley houses, together with the Sablosky and McGuirk theatres, withdrew from Keith's. The latest report is that there is a likelihood of Keith's and the Stanley group reaching another agreement. If that happened it might tend to upset the authority of the connection with Shuberts made through listing Mastbaum as one of their directors in the vaudeville corporation.

The Shuberts are reported inviting theatre owners to join their circuit, for bookings, with the proposition made to the owners their losses will be taken in in return for payment to be made with stock of the Shubert vaudeville company. Klein is said to have been the Shubert emissary who has tendered this character of offer.

Nothing further has developed as to whether the Shuberts have settled upon just what style of vaudeville performance is to be given. No one appears to know. One of the Shubert forces said the other day a big ensemble would close the show but would not state whether that inferred a straight running vaudeville bill or a revue style of performance.

In the talk of "Shubert agents" that is very prevalent in agency circles, the name of Davidow & LeMaire appears to be overlooked. Davidow & LeMaire have been the recognized Shubert vaudeville and production representatives for years, with Ed Davidow making up the

Shuberts' Sunday vaudeville shows.

This week, Fally Markus, an independent booking agent with several houses up state, started booking the vaudeville at the Rialto, Amsterdam, N. Y., along with Davidson & LeMaire. Markus books three and the firm two acts. That house has been advertising "Shubert vaudeville," playing a five-act bill and pictures, the vaudeville costing for the halves from \$1,000 to \$1,100. Formerly Walter J. Gilmer booked in the smaller acts. Gretchen Eastman and Co. were closed after the first performance at the Rialto, Amsterdam, last Thursday.

The towns up state are small ones. Amsterdam splits with Glen Falls, N. Y., with a Keith-booked house in each city in opposition. Neither of the towns is large enough for opposition vaudeville of any class, with the result that each theatre started an advertising battle to gain the most business.

The Rialto, Amsterdam, changed managers last week, as reported in last week's Variety.

B. P. Schulberg, president of Attractions Distributing Corp., handling the Katherine MacDonald productions, left for the coast on Monday to sign another star.

Moving Picture Machine Operators' Union 306, New York local, affiliated with the I. A. T. S. E. is to hold its annual ball at the Yorkville Casino Saturday night, Feb. 26.

B. L. Feinblatt, formerly owner of the Westchester, Mt. Vernon, N. Y.,

last week purchased the Little Playhouse and three other buildings in a deal involving \$70,000.

The Playhouse is under lease to Alexander Weinberg and is a picture house.

The Rocky Mountain Screen Club has offered to pay the fine of \$500 imposed on Judge Ben B. Lindsay for contempt of court in refusing to betray a boy's confidence.

An evil which it was thought had been amputated from the film business—the fake school of acting—has reappeared in New York, and exhibitors all over the country are urged to watch for its appearance in their communities. Three men charged with maintaining fake schools in New York are under arrest, all accused of obtaining money by fraud and one facing the additional charge of criminal assault upon one of his girl victims. More than 100 girls, it is said, have been molested of their money and a general investigation of all schools now is under way in the metropolis.

The Attorney General of Nevada, supporting his brief for the annulment of Mary Pickford's divorce, declared she had obtained it by fraud and collusion, and said it was necessary that the state purge itself of the charge of assisting a fraud.

## PICTURED WILD WEST.

Los Angeles, Feb. 9.

It is quite possible Major Lillie will have opposition in the Wild West show field should he decide to return to it next season, as has been lately intimated.

Hoot Gibson and Art Alford, Universal cowboy stars, are contemplating setting forth in the exhibition field next summer, figuring on a double draw on the strength of their film popularity.

It will be an all-picture wild west as they do start out.

## SPLIT WEEK AT AMPHION

The Amphion, Brooklyn, which formerly housed the Corse Payton Stock, has been added to the Pilmmer Agency for five acts on a split week. The change became effective this week.

## FOR SALE

**Two Red Velvet Drops**

20 feet high, 24 feet wide, canvas backing and tie lines. Ready to hang. W. A. RUSCO, 1376 East 27th St., Oakland, Cal.

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**STAGE**

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**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"

## WANTED: ADVANCE MAN

TO BOOK AND CONTRACT FOR CONCERT STARS.

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A beautiful and comprehensive collection of theatrical, evening and general wearing apparel.

Enchanting diversities of graceful and becoming models that are the embodiment of Spring's earliest and authentic tendencies.

Distinctive touches of periodic influences with features that combine refreshing originality.

Discriminating women will be interested. It is not a minute too soon on the calendar of Fashion to plan the Easter outfit—with Easter but a month away.

**Mme. Kahn**

PARIS  
18 Rue de la Paix

NEW YORK CITY  
148 West 44th Street

A worthy successor to "Whispering"  
**"DO YOU EVER THINK OF ME"**

Published by Sherman Clay & Co. San Francisco



MIDNIGHT ROUNDERS.

(Continued from page 16.)

scene. Most of the scenes were on and away in less than 10 minutes. Cantor's two best bits, aside from his own specialty, are the comedy scene, called "Insurance," resembling in some respects the "doctor's office" bits used by him before; and a new idea for a screaming comedy interlude called "Joe's Blue Front," a 20-minute farce, with Cantor playing a capital character bit as proprietor of a "pull-em-in" clothing store, who forces misfit raiment upon his customers. Here is the foil, as a rube who insists upon having a sporty suit "with a belt in the back."

Rush.

"COGNAC."

Washington, D. C., Feb. 9.

Mrs. Stubbs ..... Marie L. Day  
Deborah ..... Sylvia Field  
Ell Stubbs ..... James Seeley  
Hattie Watkins ..... Edith King  
Cal Gallup ..... Leonard Doyle  
Elmer Stubbs ..... Tom Powers  
Marcelle Dupont Stubbs, a war bride  
Olive Tell  
Sam Stubbs ..... Harry Hamalainen  
Earl Watkins ..... Cyrus Wood  
The Reverend Simpson, Harry E. Humphrey

Crudely constructed, "Cognac," which had its first showing Sunday at the Shubert-Belasco, is a mighty interesting play, which at times really grips, and the story it tells must appeal. The cast selected by the Shuberts couldn't have been better.

The author, David Arnold Balch, is given too much to "planting" for the coming situation. Balch is new to Washington. Now what is needed is "a play doctor" who can iron out and make everything smooth.

It is a story of the war aftermath. The boy from New England brings a French war bride home with him, the girl he married after a 24-hour flirtation in Bordeaux. When the story opens, revealing a farm house in Vermont, and you hear the old familiar "Yankee" dialect, you wonder, but things soon start to happen and interest gradually mounts, until the final curtain, which makes you forgive Mr. Balch for some of the things he has done before. He has taken what would have been the conventional ending and made it most artistically beautiful as well as different.

It is a boy's story to the young husband that particular exception is taken to for its crudity. It is all right for two fellows to sit down and talk, and say just what they mean, but when that situation is set upon the stage a little care at least should be taken on the rough edges. The scene should be "cleaned up" to say the least.

Tom Powers had one of the best done bits seen here in months. Olive Tell gave a sincere performance as the French girl.

One performance is going to make an unknown player famous overnight, Leonard Doyle, as "Cal Gallup," a country boy. Little Miss Sylvia Field, as a country girl, gave a dandy show. Of the remainder, James Seeley, as the father, was splendid; also Marie L. Day and Cyrus Wood.

The action all takes place within a period of 24 hours in the Stubb home, the set being most adequate and the direction of Edward Elsner worthy of commendation. Meakin.

THE NEW HOUSE.

Baltimore, Feb. 9.

Thomas Craigie ..... Victor Gilbert  
Rose MacLarnie ..... Agnes Doran  
Jennie Craigie ..... Dorothy Cunningham  
Ellen, a maid ..... Louise Emberry  
Fergus Craigie ..... Richard Bennett  
Wallace MacLarnie ..... Reginald Barlow  
Frederick Leland ..... Edward Martyn  
Carrie ..... Lewis Sealy  
Donald Graeme ..... Louis Hector  
Harriet Hutton ..... Betty Bellairs  
Spencer Hutton ..... David Glasford

One of the first of Louis Ans-pacher's efforts, which originally made its bow under the name of "Our Children" several seasons ago, and then bowed itself right off again, appeared rewritten and re-localized with persistent Scotchmen as the leading figures in the homely comedy and was given its American premiere at the Academy under the title of "The New House."

This Ans-pacher comedy under the title of "Daddalums" enjoyed quite a run in England with Louis Calvert. The title role does not show much of interest to the average theatregoer and it was such as these who attended in fair numbers Monday, and consequently for the most part the play was not enthusiastically received.

Richard Bennett at times roused a little interest with his many opportunities. It is essentially an actor's play. What little action is dependent on the leading role, an old-fashioned study such as all experienced players delight in portraying.

Fergus Craigie is an old shoe-maker, who, having finally acquired riches, is unable to refuse the son of the house, the apple of his eye, a single request. It is the old beggar-on-horseback theme, the social aspirations of a spoiled boy who finally comes such financial croppers that, in the end, the father is obliged to return to the workbench.

In theme the piece is old fashioned and it is staged with an old-fashioned idiom with many farcical

FIRST TIME IN THE HISTORY

OF THE GREAT

STATE-LAKE

THEATRE, CHICAGO

HELD OVER!

AS A RESULT OF MY RIOTOUS

HIT—APPLAUSE—DRAW

WHAT JACK LAIT

SAID ABOUT MY PRESENT ACT:

"Always great, Rae never before looked, worked or registered better than in her present routine. She tied up the show, following a heavy bill, and was the clinch hit of the day."

DIRECTION

HARRY WEBER

RAE

SAMUELS

THIS WEEK (FEB. 7) STATE-LAKE, CHICAGO

Interruptions, scenes with a comic servant and long incidental quarrels between the father and his life-long friend, episodes which have nothing to do with the story.

With the exception of Bennett, Reginald Barlow and Dorothy Cunningham, the cast is not apparently ideally suited. Monday the reception accorded the piece showed the audience did not take into consideration the troubles of a first night. But Baltimore audiences have been called upon to put up with so many poor performances with the same excuse this year that it is so small wonder they are wearing out their politeness Monday evenings.

O'Toole.

CUBAN SHOWMEN REPLY

Santos & Artigas, the Cuban circus and picture firm, object to the statement that their circus had to cut short its stay by three weeks in Havana.

"Our season opened Nov. 12 and did record business," says Jesus Artigas. "It was well known through-

out the island that our closing date was Dec. 12 and our advance sale covered only up to that date."

The firm runs its own film exchange in Havana and is building the first picture house modelled on the American architectural lines in the Antilles. It is to be called the Capitolio and its estimated cost is \$300,000.

They control the Santos & Artigas amusement park, and allege that Henry Meyerhoff, their American booking agent, has failed to keep up the park's attractions, in accordance with his agreement. The firm refers to the National City Bank of New York and to the Royal Bank of Canada, Ottawa, to vouch for its commercial integrity.

From Big to Small.

New Orleans, Feb. 9.

Singer's Midgets, headlining this week at the Orpheum, will move over next week to the Palace, the Orpheum's small-timer here.

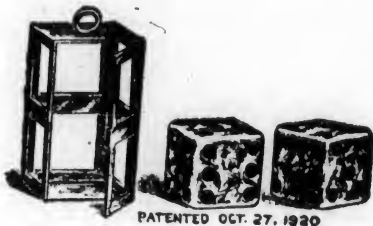
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We are sure that you will be suited, but we will refund your money if the set is not up to your expectations. Look up our references to prove that our word is a guarantee.

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### BROADWAY'S BUILDING.

(Continued from page 15.)

celebrations come during Lent. The prediction is made, however, that the latter holiday will be one of the big business days of the season. It falls on Tuesday (Feb. 22).

The jump in demand for "Deburau" at the Belasco is an interesting feature of the season. This attraction is now leading the entire non-musical list of offerings in the agencies, with only the musical "Sally" exceeding it. "Deburau" is one of the best production efforts in the career of David Belasco. Like many others the critics were luke-warm in their comments. But the piece has been building steadily since it debuted around the holidays and is a clean sell-out. It is now unquestioned that had the play been opened

in the Fall it would have easily run the season at the Belasco. Indications are for its continuance through the Summer.

With the reopening of the Century Promenade last Saturday night and the dual roof premiere of Ziegfeld revues atop the New Amsterdam Tuesday and Wednesday, attention has been centered on the aerial entertainments. "The Rose Girl," the only other premiere of the week, is set to open the new Ambassador Friday night. Next week will find the entrance of Lionel Barrymore in Arthur Hopkin's presentation of "Macbeth" on Thursday night at the Apollo, "The Prince and the Pauper" moving next door to the Selwyn from which "Tickle Me" departs for the road Saturday. "Transplanting Jean" also moves out, leaving the Cort for the revival of "Peg O' My Heart" with Laurette Taylor, slated for Monday night.

The agencies report "In the Night Watch" a good seller. That applies to the cut rates as well. The melodrama at the Century grossed around \$16,000, with about 30 per cent coming from the cut rate sales.

### ANNOUNCEMENT.

## DAN DODY

Is Now Located in His New Office  
Room 1011, Columbia Theatre Building.

Would like to hear from everybody regarding my new show

## "SUGAR PLUMS"

on the Columbia Circuit, Next Season.  
Classy Choristers Register Now.

### MILDRED MARTHENS

Dear Mildred:—If you are on the stage let me know. I am not angry, but write to me, for God's sake.

Your broken-hearted mother,

MRS. NELLIE MARTHENS

419 SUMNER AVE., BROOKLYN.

## A TWO-HANDED INDIVIDUAL HIT

# AL WOHLMAN

### EXCERPTS OF THE PRESS

#### VARIETY

By JACK LAIT

Al Wohlman, a more than splendid, straight man of striking appearance, with a two-ballad system, making him equally punchy in comedy songs and lyrical semi-ballads, with a sangfroid that puts an audience at ease and a kick to his double entendre cracks that makes them snap and echo. Wohlman steps out as a light comedy leading man, at the same time a specialty singer of the Jack Norworth school of some years back. He is a handsome chap, athletic in structure, a clothes-wearer de luxe, and a line-reader of poise and non-chalance. He knocked out a couple of individual hits.

#### THE TRIBUNE

By PERCY HAMMOND

Al Wohlman as a cinema director obliges frequently and with success.

#### CHICAGO EVENING AMERICAN

By THE OPTIMIST

Al Wohlman and Arthur West are both funny and essentials in the travesty on the movie industry.

#### CHICAGO HERALD-EXAMINER

By ASHTON STEVENS

Al Wohlman, a picture director in the heavy work of an ensemble, is worth his weight in piano movers.

#### THE JOURNAL

By O. L. HALL

There are as many comedians in this show as there are piano acts on an Orpheum Circuit vaudeville bill. Easiest of them all is Al Wohlman, a good rough-and-ready performer, with voice. A happier "book" might make him a happier man.

#### CHICAGO EVENING POST

By CHAS. COLLINS

Among others active in the entertainment are Al Wohlman, a hearty and breezy spokesman for the thread of story which holds the "Satires" together, and a good hand at parodies and cabaret tunes.

Now Playing an Indefinite Run in Its Fourth Week, Olympic Theatre, Chicago

With FANCHON and MARCO'S "Satires of 1920"

The agency buys are: "The Passing Show" (Winter Garden); "Samson and Delilah" (39th Street); "Greenwich Village Follies" (Shubert); "Tickle Me" (Selwyn); "Dear Me" (Republic); "Ermine" (Park); "Sally" (New Amsterdam); "The Bat" (Morosco); "Gold Diggers" (Lyceum); "The Champion" (Longacre); "The First Year" (Little); "Lady Billy" (Liberty); "Mary" (Knickerbocker); "Meanest Man in the World" (Hudson); "Wake Up Jonathan" (Miller); "Tip Top" (Globe); "Enter Madame" (Fulton); "Broken Wing" (48th Street); "Bad Man" (Comedy); "The Tavern" (Cohan); "In the Night Watch" (Century); "Afgar" (Central); "The Green Goddess" (Booth); "Deburau" (Belasco); "Cornered" (Astor).

In the cut rates are offered: "The Prince and the Pauper" (Apollo); "Cornered" (Astor); "In the Night Watch" (Century); "Transplanting Jean" (Cort); "Near Santa Barbara" (Greenwich Village); "Her Family Tree" (Lyric); "Three Live Ghosts" (Bayer); "Ermine" (Park); "Thy Name Is Woman" (Playhouse); "Emperor Jones" (Princess); "Rollo's Wild Oat" (Punch and Judy); "The Mirage" (Times Square).

### LETTERS

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Charles Stch Pld  
Clarke Ruby  
Copp Leslie Mrs  
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Baker Annette  
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Belle Nada  
Bendfield Dolly  
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Bowman Bros  
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Dagmar Mrs Alex  
Daly Mr  
Daly & Waldstein  
Dell Bert

Desmond Floe  
De Voe Mr A  
De Young Madge  
Dozenzo Frank  
Donita Miss  
Donovan Fannie  
Du Bus John  
Duckett Arthur  
Dudley Edgar

Earl Maud  
Eisler Sid  
Elliot Elsie  
Elliot Fred

Fales Alfred  
Fay Anna Eva  
Fitzpatrick Jack  
Fontaine Al  
Ford & Goodridge  
Francis Helen

Gilbert Nell  
Grancee Janet  
Greene Marion

Hadfield Kittens  
Hall Gladys

Hall Jefferson  
Hamilton Bessie  
Hamilton D  
Hardy Adele  
Harrington Lillian  
Harvey Peggy  
Hastings Etta  
Hayward Mrs D J  
Helvey & Brill  
Henry Nora  
Hill Sandy  
Hoff Hannah  
Hopkins Ethel  
Howarth Billie  
Howe Arthur  
Howard Marie  
Hoyt Harry  
Hyman Marty

Inman Billy

Jackson Warren R  
Jones Ethel A  
Jordan Fay  
Jordan Jack

Kennedy Harold  
Kennedy Marcella  
Keppeler Otto

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MAY WARD SMITH announcing her 17-year-old protegee

# RESISTA

THE GIRL NO MAN CAN LIFT

B. F. Keith's PALACE, New York, Next Week (Feb. 14)

Direction LEW GOLDER



SOCIETY'S FAVORITE SONG ONE-STEP

# "SUNSHINE"

BY GEO. LITTLE, JACK STANLEY and OTTO MOTZAN

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We sincerely trust that the orchestras, profession, mechanical companies and the music trade in general will take cognizance of our priority claim to the title "SUNSHINE."

"IMITATIONS ARE NEVER JUST AS GOOD"



Knox Billy Kramer Sam	McCabe Willie McCormack Gerald McGrath Betty Mott Pete Murray W A Murry Sis Myers Isabel	Powell Jack Quilmet Mlle J Radcliffe Flo Rand Frank L Rea Al Regal Henry Ritchey Harriet	Tama Irene Thompson H	Anderson Lurche Arminto Angelo Ashworth Leah Allard R M Allard Bee Andrew Cecil Allen Fred Armstrong & Grant Adams George W Ambark & Adrienne Arnold & Sobel Alicia James	CHICAGO OFFICE Barrios Jean Mr Browne Fred Butler & DeMuth Browning Art Blessing Chas Bronson & Baldwin Bernard & Lloyd Byron Ben Bodie S Bradley George Belmont Belle Barton Benny Brown Fred Banks & Gay Belle Nada Baret Robert	Benny Jack Bento Sofran Bernstein A L Mrs Bernard Mike Harber & Jackson	Donney George J Dewey & Rogers DeCoursey Nettie DuNord, Leo	Green Billie Mr Gavin Tom Gerrity M J Gould Laura	Leonard Al Laddon Stella Lubin & Lewis Lewis Sid Luka Eda Ann Lubin Jack Lamb Walter C Lane & Harper Wilkes Lloyd Lee Jack Lowerie Glen Lovett T J Lindsay Tom Lewelly Rose Lundo Barney Lavler Jack Mrs Leonard & Haley Lynn & La Rose Lund Chas
La Brack Frankie Langford Howard La Vio Lucy Lawrence Margette Leonard Mary Leoni Eleanor Littlejohn F P Luckey & Youst	Oakley Edith Ollinger Mrs One Ruby O'Neil Mack Oswald Adele Owen Garry	S'h'man & D'forst Shirley Sadie Simonds Bobbie Smith Albert Smith Rose Stephens Harry Sully Estelle	Yamada Joe	Bronson Percy Brooks Frank F Bolin Carl Belford Six	Clayton Ed Cummins Ray Clark Harry K Clifford R J Miss Cameron Vera Charnion Maxie Chaderton Lillian Clifton Billy Cooper "Fitch" Mr Connors Jack Childs Janet Conley Harry J Cummings Leo Carling Hilda "Cervo" Dan Clifford Al	Eden Hope Engel & Marshall Edmunds Glenn Ermline Sis Esponosa The Edwards Gertie Earl & Lewis	Ford Charles H Folsom Bobby Fessenden Alice Foster & Clark Fluhrer & Fluhrer France Janet & H Ford Bert Mrs Foley Thomas J	Hack Norma Hays E C Howard Florence Hart Chas Co Harris "Honey" Mr Howard Bert C Hart Hazel Henderson Norman Harris S & G Holloway Arthur Holden & Navarre Haywood Harry Hamilton C C	Jackson Jerome Johnson Anna M Jones Helen M Jason & Haig Jovadah
Manning Mildred Martin Adeline Mascull Prince May Arthur Merrill Blanche	Payton Evelyn Pennington Anna Petrie Al	Taylor E R			Donsenne Vanice DuToit Jean Mr Davenport Earl DeVine Dottie Dawson Sis & Stern Dugan Natalie DeVoe Frank	Gannon Betty Grant Sydney Glenmar Pauline Gibner Bob Greeney Harry Gerhue Mayne Mrs George Fred	Klechner Hattie Kessie Herman Kennedy Frances Kalama Momi Kelly Eddie Kennedy The Kane & Herman Kelly Florence Karsner Otto Mrs	Lee Bryan Lee & Cranston	

## TO MY DEAR FRIENDS AND ADMIRERS:

*It would be a physical impossibility to thank you individually for the enthusiastic and loyal reception you accorded me at each performance I gave at B. F. Keith's Palace Theatre, New York City, last week (Jan. 31), which was my first return engagement in vaudeville after an absence of three years in grand opera and concert.*

*As I sang in the little composition of my own, "The World Can't Go 'Round Without You," the same thought applies: "The world can't go 'round without friendship."*

*Very cordially yours,*

## DOROTHY JARDON

P. S.—For the benefit of those of my friends who have not heard me sing yet, I will be at the RIVERSIDE THEATRE NEXT WEEK (Feb. 14) and the HAMILTON THEATRE week Feb. 21.

**EVELYN BLANCHARD**  
1493 BROADWAY, NEW YORK CITY  
See me for big time restricted material,  
sketches, comedy acts, singles, Etc., Etc.  
ACTS REWRITTEN, REHEARSED AND  
OPENINGS ARRANGED.

*"A worthy successor to 'Whispering'"*  
**"DO YOU EVER THINK OF ME"**  
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AND  
SARA MAKES THE GOWNS

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O'Dea Jimmy  
O'Mar Casle  
Olga & Leopards  
O'Brien M. Shots  
  
Parsons Ruth  
Posty Dot  
Patricola  
Pittenger Vira  
Phillips George

Royal Philippine  
Richey R. Keith  
Rolls & Royce  
Rene Mignon  
Rose Harry  
Rosen Stanley  
Regan James  
Roberts Peggy  
Rehan Estelle  
Rae Magdalen

Reahma Grace  
Redford Wm.  
Renard & Jordaa  
Rogers Wilson S.  
Rigby Arthur  
Rogers Frank Mrs.  
Riggs Mary  
  
Shutz Harry  
Stead Sue

Stafford & DeRoss  
Sheldon Van D.  
Silvy Perry  
Stafford Edwin  
Stafford Lee  
Sackett Albert  
Spiegel Morris  
Seymour Dolly  
Stamm Orville  
Sperling Philip  
Single Billy Mr.  
Saxton V. P. Mrs.  
Stanton Walter  
Spahnman A. Mrs.  
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Scott John Geo.  
Sully Lew  
Street Edythe  
Smith Willie

Thayer Chas. M.

Tucker Cyril  
Thiele Otto  
Temple Joe  
Tempest Floreny  
  
Vyvyan & Kastner  
Valentine Vox  
Vogt Eddie  
Vincent Jewel  
Valyda Rosa  
Vine Dave

Walker Herbert  
Waterman Norma  
Weeks Lelroy  
Wilson John Mrs.  
Williamson Geo.  
White Bob  
Wilson Misses  
Wilbur Elsie

Yorke Bart

"Broadway Belles" 14-15 Lyceum  
St. Jose 21 Gayety Minneapolis.  
"Cabaret Girls" 14 Bijou Philadel-  
phia 21 Majestic Scranton.  
"Cute Cuties" 14 Gayety Louis-  
ville 21 Empress Cincinnati.  
"Flashlights of 1920" 14 Gayety  
Toronto 21 Gayety Buffalo.  
"Follies of Day" 14 Gayety Buffalo  
21 Gayety Rochester.  
"Follies of Pleasure" 14 Howard  
Boston 21-23 New Bedford New  
Bedford 24-26 Academy Fall River.  
"Folly Town" 14 Casino Philadel-  
phia 21 Hurtig & Seamon's New  
York.

"French Frolics" 14 Gayety Brook-  
lyn 21 Olympic New York.  
"Girls de Looks" 14 Perth Amboy  
15 Plainfield 16 Stamford 17-19 Park  
Bridgeport 21 Empire Providence.  
"Girls from Follies" 14 Penn Cir-  
cult 21 Gayety Baltimore.  
"Girls from Happyland" 14-16  
Park Youngstown 17-19 Grand  
Akron 21 Star Cleveland.  
"Girls from Joyland" 14 Avenue  
Detroit 21 Victoria Pittsburgh.  
"Girls of U. S. A." 14 Grand Hart-  
ford 21 Jacques Waterbury.  
"Golden Crook" 14 Columbia  
Chicago 20-22 Berchel Des Moines.

A worthy successor to *Whispering*  
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# DOTSON

"LIGHTNING STEPS AND LAUGHS"

PLAYING ORPHEUM and B. F. KEITH CIRCUIT

Direction JACK FLYNN

PALACE THEATRE BLDG., NEW YORK

### BURLESQUE ROUTES

(Feb. 14—Feb. 14.)

"All Jazz Revue" 14 L. O. 21 Gayety  
Brooklyn.  
"Around the Town" 14 Victoria  
Pittsburgh 21 Penn. Circuit.  
"Bathing Beauties" 14 Park In-  
dianapolis 21 Gayety Louisville.  
"Beauty Revue" 14 Olympic New  
York 21 Gayety Newark.  
"Beauty Trust" 14 Haymarket  
Chicago 21 Park Indianapolis.  
"Best Show in Town" 14 L. O. 21  
Gayety St. Louis.  
"Big Sensation" 14 Gayety Balti-  
more 21 L. O.  
"Big Wonder Show" 14 Lyric Day-  
ton 21 Olympic Cincinnati.  
"Bon Tons" 14 Peoples Philadel-  
phia 21 Palace Baltimore.  
"Bostonians" 14 Gayety Omaha 21  
Gayety Kansas City.  
"Lowerys" 14 Majestic Jersey City  
21 Perth Amboy 22 Plainfield 23  
Stamford 24-26 Park Bridgeport.

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# ROBYN ADAIR

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Bijou Philadelphia.  
"Hastings Harry" 14 Columbia  
New York 21 Casino Brooklyn.  
"Hip Hip Hurray" 14 Gayety  
Kansas City 21 L O.  
"Hits and Bits" 14 Gayety, St.  
Louis 21 Star & Garter Chicago.  
"Hurley Burly" 14 Lyceum Colum-  
bus 21 Empire Cleveland.  
"Jazz Babies" 14 Empire Hoboken  
21-23 Cohen's Newburg 24-26  
Cohen's Poughkeepsie.  
"Jingle Jingle" 14 Gayety Pitts-  
burgh 21-23 Park Youngstown 24-  
26 Grand Akron.  
"Jollities of 1920" 14 Gayety  
Rochester 21-23 Bastable Syracuse  
24-26 Gayety Utica.  
"Joy Riders" 14 Gayety St. Paul  
11 Gayety Milwaukee.  
"Kandy Kids" 14-16 Cohen's New-  
burg 17-19 Cohen's Poughkeepsie 21  
Howard Boston.  
Kelly Lew 14 Gayety Detroit 21  
Gayety Toronto.  
"Kewpie Dolls" 14 Gayety Min-  
neapolis 21 Gayety St. Paul.

"Lid Lifters" 14 Star Brooklyn 21  
Empire Hoboken.  
"London Belles" 14 Olympic Cin-  
cinnati 21 Columbia Chicago.  
"Maids of America" 14 Empire  
Newark 21 Casino Philadelphia.  
Marion Dave 14 Casino Boston 21  
Columbia New York.  
"Million Dollar Dolls" 14 Casino  
Brooklyn 21 Peoples Philadelphia.  
"Mischief Makers" 14 Academy  
Buffalo 21 Cadillac Detroit.  
"Monte Carlo Girls" 14 Star  
Toronto 21 Academy Buffalo.  
"Naughty Naughty" 14 Gilmore  
Springfield 21 L O.  
"Parisian Flirts" 14 Engelwood  
Chicago 21 Standard St. Louis.  
"Parisian Whirl" 13-15 Berchel  
Des Moines 21 Gayety Omaha.  
"Peek a Boo" 14 Star Cleveland 21  
Empire Toledo.  
"Powder Puff Revue" 14 Gayety  
Montreal 21 Empire Albany.  
"Puss Puss" 14 Trocadero Phila-  
delphia 21 Star Brooklyn.  
"Razzle Dazzle" 14 Cadillac De-  
troit 21 Engelwood Chicago.  
Reeves Al 14 Gayety Washington  
21 Gayety Pittsburgh.  
Reynolds Abe 14 Gayety Boston  
21 Grand Hartford.  
"Record Breakers" 14 Gayety  
Newark 24 Rajah Reading 25-26  
Grand Trenton.  
"Roseland Girls" 14 Jacques  
Waterbury 21 Miner's Bronx New  
York.  
Singer Jack 14-16 Bastable Syra-  
cuse 17-19 Gayety Utica 21 Gayety  
Montreal.  
"Snappy Snapps" 14 Empire Al-  
bany 21 Gayety Boston.

"Social Follies" 14 Century Kan-  
sas City 21-22 Lyceum St. Jose.  
"Social Maids" 14 Orpheum Pat-  
erson 21 Majestic Jersey City.  
"Some Show" 14 Worcester Wor-  
cester 21 Gilmore Springfield.  
"Sporting Widows" 14 Miner's  
Bronx New York 21 Orpheum Pat-  
erson.  
"Step Lively Girls" 14 Star &  
Garter Chicago 21 Gayety Detroit.  
Stone & Pillard 14 Gayety Mil-  
waukee 21 Haymarket Chicago.  
"Sweet Sweeties" 14 Standard St.  
Louis 21 Century Kansas City.  
"Tempters" 14 Majestic Scranton  
21-22 Armory Binghamton 23 El-  
mira 24-26 Inter Niagara Falls.  
"Tid Bits of 1920" 14-15 Armory  
Binghamton 16 Elmira 17-19 Inter  
Niagara Falls 21 Star Toronto.  
"Tiddley Winks" 14-16 New  
Bedford New Bedford 17-19 Academy  
Fall River 21 Worcester Worcester  
Mass.  
"Tittle Tattle" 14 Empire Cleve-  
land 21 Avenue Detroit.  
"Town Scandals" 14 Palace Balti-  
more 21 Gayety Washington.  
"20th Century Maids" 14 Empire  
Providence 21 Casino Boston.  
"Twinkle Toes" 14 Empire Toledo  
21 Lyric Dayton.  
"Victory Belles" 14 Hurtig &  
Seamon's New York 21 Empire  
Brooklyn.  
"Whirl of Mirth" 17 Rajah Read-  
ing 18-19 Grand Trenton 21 Troca-  
dero Philadelphia.  
White Pat 14 Empire Cincinnati  
21 Lyceum Columbus.  
Williams Mollie 14 Empire Brook-  
lyn 21 Empire Newark.

At the picture houses attendance  
has been practically capacity all  
week.

## BALTIMORE. BY F. D. O'TOOLE

ACADEMY—"The New House,"  
old fashioned character comedy,  
premiere Monday. Provides Richard  
Bennett with admirable opportuni-  
ties but is not important otherwise.  
Reviewed elsewhere.

AUDITORIUM—"Romance," re-  
vival with Doris Keane.

FORD'S—Belasco's "Call the  
Doctor." Well received opening  
night. Return engagement.

NEW LYCEUM—Film, "Way  
Down East" still packing them in at  
a \$2 top.

PLAY HOUSE—This rebuilt  
theatre has again changed hands  
and the new management has been  
advertising extensively with good  
results for this opening week. "My  
Havana Girl" with Jimmie Hodges  
proves fair sort of entertainment  
at prices ranging down from \$1.  
The price and this type of show  
should have lots of followers in this  
late opening theatre.

PALACE—Al Reeves' show.  
FOLLY—"High Rollers," stock  
burlesque.

RIVOLI—Latest and largest pic-  
ture theatre, opening last week, will  
prove most popular for some time  
to come. This week, "Harriett and  
the Piper."

## BUFFALO

By SIDNEY BURTON.

MAJESTIC—"Bab" getting good  
money.

SHUBERT-TECK—"Adam and  
Eva." Company headed by William  
Boyd and Molly McIntyre.

FILM HOUSES—Hipp, "Pas-  
sion"; Criterion, "Passionate Pil-  
grim"; Lyric, "Dangerous Hours";  
Strand, "Earthbound"; Palace,  
"Last of the Mohicans."

The Majestic and Teck this week  
have special Monday night and  
Wednesday matinee prices, with  
\$1.50 top. The Monday night reduc-  
tion is an innovation.

The Gayety (Columbia Wheel),  
for the first time in years, this week  
discontinued all billboard and card  
advertising in Buffalo. All of the  
stands formerly occupied by the  
houses have been blanked or the  
dates killed. The order to discon-  
tinue posting is said to have come  
direct from headquarters and will  
continue indefinitely. Some curtain-

ment of the newspaper advertising  
of the house is also noticeable. The  
Academy (American Wheel) con-  
tinues to post as usual.

The razing of the buildings ad-  
joining the Lyric to make room for  
the new Lafayette Square theatre  
brought to light an almost forgot-  
ten bit of Buffalo theatrical history.  
On the south wall of the theatre,  
facing Lafayette square, and in let-  
ters several feet high, appeared the  
words "Corinne Lyceum." Old tim-  
ers recalled the days, over 30 years  
ago, when the house was built and  
named after the then reigning toast  
of this and many other towns. It  
was on the opening night of the  
Lyceum that Philip Becker, the  
Buffalo German mayor, made his  
classic between-the-acts speech be-  
ginning "Ladies and Gentlemen."  
In its day the Lyceum  
housed the best of them.

Irene Franklin's latest visit to  
Buffalo was attended with evil cir-

## MINERS MAKE-UP

Est. Henry C. Miner, Inc.

circumstances all round. Not alone  
was Burton Green taken ill here,  
necessitating Miss Franklin's ap-  
pearance single, but fate apparent-  
ly tried to force her to remain in  
Buffalo. While about to leave on  
Monday for Cleveland, she left her  
bag in the train shed at the station  
and when she returned a moment  
later it was missing. She screamed,  
a special officer caught sight of  
the thief, gave chase in a taxi, re-  
covered the bag and lodged the of-  
fender in jail. Miss Franklin failed  
to appear against the thief to press  
the charge, but the sympathetic

"Headquarters for All Theatrical  
Makeup"

**MAC APPLETON**  
LOCKWOOD HESS MINER'S  
STEIN MEYERS

896 EIGHTH AVE., N. Y. C. MAIL ORDERS  
Tel. 4364 44th ATTENDED TO

Judge gave the fellow 30 days for  
vagrancy.

## CLEVELAND. By J. WILSON ROY.

"Cinderella on Broadway" at Shu-  
bert-Colonial. "Way Down East"  
(film) at the Opera House.  
Films—Park, "Pleasure Seekers";  
State, "Polly With a Past"; Euclid,  
"The Penalty"; Stillman, "Bunty  
Pulls the Strings"; Hoffman's  
Palace, "The Branding Iron"; Al-  
hambra, "Her Beloved Villain";

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You who know style must ap-  
preciate these smart furs. The  
most appropriate price for every  
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wrinkles almost as easily as  
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ALBOLENE—you will find it a  
joy. Cuts the grease instantly and  
keeps the face smooth and soft,  
preventing make-up poisoning.

In 1 and 2 oz. tubes for the make-  
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NEW YORK CITY

## ATLANTIC CITY. By CHARLES SCHEUER

"Apple Blossoms" at the Apollo  
Monday, playing to crowded house  
all week. The Globe, dark, first half.  
"Pitter Patter" Thursday.  
Woods still dark, but "Getting  
Gertie's Garter," 21.

## SONG WRITERS

Have you IDEAS? I can complete them so that they're FIT TO BE PUBLISHED.  
Send for my GUARANTEED PROPOSITION.—CASPER NATHAN, 292 Manierre  
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A worthy successor to "Whispering"  
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HAIR SWINGERS, JUGGLERS, KNIFE JUMPERS, AND  
EVERYTHING.

This Week (Feb. 7)—KEITH'S PALACE, NEW YORK

Direction MORRIS & FIEL



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# Sunshine

## FOX TROT SONG HIT

MUSIC BY LOUIS SILVERS—WORDS BY IRVING CAESAR AND B. G. De SYLVA  
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62 WEST 45th STREET, NEW YORK

Orpheum, "Dead Men Tell No Tales;" Metropolitan, "One Man in a Million."

A new picture house in Cleveland Heights opens next week. The "Heights" will have a seating capacity of 1,700.

"Way Down East," film, played to capacity on its opening night, Monday, and the bookings are heavy for this week, \$2 top.

"Chu Chin Chow" at Shubert-Colonial week February 21.

The coterie of thespians at the Playhouse will offer "Pellus et Melisande" for three nights, starting Friday.

All set for the big opening of the new Ohio Monday. David Belasco will lead a delegation of Broadwayites for the initial performance.

**E. Galizi & Bro.**  
Great Professional Accordion Manufacturers and Repairers.  
Incomparable Special Works.  
New Idea Patented Shift Keys.  
New York City  
125 Canal Street

David Warfield in "The Return of Peter Grimm."

### DENVER

By THOMAS H. FERRIL.  
BROADWAY—Robert B. Mantell.  
DENHAM—Giles players in "The Hawk."  
AMERICA—Second week, "The Kid."  
PRINCESS—"The Ghost in the Garret."  
RIALTO—"Paying the Piper."  
REVUE—"Isobel or the End of the Trail."

That the proposed picture censorship measure, now before the State Legislature will meet with early defeat was indicated when, in reply to Representative Frank Kelly's query for a report on the

### WARDROBE PROP. TRUNKS, \$10.00

Big Bargains. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Ball Trunks. Parlor Floor, 28 West 31st Street, New York City.

bill from the judiciary committee. W. B. Gordon, chairman, declared that the bill had been introduced by title, only the enacting clause being omitted.

### DETROIT, MICH.

By JACOB SMITH.  
New Detroit, "Twin Beds"; next, Walker Whiteside. Shubert-Detroit, "Maytime." Garrick, "As You Were," with Sam Bernard and Rene Bordonni.  
At the Photoplays—"The Kid," second week, Madison; "Forbidden

Fruit" opens indefinite run at Broadway-Strand.

Sidney Smith is in charge of the Majestic for the Famous Players. A few weeks ago Mr. Smith, following instructions from New York, changed prices to 35 cents and adopted a policy of two changes weekly, dividing the attractions between Paramount and Realart. The theatre seems to be losing instead of gaining business, which is proving a puzzle to expert showmen. Its location is better than when it first opened. It is on Detroit's leading thoroughfare, and the management has been offering good pictures, yet business is not only off, but it is actually poor. In the opinion of experts the Majestic needs a week-run policy—big pictures only—and a lot of widespread advertising.

The Michigan Motion Picture Exhibitors' League is "up in arms" over the telegrams received by leading Michigan exhibitors asking them to join the National Association of the Motion Picture Industry. A. J. Moeller, general manager of the Michigan association, asks why the N. A. M. P. I. did not work through the exhibitors' organization if it had a good proposition for exhibitors.

The Chinese National Cafe, Woodward and Boulevard, has one of the largest restaurants and dance floors in the middle west. It seats 600. Dwight Pebble of Chicago furnished the opening cabaret attractions, comprising Chief Oskomon, Bert Lewis, Clark's Musical Six and a chorus of eight.

W. S. Butterfield, of the Butterfield circuit in Michigan, announces that it is his intention to build a 1,400-seat house in Adrian, having already secured the property. The Majestic, which Butterfield took over recently, opened Feb. 4 with vaudeville and pictures. Ralph W. Thayer, who came to Detroit recently to manage the Majestic for Famous Players, has already resigned and accepted the management of the Orpheum, Jackson.

W. M. Newman of Toledo succeeds John Prescott as manager of the Regent, Flint, Mich.

### INDIANAPOLIS.

BY VOLNEY B. FOWLER  
Murat—"Take It From Me."  
"Florodora" good business.  
English—"The Hottentot." "Old Homestead" held up well the first half. Premiere of "Dulcy" next week.

Maggie Breyer, who for 15 years played "Aunt Matilda" opposite Denman Thompson's "Uncle Josh" in "The Old Homestead" sat in a box at English's the night of Jan. 31, and saw the play for the first time in many years. She was visiting relatives here.

### 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.

*I worthy successor to "Whispering"*  
**DO YOU EVER THINK OF ME**  
Published by Sherman Clay & Co. San Francisco

### ST. LOUIS, MO.

BY GEORGE W. GAMBRILL

William P. Cullen, of Kansas City, is the manager of the Criterion and Royal theatres here, owned by the Famous Players Missouri Corporation. The Criterion is a new house.

Harry McDonald is here to take over the management of the Fox Liberty. He succeeds Walter Schafer, manager for seven months.

John Baker, a well-known newspaper man here, resigned his position on the paper to accept a position as advertising and publicity

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We proved it again, number five on an all-star bill

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- 1—Herman and Shirley
- 2—Leon Varvara
- 3—Frank Wilcox and Co.
- 4—McFarland Sisters
- 5—ROSE and MOON
- 6—Whiting and Burt
- 7—George Jessel Revue
- 8—Three Lordons

O. L. HALL Chicago Journal Said:—

"One of the Best Seen Here in Years."

Direction: MAX GORDON. Many Thanks to MR. GEORGE GOTTLIEB for the Opportunity TO PROVE OUR VALUE. THIS WEEK (Feb. 7), STATE-LAKE THEATRE, CHICAGO; and Placed Between the Two Headliners, Harry Fox and Rae Samuels.

## RETURN TO VAUDEVILLE WITH ERNEST EVANS' "WEDDING BELLS"

OF

# MARION WILKINS

THE SUPREME SOLO DANCING SUCCESS OF ZIEGFELD'S "MIDNIGHT FROLIC"



# FROM CHICAGO TO BROADWAY!

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# "O-H-I-O"

(THE BENNY LEONARD OF SONG HITS—A KNOCKOUT EVERY TIME)

We had to come east, folks—so many  
of you have been writing us that you  
want to learn and put on "O-H-I-O"

SO WE HAVE OPENED TEMPORARY PROFESSIONAL OFFICES AT

## 1552 BROADWAY

Corner Broadway  
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(in the offices of the Maurice Richmond Music Co.)

## DAVE WOHLMAN

WILL BE THERE TO LOOK AFTER YOU

Together with JACK YELLEN, ABE OLMAN and WALTER DONOVAN

COME UP TODAY AND LEARN THE NEW CATCH LINES AND SPECIAL VERSIONS

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On the Coast—Sig Bosley-Pantages Theatre Bldg.—San Francisco

director of the Skouras Brother's Enterprises, which controls nine picture houses here.

Business here continues to be

good in all houses. Spring-like weather.

The blue laws have Huntington County, Indiana, on the hip. Both

### EDDIE MACK TALKS:

No. 17

JOE COOK, who has one of the funniest acts in vaudeville, and is one of Broadway's niftiest dressers because he wears EDDIE MACK'S clothes. Joe is another one of my best boosters.

1582-1584 Broadway

Opp. Strand Theatre

722-724 Seventh Ave.

Opp. Columbia Theatre

Huntington, the county seat, and Warren, the other principal town, have been shut up so tight the citizens can not purchase even a cigar on Sunday as the result of a squabble between the mayor of Huntington and the prosecuting attorney. The mayor said that pictures should be closed on Sunday. The prosecutor held that if one line of business were closed all should be and the lid was clamped on tight.

### KANSAS CITY

By WILL R. HUGHES.

Kansas City, Feb. 9.  
Al Tolson will play return date March 27.

Although the critics all took a slap at the bare legs, scenery and costumes of the Century "Midnight Whirl" at the Grand last week, they were equally generous in their commendation of the company.

Angelus

Cleansing Cream

For Beauty's sake, use "Angelus"

Business was good at \$2.50 top and several sell outs were reported.

At the Shubert "Nightie Night" failed to draw, despite favorable notices. The people here simply don't want "bedroom" farces or anything that sounds like them.

The bookings at both houses promise a change and it's up to the theatregoers to make good the assertions that they are tired of mu-

sical shows. At the Shubert this week is "Experience," with Walter Scanlon in "Hearts of Erin" next and Marjorie Rambeau in "The Sign on the Door" to follow. At the Grand for the same time the attractions are "Tiger Rose," "The Storm" and Henry B. Walthall in "Taken In."

With the above six attractions breaking the almost continuous string of "girl" shows that have

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675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

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Direction AARON KESSLER



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# B. F. Keith's Vaudeville Exchange

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(Palace Theatre Building, New York)

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E. H. CONWAY, Publicity and Promotion	JOHN POLLOCK, Press Dept.
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GENERAL OFFICES, PALACE THEATRE BUILDING, NEW YORK CITY	

**BERT LEVEY CIRCUIT**  
**VAUDEVILLE THEATRES**  
 ALCAZAR THEATRE BUILDING SAN FRANCISCO  
 PAUL GOUDRON  
 EASTERN REPRESENTATIVE, WOODS THEATRE BLDG., CHICAGO.

leen here this season, the managers are anxiously awaiting the public's verdict.

For the first time anywhere, "The Storm," with Helen MacKellar and the original cast, will be presented at the Grand next week at \$2 top. Advance advertising calling attention to these features has been started.

## LOUISVILLE.

By JOHN M. FRANCIS

"Chu Chin Chow," final week at Macaulay's. "The Night Boat" next.

Louisville will have its first taste

of English films when Stoll's "Squandered Lives" comes to the Majestic. It is here for three days.

Local Elks are putting on a three-day minstrel show at the Jefferson. Several former stage stars are included, Charlie "Cy" Reinhart and Happy Jack Nuxol.

The coupon idea is being used by the Gayety for women.

Another film house, as yet unnamed, will be started this week by Michael Switow, owner of a string of houses throughout Southern Indiana and in Louisville. Specifications call for a seating capacity of 1900.

# AMALGAMATED VAUDEVILLE AGENCY

1441 Broadway, New York

Now Booking 12 Consecutive Weeks

Four weeks in Philadelphia without carfare—  
 balance of time in immediately vicinity.

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## The Western Vaudeville Managers' Association

John J. Nash, Business Manager. Thomas J. Carmody, Booking Manager

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## BEN and JOHN FULLER AUSTRALIAN CIRCUIT

VAUDEVILLE AND MELODRAMA PANTOMIME  
 American Representative, A. BEN FULLER  
 DELGER BLDG., 1005 MARKET, ST.  
 SAN FRANCISCO PHONE PARK 4332

"All Souls Eve," picture from the play of the same name, proved a big hit at the Alamo. The play was written by Anne Crawford Flexner a Louisville author.

## PHILADELPHIA.

Good business continues unabated. With some houses doing capacity.

ROAD.—Laurette Taylor in "Peg o' My Heart." Final week. Sell-out during engagement. Next, "Transplanting Jean."

FORREST—"Scandals of 1920."

First week. Big advance sale.

GARRICK.—Langdon McCormick's thrilling forest melodrama. Last week. Crowded houses. Next, Belasco's "Call 'o' Doctor."

WALNUT.—Walter Hampden in Shakespearean rep. First week. Capacity audiences.

SHUBERT—"Kissing Time," with Edith Tallaferro and William Norris. Final week, with excellent business. Next, "Tickle Me."

ADELPHI.—"Scandal," with Chas. Cherry and June Walker. Initial week. Capacity. Probably here for long visit.

LYRIC—"Buddies," seventh week

and still doing good business. Final next week.  
 CHESTNUT—"East is West," Two weeks more.  
 ORPHEUM.—Mae Desmond and stock, in "Wedding Bells." Next, "The Ruined Lady."

Jules Mastbaum has gone to Palm Beach for a month.  
 James McCool, noted minstrel,



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for many years with the Carcross Troupe (later Dumont's), after an absence from the stage, is again in the spotlight.

Johnny Eckhardt, long connected with the Gayety as manager, is now assistant manager of the World's Museum.

## PITTSBURGH.

By COLEMAN HARRISON.

The Columbia has scored a coup, outbidding larger houses and landing

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Chaplin's "The Kid" there next week. The Columbia is one of the smaller houses on the Rialto.

"What's Your Number" opened to fair attendance at the Shubert Pitt. Its bedroom features were assailed by several critics. "As You Were" next.

That the drama depicting "The

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 ST. LOUIS

Life and Death of Shakespeare" will likely be recognized professionally is pretty certain following the fine reception it received on presentation by the local Carnegie Tech drama students. There were 37 speaking parts. The costumes used were from the Pool collection, recently imported from London.

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"Linger Longer Letty" is back at the Alvin and drawing well. "Irene" with Dale Winter next.

"Hitchy-Koo" is getting crowds at the Nixon.

The new Duquesne stock under the direction of Robert Bruce had an auspicious opening last week. "The 13th Chair" this week. Billy Berger, formerly leader of the Fort Pitt Hotel orchestra, is directing the music for the new organization.

### NOTICE SEYMORE HOTEL

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Harvey's Minstrels has been playing the Pershing in East Liberty for the last few weeks, drawing colored patrons.

The Sedler Theatre in East Pittsburgh has worked itself up from a filmhouse into the largest theatre in that section and is now presenting weekly tab shows. The house is located right in the heart of the Westinghouse Electric factory and draws largely from the employees there.

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### NEW ORLEANS BY O. M. SAMUEL.

The introductory bill at the new Orpheum was of the spectacular sort. Against this background of gold and plush magnificence acts of lesser importance were lifted to a niche of distinction.

The Three Bobs were lent a Continental atmosphere at the outset. They met with instant favor. Carleton and Ballew were in esteem after a few minutes. Bert Baker with "Prevarication" played in bold comedy relief, and although tardily awakening enthusiasm eventuated a roaring success.

Powers and Wallace were but fairly diverting. Miss Powers is the more capable of the twain.

Leitzel and Rembrandt as aerialists whose perfect grace seemed to lend unison and rhythm enough to engulf and ensnare her auditors were the perfect picture of the evening. Leitzel's final feat of twirls sent her away triumphant.

Patricia was never in better form, enunciating and inflecting and modulating in such manner as to gild even the most impotent ditty. Her task was not easy, for she had followed talent. They were lethargic as she began, but her second number awakened interest and from that moment she flamed the spark kindled until she walked off the unquestioned hit of the performance.

The current Loew programs. They are picking up with little separating them from the major division now.

Mr. and Mrs. Wiley landed with an old idea draped in regal manner. The act is better than half those opening big time bills. Calvert and Shayne struck home with jazzy melodies. Ronair and Ward with their pretty country club setting are playing more easily than when at the Orpheum, with bright dialog added. They succeeded admirably.

Arthur Deacon was headlined and hit easily. Wheeler Trio earned second honors with speedy acrobatics, getting handsome returns in the closing spot.

Very good show at Pantages this week. The feature "The Rising Generation," 10 kiddies, from four to 16, scored the success of the season. Wire and Walker did excellently opening.

Elmore and Esther did not mean much; just juveniles not particularly talented.

The Golden Bird found unstinted approbation.

Cooper and Ricardo did not do so well as expected. The routine is the reason. It seems disjointed, and then again the clowning in which Irene Ricardo indulges has been used considerably here. Cooper was doing more than Miss Ricardo, while the opposite is the case generally.

Real springtime show at the Palace, the first half giving satisfaction. A couple of imitators of birds, Curtis and Fitzgerald, were spotted first. The act's tempo was fast enough to earn approval, notwithstanding the familiarity of the matter disclosed.

Pert and Sue Kelton, the three

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Pert and Sue Kelton, the three

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Keltons that was with Father Kelton now reposing in the orchestra pit sold their musical offering in the same bright style, doing nicely. Pert Kelton is a big girl now and advancing right along. Fred Browers and his revue were liked and might have done more with Bowers repressing himself individually, while leading the numbers very appropriate number for small time.

Quinn and Rox ran along much after the accustomed blackface duo with the biggest need coming with "Turn Your Dampers Down" there should be no talk in "one" and the final minutes could be speeded. Winton Brothers, with their burlesque of holdcarriers to clothe their athletic work, rose superior to the preceding turns holding them seated and entertained.

**ROCHESTER, N. Y.**  
By L. B. SKEFFINGTON.  
LYCEUM—Fiske O'Hara in "Springtime in Mayo" first half; "The Acquittal" last half. "Adam and Eve" all next week.

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## GRIFF

Last week I performed at the Marine and Fox Hill Hospitals for wounded soldiers and sailors; also the Yonkers Consumption Hospital, and St. John's Hospital for children and grown-ups; with big success.

This week (Feb. 10-12), Temple, Camden, N. J.  
Direction, MORRIS & FIEL.

Variety said: "Bender and Meehan were a comedy 'wow.' This is a comedy act of the first water."

BELL.  
BENDER and MEEHAN Says:  
BE SURE AND STOP AT THE  
HOTEL JOYCE, 31 W. 71st Street.

Coates, Hall and O'Brien, Fred Weber and Co., Nelson and Madison, Keene and Pearl.

ARCADE—Reopened with Robert Downing in "Ten Nights in a Bar-room." Next week, "East Lynne." PICTURES—"Bunt Pulls the Strings," Regent; "The Inside of the Cup," Loew's Star.

The second edition of the Four Mortons, at the Temple this week, marked the first appearance of that famous act in this city in more than a decade.

**JOHN MATTHEWS**  
who was in Australia in 1917, and drove BY MOTOR CAR from ADELAIDE to MELBOURNE, February or March, 1917 (supposed to have later visited America), is requested to communicate with the undersigned, ANY PERSON KNOWING the whereabouts of the said JOHN MATTHEWS and COMMUNICATING HIS AUTHENTIC ADDRESS to the undersigned will be rewarded.  
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Direction, SAM BAERWITZ

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**THE GIRL IN THE FRAME**  
BY MAY FOSTER AND CO.

Have applied for a patent on their Drop, which is their own idea, and infringers will be prosecuted to the full extent of the law. My Attorneys are Milo H. Stevens & Co.  
THIS ACT IS BOOKED SOLID. WHY? THE ANSWER—ERNIE YOUNG.

The annual auto show is on this week at Exposition Park.

**SYRACUSE, N. Y.**  
By CHESTER B. BAHN.

EMPIRE—First half, "The Acquittal." Opened Monday to fair business. Registered as one of the best things offered during the season. Last half, Fiske O'Hara.

WIETING.—Dark all week. Bookings very slim. Nothing scheduled for next week. "Maytime," third time, 21-23.

BASTABLE.—First half, "Powder Puff Revue." One of the best laugh shows to come here on the Columbia Wheel this season. Last half, dark.

The Palace, formerly the Top, is the first local first-run house to cut its admission rates. The cut, effective Sunday, was from 15-25 to 10-20, with a flat rate of 20 cents holidays and Sundays, including war tax. The new prices make the Palace the cheapest first-run theatre in the city, at a scale generally in effect at the second-run houses here. The house is controlled by H. J. Smith of Buffalo, who also operates in that city.

Mrs. Laura Ormsbee Goodridge of  
**KAHN and BOUWMAN**  
**SCENIC STUDIO**  
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OFFICE: 160 WEST 45th STREET—Bryant 1925

this city, until recently soprano with the First Presbyterian Church choir, will go into vaudeville via a musical trio. Her teammates will be Dorothy Edwards, sister of Gus, and Daniel Wolfe. The act will be tried out on the Keith route during the spring, it is said.

Fred and Henry Scheweppe, owners of the Colonial, Elmira, have purchased the controlling interest in the corporation operating the Amusu theatre in that city.

Keith's will stage a "Carnival Week" Feb. 21, offering 11 acts. This is the longest vaudeville program ever attempted in this city.

Syracuse will probably have six weeks of dramatic stock at the Empire, starting in the latter part of March. Howard Rumsey, who has annually put in his Knickerbocker Players, is planning to return.

Dorothy Lefevre, 16, of this city, who was one of the bathing beauties in "The Selfish Set," the first Syracuse-made movie produced by Olive Schiller, was rushed to St. Joseph's hospital last week after she had accidentally swallowed an antiseptic solution while gargling her throat. She had undergone a tonsil operation some time ago, necessitating the use of the gargle, it is said.

Marta Wittkowska, in private life Mrs. Arlington H. Mallery, of this city, who retired from the operatic stage upon her marriage, will resume her career, she announced this week.

Dropping out of sight in Cincinnati while playing with a company at the Empress there last August, Peggy Marsh Hayes is the object of a country-wide search inaugurated by her mother, Mrs. Blanche Marsh of 110 South Main street, Canastota, N. Y. The missing actress was last heard from on Aug. 30. She is well known in Central New York, and her friends are at a loss to explain her mysterious disappearance.

**WASHINGTON, D. C.**  
By HARDIE MEAKIN.  
Victor Herbert is directing the

A worthy successor to "Whispering"  
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With Wm. H. Crane & Buster Keaton  
CAPITOL GRAND ORCHESTRA  
Presented by S. L. ROTHAFEL

**MARK STRAND**  
"A National Institution"  
B'way at 47th St.  
Direction, Joseph Plunkett  
SECOND WEEK—BY DEMAND  
**CHARLES CHAPLIN**  
In "THE KID"  
A FIRST NATIONAL ATTRACTION  
STRAND ORCHESTRA

**Cohan & Harris**  
Theat., 42d. Eves. 8:30.  
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SAM H. HARRIS Presents  
"The Popular Success"—Era World.  
**"WELCOME STRANGER"**  
A New Comedy by AARON HOFFMAN  
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**JOHN GOLDEN** Presents  
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**"LIGHTNIN'"**  
GAITY B'way & 46th St. Eves. 8:30.  
Mats. Wed. & Sat. & Saturday.

**REPUBLIC** Theat., W. 42 St. Eves. 8:20.  
Mats. Wed. and Sat. 7:20.

**JOHN GOLDEN** Presents  
FRANK BACON 10  
**"DEAR ME"**  
A SELFISH COMEDY

**ELTINGE** THEATRE, W. 42d St.  
Evenings 8:30. Mats. Wednesday & Saturday 2:30.

**"LADIES' NIGHT"**  
A Farce Comedy in Three Acts, With  
J. CUMBERLAND CHARLES RUGGLES  
ALLYN KING EVELYN GOSWELL

**"GOOD TIMES"** World's Biggest  
AT THE Show at Lowest  
Prices.  
MATINEE DAILY | **HIPPODROME**

SEATS SELLING EIGHT  
WEEKS IN ADVANCE

**PLAYHOUSE** 48th St., E. of B'way, Eves. 8:30.  
Mats. Wed., Thurs. & Sat.  
SEASON'S SENSATION!  
**MARY NASH**  
In "Thy Name Is Woman"  
EXTRA MAT. THURS. PRICES

Brock Pemberton's Productions  
**ZONA "Miss Lulu Bett"**  
Belmont W. 48 St., Bryant 15. Eves. 8:30.  
Mats. Thurs. & Sat. 2:30.  
**ENTER MADAME**  
GILDA VARESI  
NORMAN TREVOR  
FULTON W. 46th St. Eves. 8:30.  
Mats. Wed. Thurs. & Sat.  
GOOD SEATS AT THE BOX OFFICE

**LIBERTY** West 42 St. Evenings at 8:15.  
Pop. Mats. Wed. and Sat. 2:15.

**MITZI**  
In the Musical Comedy Hit "LADY BILLY"  
BEST SEATS SAT. MATS. \$2.00

orchestra at the National this week during the engagement of his light opera, "The Girl in the Spotlight." "Apple Blossoms" underscored.

**EMPIRE** B'way 40th St., Eves. 8:15.  
Mats. Wed. & Sat. 2:15  
CHARLES FROHMAN Presents  
**RUTH CHATTERTON**  
In a New Play  
**"MARY ROSE"**  
By J. M. HARRIE

**Belasco** West 41st 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 40th St.  
Mats. Thursday and Saturday.  
—SECOND YEAR—

**INA CLAIRE**  
—IN—  
**"The Gold Diggers"**  
AVERY HOPWOOD'S Sparkling Comedy.  
GEO. M. COHAN'S 3 BIG HITS

**Hudson** West 41st St. Evenings 8:30.  
Mats. Wed. and Sat. at 2:30.  
**"THE MEANEST MAN IN THE WORLD"**  
Cast Includes OTTO KRUGER & Marion Cookley

GEO. M. COHAN Theatre, B'way & 43d St.  
Eves. 8:30. Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL  
**"THE TAVERN"**  
"WHAT'S THE SHOOTIN' FOR?"

**Knickerbocker** B'way, 38 St. Eves. 8:15.  
Mats. Wed. & Sat. 2:15.  
GEO. M. COHAN'S COMEDIANS' "MARY"

(ISN'T IT A GRAND OLD NAME)  
**PARK** THEATRE, 64 Circle, Eves. 8:10.  
Mats. Wed. (Pop.) & Sat. at 2:10.

FRANCIS DE WOLF  
**WILSON & HOPPER**  
IN A NEW AND WONDERFUL  
**"ERMINIE"**

**ASTOR** THEATRE, B'way & 45th. Eves. 8:25.  
Mats. Wed. (Pop.) & Sat. 2:25.  
SEATS ON SALE 8 WEEKS IN ADVANCE  
**MADGE KENNEDY**  
HERSELF In the Comedy "CORNERED"

WEDNESDAY MATINEE, BEST SEATS, \$1.50  
SATURDAY MATINEE, BEST SEATS \$2.00  
"EVERYBODY CHECKS FOR!"  
**FRED STONE**  
IN  
**"TIP-TOP"**  
**GLOBE THEATRE**  
BROADWAY and FORTY-SIXTH ST.  
MATINEES WEDNESDAY and SATURDAY

**TIMES SQ.** Evenings 8:30. Matinee Thurs. and Sat. 2:30.

FLORENCE TITTE  
**REED in MIRAGE**  
EDGAR SELWYN'S GREAT PLAY

Poli's, with "Way Down East," practically capacity for every performance second week.

A new Shubert production, "Cognac," with Olive Tell and Tom Powers featured, opened Monday. Reviewed elsewhere. Guy Bates Post in "The Masquerader" next week.

The picture houses are showing: Loew's Palace, "The Marriage of Wm. Ashe"; Loew's Columbia, "The Inside of the Cup," second week; Moore's Rialto, "She Couldn't Help It"; Moore's Garden, "The Truant Husband"; Crandall's Metropolitan, "Isobel."

Harry Crandall has moved "The Lion" to his untown house, the Knickerbocker, for an additional week.

E. H. Sothern and Julia Marlowe, who are spending the winter here, are to appear at a benefit performance at the National Feb. 18. The supporting program includes Eleanor Reynolds, contralto; M. Miguel Nicastro, violinist; Henry Addison, basso; and N. Val Peavy, pianist.

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The Luggage Shop With a Conscience  
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## DIAMONDS ADRIFT.

Rob Bellamy.....Earle Williams  
Conselo Velasco.....Beatrice Burnham  
"Brick" McCann.....Otis Harlan  
Don Manuel Morales.....George Fields  
"Home Brew" Hanson.....Jack Carlisle  
Senor Rafael Velasco.....Hector Sarno  
James Bellamy.....Melbourne McDowell  
Omar, the Cat.....Omar

The yearning of comedians to play tragedy and vice versa has its counterpart in pictures. Earle Williams, who probably has worn a dress suit more times than any man living, has tried for years to have Vitagraph feature him in comedy drama subjects, but his success in "The Christian" and other serious dramatic roles convinced the Vitagraph he was best in that class of work.

In "Diamonds Adrift," Mr. Williams seems to have put one over on the production manager, and he makes the best of his opportunity. He has a role divided 50-50 between light comedy and straight drama, and the change from his customary heroic casting is refreshing. The picture is not one of the biggest he has ever done, but, so far as his work is concerned, is one of the best, and will please his followers.

As Bob Bellamy, he is introduced "on the carpet" before his father, who cuts off his allowance and puts him to work on one of his coasting schooners as a supercargo at \$50, meanwhile offering him a partnership when he can pay a \$5,000 overdraft on his allowance. Bob tackles the almost hopeless task with a smile. Then he starts his sea career by knocking a husky sailor for a "goal." Next he wins, in a cribbage game, a fine Persian cat which "Home Brew," first mate, has annexed. Down in Mexico, he gives the cat to a senorita, and she gives him her love in return.

There is a bad hombre named Morales who has been awarded the girl by her father, but on the wedding night Bob and his shipmates kidnap the girl, knocking Senor Morales for a couple of "goals." Morales is wanted by the U. S. government, so he is taken prisoner, and \$5,000 reward falls to Bob. The cat is wanted by its owner in San Francisco, because a little boy has nonchalantly hooked his mother's \$30,000 diamond bracelet around its neck. The senorita having brought the cat with her when she was kidnapped, Bob returns it to its owner and there collects another \$5,000 reward. Then he weds the girl and his father forgives him.

The play was adapted from a short story by Fred Jackson, and makes splendid light entertainment. Williams, looking as good as ever, works as though he actually enjoyed it, and he has a bully sporting company, as the names in the cast indicate. Otis Harlan, Melbourne McDowell, Jack Carlisle and William Walling, who played the ship captain, are excellent. Miss Burnham is refreshingly pretty and naive, and the child in the case, Richard Hedrick, is a joyous piece of work.

Chester Bennett directed the picture and he did a good job in every department, not the least of his intelligence being the selection of Jack Mackenzie for the camera work, for the photography and lighting all through are smooth and well handled.

The picture will please in the largest or the smallest houses.

E. J. Bowes, general manager of Goldwyn Theatres, arrived here late last week, just prior to Goldwyn's starting for New York. He will remain here about two weeks.

## O'MALLEY OF THE MOUNTED.

O'Malley.....William S. Hart  
Rose Lanier.....Eva Novak  
Red Jaeger.....Leo Willis  
Bud Lanier.....Antrim Short  
Big Judson.....Alfred Allen  
Sheriff.....Bert Spottle

William S. Hart blossoms out as an author in "O'Malley of the Mounted" (Paramount), directed by Lambert Hillier, and the current attraction at the Rivoli. It's just another "Western" with all of the old sure-fires of that type. Hart is the hero, a member of the Canadian Northwest Mounted Police, appearing in that role early in the story, but later for the better part of the five reels, assuming his familiar "good-bad man" character, almost exactly as he has done in countless other films.

There's the usual hand to hand scrimmage with the villain played by Leo Willis, getting all the worst of it from Hart, numerous long shots of cowboys riding single file and in groups through mountain passes, beautiful mountain scenery and some excellent camp fire night effects. In several instances, however, tints have been used where night photography would have been much more artistic.

Scenes of a western rodeo with cowboys breaking wild bronchos, bull dogging steers and similar daredevil pastimes of the plains are nicely welded in. A bank hold up by Hart single handed and another by a gang of bandits is done in the regulation way, the gang holdup accompanied by much shooting. The inevitable chase after the bandits, with more shooting and some first rate thrills in the way of men falling from horses, etc.

Mr. Willis makes a corking heavy, Eva Novak is the girl and Antrim Short the "wanted man." Miss Novak looks pretty and handles the melodramatics competently. Mr. Short plays intelligently. An ungraciated man who does a bit, as the Canadian Police Chief stands out through the repressed method in which he characterized the part.

The picture will please the Hart following, but an actor of the latter's capabilities should not be wasting his time on stuff like this.

Bell.

## TIPPING THE P. A.

Wherein Variety Informs Goldwyn Publicity Dept. of an Item.

This is for the benefit of the Press Department of the Goldwyn Co. A Variety man received a tip that the Goldwyn Co. had taken the entire twelfth floor of the Godfrey Building, 729 Seventh avenue, and called up the Goldwyn offices for verification. After speaking with three persons, none of whom knew anything about it, he was told by the press department to call up the New York Exchange.

There verification was obtained, and the Goldwyn Press Department, which seems not to be on speaking terms with the Distributing Corp., may give out the news with complete safety.

In addition to the Goldwyn lease, which began Feb. 1, the Associated Producers also has taken a floor in the Godfrey Building. It has been occupying part of the fifth floor and now will use the entire space at that location.

Another important space item during the week was the opening of the new Pathe Building at 35 West 45th street.

## HER PURCHASE PRICE.

"Her Purchase Price," viewed at an Eighth avenue picture house catering to the tenement district of the middle west side, and probably not appearing in a large New York theatre, is interesting more for the manner in which it is exploited than for its merit or lack of merit as a screen production. It is a Brunton product distributed by Robertson-Cole, with Bessie Barriscale as the star. The title is rich in possibilities of suggestiveness from the street front to the lobby, where every sex slant is played up in frames of stills, but when one sits through the projection the story is entirely innocuous, merely a crude, stupid attempt at sensational drama done in the worst possible taste.

Here is an example of its atmosphere: A band of Arabs come upon a party of European tourists in the desert, and, in religious frenzy, kill all but a girl baby, because as the Arab says, "The child is a pearl of pure ivory, we will rear her and get a good price in the slave market." It is difficult to resist an impulse to trifle with the word "ivory" in connection with the heads that devised the cheap piece of sensationalism.

Whoever wrote the scenario probably had read Locke's novel, "Stella Maris," and been inspired by its tale of the girl brought up in the Orient and then suddenly introduced into formal British society. The flash of the main title was so brief the scenario writer's name was lost. So was the director's.

Miss Barriscale is too intelligent an actress to lend herself to this sort of product, which addresses itself to the least discriminating grade of film fans and lends itself to suggestive ballyhoo, while craftily out of the reach of the authorities. In this case the exhibitor is probably most to blame, but it cannot be denied that the producer gave him all the material to make an appeal to shock-seekers. This is just the sort of thing the National Association is seeking to prevent.

To make the matter worse, "Her Purchase Price" was offered as half of a double feature bill, the other half being "The Fall of a Saint," which at first glance promises pretty spicy material, but on examination is a very tedious picture. Just as the exhibitor emphasized the harem scenes of the Barriscale picture, individual scenes of "The Fall of a Saint" were seized upon for the lobby display.

There was one very immaterial passage between the heroine and the villain in the screening in which he kissed her. As it was projected the scene was over in an instant, and when it was inspected later in the lobby frozen into a still, the picture of an extremely décolleté woman struggling in the arms of a man (the villain) gave an impression of nastiness altogether absent from the screen view.

It does not seem likely this lobby still was selected by accident. It seems reasonable to believe it was chosen deliberately for its effect in creating a morbid curiosity in passersby. It is exhibits like this which justify the National Board of Review in considering titles and stills in the grading of pictures and the National Association is using whatever means it can command to discipline offenders. This practice, mentioned elsewhere in this issue, encourages censorship and gives the film industry a bad name. Rush.

## SILK STOCKINGS.

The producers of "Silk Stockings," from a story by Frank M. Dacey, must have been afraid the venture would not be accepted seriously, and hence resorted to a trick finish which is wholly unsatisfactory. The thing should have been done "straight" and given a chance to be accepted legitimately.

It is a pretty idea, well directed by Fred Niblo and released as a Thomas H. Ince-Paramount production.

A mannequin in a dressmaking establishment on Fifth avenue constantly reads romantic books and dreams of a rich suitor. By a chain of very consistent circumstances she is called upon to appear at a fashionable reception given in honor of a prince, and for a signal service rendered the titled man, is rewarded with a beautiful jewel, and he further honors her by dancing with the little shop girl. Gunplays, etc., and all sorts of melodramatic sensations, she is escorted back to the shop, where she is to discard the gown and ermine cloak, where her escort, whom she believes to be a lord of high degree belonging to the prince's entourage, tells her he loves her and is only a member of the U. S. secret service.

She seats herself in the shop and her friends, alarmed at her absence, seek her out, asking her what has happened. "I've been to the ball and danced with the prince." They tell her she's been dreaming, and she replies: "I've not been dreaming. The prince gave me a beautiful jewel." She reaches down to get it from her stocking and the picture ends with a title telling the spectators to fight it out among themselves as to whether it was real or the girl had dreamed it.

The production is a gorgeous one in the matter of costuming and the ball. The picture will hold interest of any audience and is especially good stuff for the romantically inclined working girls. Jolo.

## JUST OUT OF COLLEGE.

Ed Swinger.....Jack Pickford  
Caroline Pickering.....Molly Malone  
Septimus Pickering.....George Hernandez  
Mrs. Pickering.....Edythe Chapman  
Professor Bliss.....Otto Hoffman  
Miss Jones.....Irene Rich  
Herbert Poole.....Maxfield Stanley  
Paul Greer.....M. B. (Lefty) Flynn  
Genevieve.....Loretta Blake

Goldwyn has made a very creditable screen reproduction of George Ade's comedy, which was a stage success years ago, and Jack Pickford is more attractive than he has been for several seasons. Also, he is surrounded by a most clever cast, the work of George Hernandez being of a calibre to make him as strong a factor in the picture's success as the star himself.

This production, entitled to feature the best programs, is a striking example of story value. The play was written by Ade when the Indiana humorist was doing some of his best work, and its clean, natural comedy is a relief from the alleged comedy dramas of the present era. It is funny, but not flip, and, greatest asset of all, its characters are human beings.

The picture is exceptionally well made from the technical standpoint and has been so skillfully cut that not one foot is wasted. Ade's lively lines make bull's-eye titles and carry the action along rather than halt it, as most titles do. The Ade brand are living parts of the story, while the average title, used to explain things the camera should show, correspond to those long-winded descriptive parts of a book which a reader skips.

Credit is due the director for his intelligent directions of intelligent players and to the cameraman for clear, sharp photography and lighting. Less tinting at the start would help the night effect.

## WAY WOMEN LOVE.

Judith Reynard.....Ruby DeKemer  
John Barr.....Walter Miller  
Scholar.....Thomas Magrane  
Trent.....Henry Pemberton  
The Butler.....Edward Elkan  
A Detective.....Walter D. Greene

A Lyric Films, Inc., production in five reels, starring Ruby DeKemer, adapted from Herman Landon's novel, "Behind the Green Portieres," directed by Marcelle Perez.

The director had a hard time trying to tell his story and that he didn't quite succeed was probably not his fault. The tale, at best, is a confusing one, designed as a suspenseful interest mystery story.

Two men love the same girl. One goes to the house of the other and says that unless he is given \$50,000, he will kill himself and the other, with whom he quarreled the night before, will be accused of the crime. He points the revolver at his head, a shot is heard and he drops dead just as the girl knocks on the door. She finds the body and believes the surviving one, whom she loves, is a murderer. To save her lover she goes upstairs while the detective is in "estimating and fires a shot into a dark closet, bringing the revolver back to make it appear as if there had been a battle and her fiancé might claim self-defense.

In the end, after an intriguing series of happenings quite difficult to follow, it turns out the other man didn't kill himself, but was shot from behind the portieres by another man, and when she fired into the dark closet she wounded the murderer, who was hiding there. On his deathbed he confessed.

The detective's finger-print deductions on the revolver are ridiculous, inasmuch as he also handled the guns and it is necessary to employ a great many lengthy sub-titles of an explanatory kind to keep up the interest.

Nothing in the acting to command individual praise, though all are competent in a mediocre way. The premise sought to be conveyed is the loyalty of a man's sweetheart in spite of her belief in his guilt. Just a program feature. Jolo.

## GEO. LOANE TUCKER BETTER.

Los Angeles, Feb. 9.  
George Loane Tucker, seriously ill for some time, is now reported to be recovering after undergoing an operation last Friday. He has been suffering from internal trouble, and one of his kidneys was removed last September.

## Mrs. C. M. Bennett After Divorce.

Los Angeles, Feb. 9.  
Chester M. Bennett, Vitagraph director, who has been handling the Antonio Moreno and Earl Williams productions, has been sued for divorce. His wife has retained Philip Cohen to represent her and the courts awarded Mrs. Bennett \$75 a week temporary alimony, and \$750 counsel fees. This is one of the biggest fees that has been awarded here.

Virginia Nightingale has been named as co-respondent.

## PICTURE PEOPLE DIVORCED

San Francisco, Feb. 9.  
Dorothy Montford-Bebbs, picture actress, was last week granted a final decree of divorce from Alfred Montford-Bebbs, manager of a theatre in Vancouver, B. C. on the grounds of desertion.

## THE GOLDEN HOPE.

"The Golden Hope" is a Chatworth production starring Edith Storey—a "western" with a very neat dramatic problem.

Story opens with man and wife in a lonely hut in the west. She is disappointed and lonely—he discouraged over inability to strike gold during his prospecting. It develops he absconded in the east and as he claims he did it for her, she sticks by him. She begs him to take her away to a village and accept a position. "We can't go to towns; I'd be recognized," but she craves human companionship, and they go.

In the village a young rancher-banker and friend of the under dog is fighting an avaricious land grabber, and there is a fight for private water rights versus government control. Husband is grubstaked by the hero, leaving wife behind. Banker hires wife as his stenographer; hubby strikes gold. "Now I can take Kate away from this cursed country." But meantime Kate and Eric, the banker-rancher, have fallen in love.

Next day Eric and husband go to the gold strike, husband sees eastern detective and disappears. Feeling is created Eric had made way with husband—two reasons, to get entire control of mine and annex the wife. Searching party returns with shirt, etc., considered evidence of husband's death. Eric is arrested, charged with the crime.

Wife rushes to old hut to find her husband, and he in turn suggests to her they let Eric hang, so they will secure entire interest in the mine. When she refuses he charges her with loving Eric. She admits it. He decided to ride away and let Eric be executed. She takes a gun and shoots him, bringing him back dying across his horse, just in time to save Eric from being lynched.

For the "clinch" Eric and young widow are standing overlooking the new irrigation scheme laid out by ranger with the title "The golden hope at last a reality."

The problem offered for solution is, Should the wife let Eric be executed in order to save her husband, or vice versa. To save Eric she had to sacrifice her husband.

Well handled subject, adequately acted, with Miss Storey as the heroine and the man playing the husband acquitting themselves creditably.

Mostly exteriors, the production cost is minimum. But a good program feature. Jolo.

## THE ROMANTIC ADVENTURES

Alice Vanni.....Dorothy Dalton  
Her Mother.....Virginia Anderson  
Her Father.....Howard Lang  
Louie Flitch.....Joe Dawson  
Tom Maxwell.....Charles Meredith  
James Cortright.....Louis Broughton  
Signor Castelli.....John Arden  
Charles Robertson.....Robert Schaele

If there is anything that will kill Dorothy Dalton as a star, it is pictures like "The Romantic Adventures" (Paramount) a trashy story, trashily produced. A few more like this one and Miss Dalton, one of the first flight film favorites, will be relegated to supporting roles, for the picture public does not blame the subject, it blames the star for a feature's failure to entertain.

This story, an adaptation from a magazine tale, is the kind of stuff that justifies censorship, because it treats of a matter which, if it does occur in real life, is isolated and kept out of view. A mother is made to abandon her sick husband and little daughter, and, in later years, when the girl grows to beautiful womanhood and success as a dancer, to use her as bait in blackmail schemes. This mother happens to have been an opera singer who had failed in her ambition on the stage.

Next to the Delly the mothers of this world have proved their right to sanctification and worshipfulness. And the brain that conceives romance in one who departs from the rule, or thinks it fit material for screen entertainment, needs moral renovation.

Miss Dalton is totally unsuited to ingenue roles, such as she was called upon to portray here. She has a charm and beauty which are mature and her talent for strong dramatics. Here she had little to do and she got all the worst of the deal from her director, Harley Knowles. In some places the lighting on the star was so atrocious as to give her a ghastly look. An attempt at "bigness" in some sets was evident, but they were no more convincing than the story. One place, the exterior of a gambling casino in France, offered an opportunity for real photography, but it was spoiled by a too liberal use of making-up, called with far more extravagance than a laundress would use in her work. This is supposed to be tinting, but it is daubing.

The picture stars who protect themselves by insisting upon a contractual clause that they may select or reject a film story for themselves are not so in. It might keep them some day from being "killed off." A star must have considerable box office strength to make that demand, but others who see their box office value in sight might be just as sensible in insisting upon it. This is the second Dorothy Dalton feature lately caught that had a funny look, for the men who pour barrels of money into feature films are no fools.

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## INSIDE STUFF ON PICTURES

A big producer of films for the popular-priced theatres recently arrived in Los Angeles. Previous to his advent there were underground stories that placed his arrival almost daily for more than a fortnight before he appeared. During the time that he was "on his way" from New York the producer slipped down to the Pearl of the Antilles, where a certain serial star and his company were working. The producer walked in without any warning having preceded him and, according to reports, discovered star, director and the members of the supporting company were far too busy inhaling Barcardi to make pictures. The result is that the entire outfit has been recalled to Los Angeles and all, with the exception of the star, who is under a long-term contract, are to be given their tickets.

Ring the curfew on the orgies of waste in unearned salaries of film home offices and exchanges. It's the next big steam roller movement in the industry's current readjustment storm. Men in big jobs at sky-high salaries are studying the mail closely mornings now for the yellow one that means the gate. Of course, some will get settlements on their contracts, some will accept a cut loaf instead of the whole. But the hangs, all sharpened, and the place under the old guillotine cleaver is all marked for certain heads.

Not a man selling—actually selling—films today but feels the industry is not only hampered by home offices, but that if the Monte Carlo bankrolls absorbed by the home office heads were deflected into other channels, the entire business would be helped.

Presidents and managers drawing a hundred thousand dollars per each year, vice-presidents scaled at quarter that or more, directors of exchanges billeted for about the quarter figure, are being assayed by the interests furnishing the financial juice.

In the clean-up now surging all angles the exchange itself, as at present administered, is doomed to compression.

One of the biggest of the producers, a man whose name spells rapid and successful action in the industry, requesting his name be withheld lest its publication disturb his plans, predicts that within two years all the film sales of Greater New York will be done from not more than three clearing house exchanges. This means that more than a round dozen such market places, some costing as high as \$3,000 and \$4,000 per week to run, will be closed up, and all their excess human material given the gate. A saving of millions is predicted in the reform.

The New York innovation will be duplicated at other centers throughout the country, with expenses for operation cut down fabulously, and without any impairment of service, according to its advocates. Any big producing corporation maintaining exchanges has as many as 300 salesmen on its payrolls from coast to coast and gulf to gulf. Big town men draw down as high as \$100 per week, the others shading. The rental saving for space by the pooling plan will be beyond conjecture. In small ways, the pooling plan is now being practiced by many of the big corporations, with affiliations of one sort or another housed with a big concern.

The surging wave for further pooling has taken a wider sweep. The pooling plan in its final eventuation designs the establishment of a single market place—an all encompassing stock exchange.

With film stock floatations coming up almost every day and inviting propositions being offered to the public for subscription, a New York lawyer gives the following tip on how to dissect the prospectuses of these potential bonanzas.

His advice is to decline to read any prospectus that does not give actual figures for past business in detail, and to discard without a moment's attention a prospectus which merely promises or half promises future riches.

"New promotions usually begin," he said, "with the statement 'It is estimated that our profits for the first year of operation will be such and such a total.' Now that statement expresses an opinion or a hope, and the courts have decided that such an opinion or hope does not bind the promoter to make good.

"The courts cannot act against a promoter who merely gives voice to his hopes, and many tricky stock entrepreneurs take advantage of this circumstance to promise in ingenious language which will convince the reader of the prospectus that the hopes have been realized.

"On the other hand, if a promoter makes false statements of profits already earned he can be prosecuted for fraud, and if these statements have been sent out through the postoffice he is amenable to the Federal authorities and can be imprisoned if convicted.

"That is why practically all the wabby film stock promoters steer clear of declarations of past profits and confine themselves pretty exclusively to promises for the future. A prospectus of this sort nine times out of ten is all the investor needs to warn him off the proposition, and observance of this rule would save a good deal of money to the public."

The ultimate in atmosphere was reached by a company on location in the Del Monte section, near Los Angeles, a little more than a week ago. The feature in the making is one on which approximately \$800,000 has been spent thus far. The producer whose bank roll is financing the production is a man to whom that much money usually represented at least 16 features. He has been back in New York asking: "What's all the shooting for?" each time that there was a hot wire for more dough. Finally he leaped to the West Coast to see where his money was going. He found out! The director was busy on a scene supposed to represent Monte Carlo; it was a restaurant interior; there were a flock of extras on the set of eating. There was the catch, the director wanted real atmosphere and therefore it was necessary to feed the extras real caviar. The producer hadn't had any himself in two years, and now he's mad at himself, and at the director.

There is considerable speculation in L. A. as to what will be the final settlement in the claims which a number of players and others have against Carter de Haven, whose picture activities are suspended for the present. The work on the splendid home which De Haven is having built on Vine street still goes on. It is said it is to cost \$500,000, real money. One of its features is to be an ivory room.

The Chaplin studios had been leased for six months. Ten weeks of the time had expired when work stopped. The second production of the organization had just been completed. It is a picturization of "The Girl in the Taxi," and was to have been followed by a screen version of "My Lady Friends."

The De Haven contract with First National called for the release of four productions through that channel, with the releasing organization advancing production costs.

Pauline Frederick is finally at work on the coast on a story for Robinson-Cole after having remained inactive since last November at a salary of \$7,500 a week. Miss Frederick's contract gives her the option of selecting her own story, director and camera man. Why she remained idle so long was the difficulty in obtaining a story that suited her. Under her contract the company also allows her \$20,000 per annum for special costumes.

In the same manner the heads of the larger distributors will probably talk over the summer lay-off thing, why can they not meet in like way and often discuss the picture business proposition as a whole? It doesn't follow that they must merge, affiliate or become associated to talk over dangers and decide upon a line of action in any matter that will be to their mutual benefit, in business as well as in other ways. Whatever benefit may be attached will have a reflex to a greater or lesser extent throughout the trade, including the exhibitor.

Take, for instance, the story in Variety this week about lurid titles and more lurid stills drawing censorship. There is a lot in that argu-

ment. The largest distributors working in conjunction and under a common understanding could do much to eliminate anything like that. They might say the exhibitor must not play or display that picture or title while it retains the title. Saying it in union to the exhibitor, the exhibitor would be forced to listen.

There are business matters also that could be taken up. Competitors are not necessarily enemies. The big distributors run the film business as far as releases are concerned. Why not then run it for the betterment instead of letting it drift with no uncertainty that this agitation will not yet put the picture business under federal control if not into federal hands. There are logical reasons to back that up, and the picture people should take note, also take steps in time.

It looks as though there was to be another Leammie name in pictures that was going to mean something in addition to that of Carl Laemmle. The new Leammie is none other than the daughter of the head of the U., and she is to arrive on the coast with him to work at Universal City. The chances are the Laemmie name will be changed to something or other that will be more apt to linger in popular fancy.

Billy West is the butt of a lost dog gag in Los Angeles and incidentally the defendant in a suit regarding the same hound. It was an airdale, hired for the studio at \$5 a day. The dog worked five days, got lost, and the owner recovered him through an advertisement five days later. Now he wants \$5 a day for the time the dog was missing, \$100 for his trouble and anguish of mind while hunting for the hound, and \$4.26 for his ad. West and Philip Cohen, his attorney, are willing to pay for the ad, but that's all.

Oliver Morosco is due back in New York late this week after having spent five months on the coast. During the trip he started work of constructing a "Morosco City" for film making near Los Angeles, and he also produced three new plays in that city.

"The Gilded Cage" is now in its seventh week at the Morosco, Los Angeles, while "Slippy McGee" is in its fourth week at the Little.

"The Beautiful Virgin" was due for premiers on the coast this week. The producers will begin work on that play for eastern presentation at once. It will be put on here in association with L. Lawrence Weber.

One of Variety's staff in preparing some matter he intended sending out for personal information included the following. It was suggested that it be published as a brief summarization:

The picture business is in a bad way. About the only ones exempt from financial worries just now are the exhibitors. The producers and all others are away up in the air for money. That condition has existed for some time.

There is too much shelf stuff in pictures. That is, a large distributor must prepare itself against future releases with the made films accumulating on the shelf, waiting for release, tying up more money in every instance than it should.

The big production investment is another danger, regular releases running to \$125,000 and over, whereas they should be around \$69,000 and over.

Chaplin's "Kid" is expected to boost up the exhibitors' end when generally released, as did Chaplin's "Shoulder Arms." "The Kid" is said to be a better box office picture, but dirty in spots.

The smaller towns are reporting a break in picture business in the neighborhood houses, though the large film theatres in a city's center are doing all right. This is an echo of the unemployed.

## CLOTHES IN PICTURES

A tiresome drawn-out affair is "The Passionate Pilgrim," far more enjoyable in book form. If it were not for the splendid work of Matt Moore as the "Pilgrim," the picture would be boring from start to finish.

Ruby De Remer appears to far better advantage in this film than she did in "The Way Women Love." A one-piece frock was smart, with its diamond pattern of grey wool embroidery. Claire Whitney made a striking figure in a draped gown of black satin, with the top beaded in jet that corresponded with the trimming half way down the skirt.

Miss De Remer at the beginning is a cripple and has been so for ten years. When finding she has not quite lost the use of her legs she is seen with the aid of a stick struggling along, but the next day without the stick or other aid, she runs across the room.

In "The Romantic Adventuress," Dorothy Dalton bobbed her hair and very becomingly so, giving her a much more youthful appearance. Miss Dalton is much slimmer since last seen.

In this release she is the daughter of a dancing master who dies, leaving her to the care of her mother who is a vain selfish person, living for herself. It is unbelievable that a mother could be quite as selfish as this picture says.

Miss Dalton sported a smart bathing suit of taffeta, made on straight lines with the hem falling into points, and the same may be said of her blue serge frock that was charmingly trimmed with dark beads. An evening gown showed taste, wired at the hips with wide edging of shadow lace falling softly on the net foundation. At times the film appeared somewhat blurry, as though old, no doubt due to bad lighting.

Although Sessue Hayakawa has been away from the big time picture houses (one week stands), he has not lost any of his dramatic power, which he makes great use of in "The First Born." It is not a masterpiece, but with its touches of pathos and a couple of murders, will hold attention.

Helen Jerome Eddy was sweet in a mandarin that had panels of embroidered flowers down the sides, finished off by a deep fringe hem. Others were equally as pretty, but all on the same order.

If Rubye De Remer is considered one of the most beautiful of women the picture, "The Way Women Love," with Miss De Remer in it, does not bear proof, or she is not a good type for the screen. In a couple of close-ups, though, she appeared almost pretty, wearing a black frock that had the transparent top of black flit lace, while draping the waistline and tied into a huge bow at the side was a sash of light chiffon with a most ordinary hat, sort of tam affair, tilted with rows of silver, pinned in front with a tiny diamond clasp. Her sable coat atoned for the hat. The coat was handsome, made on a deep yoke with long, loose sleeves.

### WESLEY BARRY AS "PENROD."

Marshall Neilan's little film star, Wesley Barry, the freckled-faced kid who made such a big hit in "Dinty," is to make his debut on the speaking stage.

By special arrangement with Neilan young Barry will appear at the Regan theatre in Los Angeles in the title role of "Penrod" for an indefinite run.

The picture rights to "Penrod" are held by Neilan, who is planning to film the stories following Wesley's appearance in it on the stage.

### "LIFE" IN ON IT.

"Life," the weekly publication, is understood to be behind a concern which is to make one-reel pictures to be entitled "The Good Things of Life," designed ostensibly to be in the nature of uplift propaganda to bring happiness to people in general.

A company has been formed to handle the pictures, called the Key Holding Corp., with Harry J. Shepard, president; Ashley Miller, vice president and production manager. No stock will be offered for sale.

## NEWS OF THE FILMS

The picture exhibitors of Vermont have gotten together to fight State censorship. Manager J. J. Whalen of the Strong, Burlington, was elected chairman at a gathering of 32 principal exhibitors.

The new Corinne Griffith picture, heretofore known as "The Co-Respondent," is now called "What's Your Reputation Worth?" Percy Marmont has the leading male role.

Alice Brady's latest picture for Realart is entitled "Out of the Chorus" and tells the story of two girls in the doings of their daily off-stage life.

Fanny Ward left her jewel case in a Paris taxicab recently and gave it up for lost. She reported to the police and a little more than two hours later it was restored to her by the chauffeur, whose honesty she rewarded with a gift of 10,000 francs.

"Money-mad producers," said Mrs. Ellen O'Grady, probation officer of New York, to a woman's organization, are responsible for much evil in the minds of children. She cited an instance where a girl, inspired by motion pictures, wanted to be an American lady, by which she meant a cabaret haunter.

A ball is to be given by the Trenton, N. J., exhibitors early in March. It is being promoted by George Waldron.

Justice Erlanger, in the New York Supreme Court, rendered a decision in favor of Mrs. John J. McDonough, widow, against the Standish Realty Corp., granting her claim of \$1,302.65 and interest from Sept. 13, 1920. The suit was filed by Mrs. McDonough to recover money she spent repairing and renovating a motion picture theatre owned by the Standish Corp.

A scenario by Hector Turnbull has been used as the story of a new opera, "Parfature," successfully produced in Paris last week. The music was written by Camille Erlanger, composer of "Aphrodite," who died just after finishing the Turnbull score.

Robert Hichens, author of "The Garden of Allah," has signed a contract to write for Famous Players.

Viola Dana has signed a new contract with Metro and is on her way to New York for a vacation and a visit to relatives.

Eugene Zukor, son of the head of Paramount and assistant treasurer of Famous Players-Lasky, has arrived in England, his first stop on a tour of investigation of distribution methods in Europe.

Though Elizabeth and Paterson theatres were eclipsed by blue laws Sunday, Newark, N. J., was "wide open" from the picture standpoint, and the matter of that city unqualifiedly indorsed Sunday pictures as a boon to the poor.

Common sense and prompt opening of exits prevented a panic in the Bijou, Bridgeport, Conn., when a film caught fire in the projection booth. The operator was burned and one woman slightly hurt in the crush, but the audience left in good order.

Alan Forrest has been engaged to play the lead opposite Anita Stewart in her new picture, "The Invisible Fear," which Edwin Carewe will direct.

Madge Tyrone, scenario writer, is recovering from a severe injury sustained when an automobile in which she was riding skidded and turned turtle trying to avoid collision with another car. At present Miss Tyrone is in the Clara Barton Hospital, Los Angeles.

Louis Rosenthal has just taken over the Palace, Colonial and Lyceum theatres, in Orange, N. J. He now controls seven picture houses in Jersey.

David Loughlin has been appointed manager of the Detroit office for Pioneer Film Corp. He succeeds Ed. Fontaine.

Charles Lynch, 26, of 3603 Third avenue, employed as a property man by the Norma Talmadge Film Co. at Paragon Studio, Fort Lee, N. J., was made a partial award of \$1,439 last week by Deputy Commissioner William C. Archer, of the State Industrial Commission, as a result of the claimant losing the sight of both his eyes during the discharge of his duties last March. According to Lynch, he was working on a special set when a reflector near suddenly lighted, subsequently causing the injury. At the hearing Dec. 17, last year, Lynch underwent a close examination by four prominent eye specialists, among whom was Royal S. Copeland.

In addition to the award, Commissioner Archer adjourned the case for further examination and a possible increase in award.



## COAST PICTURE NEWS

Los Angeles, Feb. 9.

At present Carl Leammle, R. H. Cochran, E. J. Bower and W. W. Hodgkinson are here from the east. Samuel Goldwyn left last Thursday for New York after spending seven weeks at the Goldwyn studios here. This is the first visit to the west coast in three years on the part of Cochran. Carl Leammle arrived here after having made a visit to Cuba.

Norman Dawn, director at U. City, and Katherine Madden, formerly a member of the scenario department there, have married.

William H. Mayo has filed a cross-complaint to the separate maintenance suit brought by his wife, Florence Mayo. The wife's action is based on a charge of cruelty, while the husband alleges misconduct. He has named Elliott Barlow as co-respondent.

At the meeting here of the newly formed Associated First National Pictures, Inc., of Southern California, the officers elected were Michael Gore, president; Sol. Lesser, vice-president; David Bershon, secretary, and Walter Jensen, treasurer. The board of directors comprises J. E. Richards, Phoenix, Ariz.; J. G. Knapp, San Bernardino; Walter F. Jensen, Pasadena; John Young, Hollywood; Sol. Lesser and M. Gore. There were about 75 theatre owners at the convention, a number of whom were not franchise holders in the First National, but they were shown "The Kid" and "Passion," as examples of the First National product, and the works were put on to sign up.

Wheeler Oakman has been placed under contract by Irving Lesser for a series of five reel westerns. The productions will be made independently and the series known as "Bronco Kid" features.

The Coast Theatres, Inc., representing the merged interests of the Gore Brothers, Sol. Lesser and Adolph Ramish, has purchased the four theatres held by the Charles Grogg in Bakersfield, Cal. The houses are the Bakersfield, California, Hippodrome and Pastime. The Sunshine Theatre of Taft, Cal., was taken over at the same time, the entire deal involving about \$200,000.

Ground has been broken at Culver City for the new studios to be built for the Willat productions.

Deputy Attorney General Richards, of Nevada, has filed his brief in the action to have the divorce of Mary Pickford from Owen Moore set aside.

The Motion Picture Directors' Association is to have a new home in a short while. A site on Highland avenue has been secured and ground will be broken this week for the structure that is to house the directors of the West Coast.

Mildred Harris has but one more picture to make under the contract that she holds with L. B. Mayer. After that production is completed Miss Harris is going to have her own producing organization. Chester Franklin is to direct while Jack Evans will manage the company. John W. Gray is to write five original stories for the star.

Louis J. Gasnier has recovered from his recent illness and is back at the Robertson-Cole lot getting ready for a new production.

Kenneth McGaffey is no longer production manager for Harry Carey out at Universal. McGaffey intimates that he has a couple of big things brewing but won't divulge their nature at this time.

Percy Heeath is at the Famous Players-Lasky in the scenario department. He left Metro a short time ago.

Sid Smith, the comedian, has been placed under a two-year contract by Harry Cohn, for the "Hallroom Boys" comedies. Smith will be featured. The company started work at the Hampton studios on Monday. Philip Cohen drew the contracts in the transaction.

Sam Wood is directing Gloria Swanson in the Elinor Glyn story at the Famous Players.

T. Daniel Frawley is now with the Metro.

Allan Dwan has completed the final scenes of "The Perfect Crime," to be released by the Associated Producers.

The selection of the L. B. Mayer production, "Sowing the Wind," directed by John M. Stahl as one of the First National's "Big Five" pictures, has brought about an agreement that all future productions directed by Mr. Stahl shall be designated as John M. Stahl productions.

zinger are back on the West Coast after shooting scenes in New York.

Frank E. Woods is now supervisor-in-chief of all productions at the Famous Players-Lasky studios.

Al Nathan will act as business manager for a series of comedies starring Milburn Morante.

Lester Strun is the new Fox Exchange chief here. He was transferred to Los Angeles from Seattle.

Charles Van Enger is grinding for the Max Linder pictures. The French comedian had several thousand feet of negative spoiled recently and made a change in the man behind the crank.

Herbert Rawlinson is now a free lance, having finished at the Mayer studios as the leading man for Anita Stewart. At the time that he started on the lot it was erroneously reported he had been signed for a year, instead of which it was for one picture only.

Anzia Yezierska, writer of "Hungry Hearts," has arrived here to be-

come one of the Goldwyn Eminent Authors' colony.

Al Smith and Mike Miggins, assistant directors to J. Gordon Edwards (Fox), have followed their chief East for a series of productions to be made in New York.

The second-hand book stores are getting a good play lately from the heads of scenario departments. One of the script men last week walked into a Holmes branch, and after spending several hours there, walked out with 33 books for a \$10 note. Copyright had run out on all.

E. Mason Hopper has started on the "Bridal Path" at Goldwyn. In the cast are Richard Dix, May Collins, Stuart Holmes, Marcia Manon and Raymond Hatton.

Al Christie is making his first visit to New York in four years.

George Patullo, war correspondent and short story writer, is now a member of the authors' colony at Famous Players-Lasky. "Gasoline Gus" and "Drycheck Charlie," two Patullo stories, are to be adapted for the screen.

Eddie Lowe is to play the lead opposite Katherine MacDonald in "My Lady's Latchkey."

Oliver Morosco is about to start

his first screen production of the Oliver Morosco Films, Inc., at the Mayer studio, pending the completion of the new studios in Morosco town. The production is a screen version of "The Half-breed."

James Corrigan is recovering from an operation which he underwent immediately after the completion of "Peck's Bad Boy" at the Famous Players. His scenes were especially rushed so that he could keep his date with the doctor's knife.

Mrs. Ramona Sharp was granted a divorce from James Sharp. Mrs. Sharp has been appearing in comedies here. Her husband was to have joined her when she secured employment, but when she sent for him he refused to keep his part of the bargain.

W. J. Connor, who is held at the county jail on a charge of violating the Federal banking laws in connection with the recent collapse of the Master Pictures Corporation, is being watched in his cell for fear of suicide. He received word his father had died, his son is ill in the psychopathic ward of the county hospital, and the boy's fiancée was discovered in a dazed condition outside of the hospital. To cap this, the former secretary of the promoter has been arrested on a charge

of passing a worthless check for \$500.

Lois Weber has left for New York to be present at the initial showings of three of her pictures. They are entitled, "What Do Men Want?", "Married Strangers," and "What's Worth While." They are the result of 18 months of production.

Malcolm St. Clair has been signed to alternate with Eddie Cline in the direction of Buster Keaton comedies.

Grace Darmond has been loaned to Famous by Christie.

Mary Miles Minter is back in Los Angeles and has started work on a new Reelart production at the Lasky studios.

Lewis S. Stone is to create the role of Corp. Raine in the picturization of the north woods story, "The Golden Snare," which David Hartford is to make. In the cast will also be Wallace Beery, Ruth Renick,

Albert Roscoe has been engaged by Metro opposite May Allison in her next production, "Dated," which Bayard Vieller is going to direct personally, according to report at the studio. Roscoe was the Theda Bara leading man for many productions.

## In Real Money— Bigger Than the Biggest by \$360!

WHEN "The Testing Block" broke all Rivoli records by \$41.70 a month ago, everybody thought that Hart had set a record that nobody could beat—not even Hart himself.

But "O'Malley of the Mounted," on its opening day at the Rivoli, beat Hart's own record—and beat it by \$360!

That's dollar-and-cents proof that "O'Malley of the Mounted" is Hart's biggest box-office picture!

# William S. Hart

IN

## "O'Malley of the Mounted"

By William S. Hart

Adapted and directed by Lambert Hillyer

Photographed by Joe August, A. S. C.

### A William S. Hart Production

## A Paramount Picture





# FIX BLAME FOR CENSORSHIP ON SUGGESTIVE FILM TITLES

**National Association Investigates Abuses by Exhibitors in Holding Out Bait for Morbid Fans—How Posters Invite Interference.**

The National Association of the Motion Picture Industry is conducting an inquiry of exhibitors' methods in favoring sex titles in an appeal to the morbid minded and in making suggestive displays in their lobbies for the "ronage at" ed by sensational posters and stills.

One official of the association asserts that at least 60 per cent. of the industry's censorship troubles come from this source, and the organization proposes to take drastic measures to correct the abuse.

"Glamorous, suggestive streamers across a theatre front, together with sensational posters and 'lils," said Variety's informant, "do an immense amount of damage. They attract an undesirable element to the picture theatre and alienate a desirable clientele."

"Some of the manufacturers are to blame for using lurid titles, but it is the individual exhibitor who is responsible for carrying the thing beyond reason to attract idle people looking for a shock. I have known exhibitors who deliberately bought up job lots of 'paper,' preferably the sort the burlesque people used to use but have abandoned. These sketches of half-dressed women were flaunted lavishly on picture house fronts in minor towns, although they had no relation whatever to the picture on display."

"In the same way the selection of stills is made only with the suggestive or sensational in view. They do not at all reflect the character of the picture, but almost any film production will be found to

have an instance which can be made into an offensive scene in the still form which would pass unnoticed in the projection of the picture.

"By way of example, suppose a film version of 'Carmen' were put out and a still made of Carmen's fight with the other cigarette girls, in which Carmen's clothes were torn off. By plotting out all the figures but Carmen's and making a still of her figure alone, the picture would carry a distinctly suggestive impression. That's about how the abuse of stills is made use of to attract sensation mongers."

"These public displays attract the attention of school children too young to enter a picture house alone. A crowd of curious youngsters is always to be found around such exhibitions."

"They also catch the eye of people who are not film fans and they get an altogether distorted idea of what the projected picture is like, while the staring children arouse their indignation against the picture house."

This view recalls a case in which the late Anthony Comstock was concerned. The head of the vice society went into one of the penny arcades that formerly flourished on 14th street. He looked through a row of mutoscopes and in one found a series of views of a dancing girl. He cranked the machine to the point where the dancer did a high kick and stopped there. He had the machine seized and taken apart and selected this one picture out of a series of hundreds to present to the court to back up a charge

against the Arcade proprietor of exhibiting objectionable pictures.

If Comstock had continued to crank the machine, he never would have found anything objectionable in the series, for the one picture he found would have passed too quickly to be noticeable. Comstock's case fell down in court, but he brought a lot of undesirable publicity to the Arcade.

## A. P.'S CHANGES.

The following changes have been made in the Associated Producers' selling organization:

William H. Jenner, resident manager in Boston, becomes western district manager, with headquarters in Los Angeles, succeeded in Boston by J. A. McConville; Walter R. Liebman, resident manager in Atlanta, succeeding Frank L. Hudson.

## MISS FREDERICK'S NEXT.

Pauline Frederick's next Goldwyn release following "Madame X" is an adaptation of Channing Pollock's stage play, "Roads of Destiny," suggested by an O. Henry story of the same name.

Frank Lloyd directed the picture.

## KING BAGGOT DIRECTING.

Goes to Universal — Will Direct Edith Roberts.

Los Angeles, Feb. 9.

The Universal has engaged King Baggot as a director. Mr. Baggot's first will be the handling of Edith Roberts.

## MOORE TO WED RENEE ADORÉE

The Goldwyn office has officially confirmed the report Tom Moore is engaged to marry Renee Adoree, now appearing in his support in the filming of "Made in Heaven," from the play of that name by William Hurlburt.

This is Miss Adoree's debut in pictures.

## Breaks Every Record in History

of the Big New York



MARK  
**STRAND**

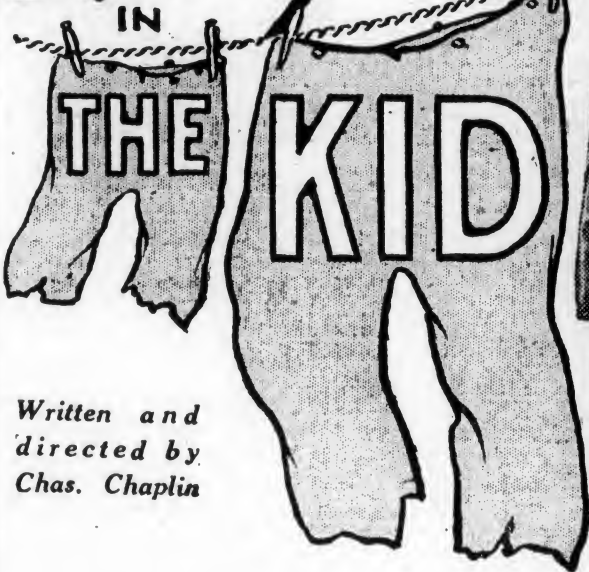


Broadway and 47th Streets

## HELD OVER FOR SECOND WEEK

Crowds line up on Broadway and 47th Street for blocks trying to to get a chance to see

Charles  
Chaplin



Written and  
directed by  
Chas. Chaplin

## 6 Reels of Joy

A Year in the Making

One of the Big 5 Productions and the kind of picture that means an

ASSOCIATED FIRST NATIONAL

## FRANCHISE

Everywhere

## DOUG'S "MUSKETEERS" MAY GET COMPETITION

French Film Drama Simultaneous with Fairbanks.

Douglas Fairbanks will not go to Japan during the period his injuries force him to be idle, but is to put in the time preparing for work in "The Three Musketeers," which will be released by United Artists after "The Nut."

It was in one of the final scenes of "The Nut" that Fairbanks, leaping through a window, cracked a small bone of his hand and wrenched his back, injuries which it was said would keep him inactive for five or six weeks.

It is a coincidence Fairbanks should decide to rush into the role of D'Artagnan almost at the moment production of "The Three Musketeers" should be started in France, but it is declared Fairbanks was not inspired by any knowledge of the plans of the French producers. At one time, it was proposed in Paris Fairbanks be invited to France to play the lead in the big Dumas drama, but his other arrangements made that an impossibility.

At the United offices, it was said that while the two productions are to be made simultaneously and probably will be released about the same time, the Fairbanks people have no fear as to the outcome of a competition with French players, who, although they may be among the best in France, are not known to American film fans. A case of competitive release which resulted in profits for both sides was that of "Romeo and Juliet," a few seasons back, when Metro and Fox both put Shakespeare on the screen.

Fairbanks' chief ambition, for more than a year, has been to screen the "Musketeers," but he was held back through the old fetich of pictures, "costume pictures won't go."

The comedian, despite his desire to appear as D'Artagnan, considered the financial side as the "Musketeers" will be a picture more costly than most of his exclusive features have been.

Fairbanks did not cease studying the matter, seeking a method to put

the picture over without the curse of costumes militating against its success. The reception the public gave one of his pictures in which the hero dreamed he was D'Artagnan and interpolated the character, followed by the financial returns of "The Mark of Zorro," decided him, for in both of them he tried out successfully a theory he had evolved on the subject of the "costume play."

"The reason," he said, "costume plays have not succeeded on the screen is not the fault of the play, but of the people in and behind them. The characters were not human beings, as the present-day man and woman understands humans. They were ghosts of another day, of which picturegoers knew nothing and cared less. They acted as no modern ever acted, their manners and mannerisms were those of departed spirits, their language foreign."

"Humanize" the costume play's characters, establish a point of contact, of sympathy between the people in the audience and the people in the play, and your 'costume play' bugaboo will die.

"My idea is to have the costumed fellow on the screen do something modernly natural, as for instance, to battle with a collar, tie a shoestring—if he wears string shoes—scratch his head, do a thousand things that we do in real life. In 'The Mark of Zorro' we deliberately injected that silly stuff with the handkerchief, the 'have you seen this one?' gag, to make the hero human, and the result is the people forget the costume stuff to follow a character who, they think, would be the life of a Valentine party, with his funny tricks."

## "FOOLISH WIVES RETAKES"

In New York it is stated the death last week of Rudolph Christian on the coast, leading man of Eric Stroheim's production of "Foolish Wives," may mean the remaking of the entire filmization, after an expenditure of several hundred thousand dollars. The death occurred when there were dozens of scenes yet to be made.

Universal will next week advertise offering \$5,000 reward for the discovery of some film actor to replace him in the production, on which they have 55 more scenes to take. Thurston Hall is being considered for the substitution.



# WALL STREET AND BIG PICTURE MEN JOIN FOR RECONSTRUCTION

**Screen Must Progress or Perish as Industry, Says J. D. Williams—\$10,000,000 Tied Up in Scripts—"Marshmallow Stories" and "Papier Mache Characters" Doomed—General Revision of Methods Demanded to Make Long-run Pictures Rule Instead of Exception.**

"The wheels of the film mills are beginning to grind again, with the watchwords: 'Reconstruction and never again.'"

"From Wall Street to the unknown elphers who sit in the cutting rooms glueing reels together, the writing on the wall directs everyone's efforts toward a new era. Plays, exchanges, studios, laboratories, all now are getting the triple O. Not a single manufacturer is asleep. Each knows that to retain the success he may already have achieved or to prevent disaster he must be nervously vigilant until the country's big ship prosperity is safe in harbor again.

"Films have at last reached the stage where 'the play's the thing'." J. D. Williams, manager of First National, thus expressed himself when asked to discuss the industry's present wave of reconstruction.

"Everybody in films knows," said Mr. Williams, "that the milk-fed, marshmallow type of story is done. From the outset, First National has striven to give the country virile picture tales, stories that would rank higher than the saucy tales of salacious magazines. The country has been fed up with photo-plays that should never have been produced. I'm speaking of the general feature market in the mass, the dainty, rainbow ribbon effects, the thousand and one picture plays cut from rubber stamp plots and papier mache characters, the compounds compiled, for the most part, by immature authors with no knowledge of life and no gift for the field they essay.

## Extracts From Real Life.

"The moment is here when a new kind of play is demanded by the picture patron, the drama whose theme is of universal appeal, with situations that don't bespeak the machinery of the studio, and whose characters are instantly recognizable as transcripts from churning human cauldrons, whether they be creatures who are to make us laugh, weep or ponder.

"The business head of any big film enterprise to-day pledged to give himself to the furtherance of the quality of his wares is sorely bothered for the future. The stenciled impression that the men at the head of the big film companies are mere business men, with no sense of color, art, drama, or anything, but money and overhead, is an injustice. As consistently arraign for ineptitude the Frohmans of the flesh and blood theatre. The directing chiefs of the big film companies are comparably qualified to have a say in what should be, what in the way of the kind of plays to be produced as are the Frohmans of the theatre. It was from the Frohmans, the Dalys, that the Barries, the Fitches, the Thomases, of the regular theatre came—the stimuli the managers gave the authors."

"The most welcome visitor to films today is the author, the man

or woman of vision, blessed by God with that something that permits them to O. Henry the madding crowd.

## \$10,000,000 Tied Up in Scripts.

"There are probably ten million dollars invested in film scripts on the scenario shelves of the world's filmdom today. The future will say how much of this money has been wasted.

"How are the pilots of the corporations to bring order to their chaos? Where are the authors to come from? Who have we in the ranks now whose work consistently sizes up to the standards of the public, every day getting more and more fine?

"The past half year has seen a sensational influx into films of dramatic and fiction writers of all countries—Kipling, Jones, Knudsen, Atherton. The next half year will tell whether this step is in the right direction. Fashions in plays, as in

manners and thinking, change. The recruiting of the imposing array of celebrities of a former generation and of other countries, for the most part, may be the right thing, and it might be that younger blood, native stock, poetically, dramatically fitted, with no past achievements, will give us the real what's what in plays the public is now demanding and plays that the public of our changing generations will demand.

"It's a big order—to appraise the present and forecast the future. The dramas of a generation ago don't go when revived. Those of two generations ago suggest hoary fossils when efforts are made to bring them again into the light. Plays are intense flashes of life in strange complications. The influences that stirred men's imaginations when Marlowe, Greene, Heywood, Beaumont, Fletcher, Ben Jonson, Massinger, Ford, Middleton struggled for food and recognition

are not the influences that stir us today.

"Those were raucous days, when Shakespeare's plays sold for from eight pounds apiece up, with Henslow, a pawnbroker, buying, and Heywood leaving at his death in poverty as many as two hundred. The men who wrote then, lived. They had to live to feel, to know. Their bawds were courtesans of their own groups, their characters gentry of high and low degree with whom they rubbed elbows in the ale houses or saw swung from Tyburn Hill.

"Here is the film field within the week paying as high as half a million dollars for the right to produce on the screen a single play. With glittering bait like this, surely the film play market must buck up and give us our Marlowes, Massingers, Shakespeares, Molleres and Racines.

"When the A. E. F. dropped its more than two million fighting men back on our docks, it released that many potential playwrights, men

who had adventured, seen and suffered—done the sort of things, seen the kind of things, heard the sound of things, that dreams and dramas are made of.

"The films and the stage want those emotions—not necessarily the poignances generated by war, but the quiver of the human animal in moments of exaltation, dismay, grief, rage, heroism, sacrifice—the changing pulse beats that spell drama.

"When these things are set down in play form, we ought to have something.

"When these things are presented, play pictures will be able to hold the screen of any big theatre in any big city as long comparatively as the same material would endure if offered as a play offered by living actors.

"The hour has arrived in films for bigger and better pictures and long runs, a condition which will slaughter the hysterical overheads in production which brought present conditions about."

## MABEL NORMAND BACK MAKING "MOLLY-O"

**Under Contract to Sennett With Goldwyn's Assent.**

Los Angeles Feb. 9.

Mabel Normand is back on the Mack Sennett lot and under contract to that producer for a number of productions. The negotiations, which have been pending for some little time, were closed just before Samuel Goldwyn left for New York. It is understood that the contract between Miss Normand and her former management was made with the approval of the Goldwyn executives.

The initial production in which she will appear under the Sennett direction is a romantic comedy entitled "Molly-O." The contract between the comedienne and the producer is said to involve approximately \$1,000,000.

## ALL NIGHT HOUSE CAUSES CLOSING LIMIT

**Conviction of Idle Hour Patrons Makes 11.30 K. C.'s Closing Time**

Kansas City, Feb. 9.

Claiming that the Idle Hour, an all night picture house, in the heart of the theatrical district, was a rendezvous for thieves, criminals, macquereaux and their women, a squad of detectives raided the place at 3 o'clock Thursday morning and took 16 of the patrons to the city prison.

In police court the next day a number were heavily fined on various charges.

After the conviction of the accused men in the police court, the manager of the theatre held a conference with the commissioners and as a result all theatres in the city have been ordered to close by 11.30 p. m. Will R. Hughes.

## PATHE SHOCKER A SENSATION, THO' WITHOUT EXPLOITATION

**Lurid Melodrama, "The Killer," Sends Circle Audience Into Hysteria—Regular Program Release Sans Bally-Hoo.**

Pathe has missed a bet in releasing as a mere program subject the six-reel western, "The Killer," adapted from Stewart Edward White's novel by Benjamin B. Hampton. The film as it turned out was well worth exploitation as a special. As a thriller and shocker it more than made good with the Circle crowd, although it was merely half of a double feature bill.

The tendency is usually the opposite, mediocre pictures being over-exploited as "specials."

At the end of the fourth reel the audience had become so worked up by exciting incidents on the screen that it was literally in hysterics and the running was halted in the middle of an intense situation and the printed sign flashed (next part will follow immediately). Variety's reviewer, who has been looking at pictures for ten years, could not recall having seen an audience so wrought up over a feature presented without mechanical or musical incidental effects.

Here is the reviewer's comment on the picture:

### THE KILLER.

Ruth Emory.....Claire Adams  
William Sanborn.....Jack Conway  
Bobby Emory.....Frankie Lee  
Henry Hooper.....Frank Campeau  
Artie Brower.....Tod Sloan  
Ramon.....Edward Bell  
Windy Smith.....Frank Hayes  
John Emory.....Will Walling  
Ruck Johnson.....Milton Rose  
Tim Westmore.....Tom Ricketts  
Aloysius Jackson.....Zack Williams

The whole tenor of the production is along "different" lines. There is no handsome hero—just a regular human man who does a few heroic things but doesn't whip an entire army single-handed; there is a

heavy who is always polite, loves music, hates birds, animals and children with an insane desire to kill every one and everything that irritates him and who so arranges his crimes that it is a difficult matter to lay them at his feet. For example, he takes his lifelong partner for an inspection of their ranch, accompanied by a suave Mexican. They are standing on the edge of a 500 foot mountainous cliff. The greaser's horse shies sideways, striking the partner and precipitates the victim into space. The machiavellian villain has the daughter on the ranch, all evidence of her father's wealth in his possession, far removed from any outside aid, helpless and hopeless, and proposes marriage. He treats her with every courtesy, but she is, nevertheless, a prisoner. She is given time to think it over—she can accept his proposition or be handed over to the lecherous Mexican as a victim of his lustful desires.

In many respects it is old-fashioned melodrama—the papers, etc., but it is so thrillingly depicted, the plot is so suspenseful, the character of the heavy is so sinister, the details of direction so brilliant and the acting of a consistently good cast so impressive, that the spectator is carried along on a wave of suspenseful, intensive, absorbing interest.

In the hands of a specialist in the exploitation of special features "The Killer" might have been put over as one of the big pictures of the year. It will stand up satisfactorily in any first-run or pre-release house in the world. Jolo.

### SUIT OVER TAX.

Frank Gersten's Action Against Frank Hall.

Frank Gersten has brought suit against Frank G. Hall for \$10,000, the amount exacted by the government for Federal taxes for 1919 on the United States theatre in Hoboken, N. J., which house Gersten took over from Hall.

The bill of complaint sets forth the purchase of the house called for Hall to pay to the U. S. Theatre Co. such proportion of Federal tax for business done during the preceding year 1919.

Hall denies the allegation he is responsible for the Federal tax collection imposed by the government.

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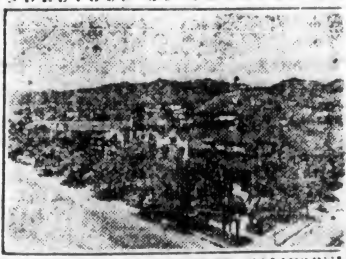
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# BLOW AIMED AT CONTRACT-JUMPING BY U. S. COURT IN JEWEL CARMEN CASE

**Federal Court Reverses Decision Which Gave Star \$43,500 Verdict Against Fox, Charges Dishonorable Tactics—Ruling Has Direct Bearing on Shut-down in Film Industry—Matter of "Minor" Considered—Appeal to Supreme Tribunal.**

In reversing a decision whereby Jewel Carmen was awarded \$43,500 against the Fox Film Corporation and the William Fox Vaudeville Co., the U. S. Circuit Court of Appeals excoriated the young star for bad faith and, incidentally, read a lecture on the sacredness of contracts that is expected to prove a deterrent to contract jumping in the film industry.

Miss Carmen's attorney, Nathan Burkan, will appeal from the decision to the U. S. Supreme Court. It has been announced, and preliminaries are now under way. What effect, if any, the decision may have on Miss Carmen's present contract with Metro is not known.

Whether the nation's highest court will consent to review this judgment is a matter for the future, but the film fraternity will study Judge Roger's opinion carefully in its relation to the present situation in the industry. Star-grabbing, table stake bidding and contract jumping—usually the result of fabulously tempting offers to stars—have been prime evils and causes for the inflation that finally led to the severe retrenchment now going on in the studios and other departments of picture production. This retrenchment may be intensified, rather than modified, when the lean summer months come around.

## History of Carmen Case

The Carmen case went from the lower court on an appeal by the Fox interests, represented by Saul E. Rogers and Henry Lacombe, and the appellate review showed Miss Carmen was under contract with the Fox Film Corp. to appear in its pictures for one year, beginning Oct. 17, 1919, at a weekly salary of \$175. In consideration of a bonus of \$1,300, which was to be paid in weekly installments of \$25, she gave Fox an option on her services until Oct. 17, 1921. This bonus made her actual salary the first year \$200, and under the option, if Fox retained her, she was to work in 1919-20 for \$200 straight; \$225 for the first six months of 1920-1921 and \$250 for the last half of 1921.

Her contract with the William Fox Vaudeville Co., made in July, 1917, provided for six months' work at \$125, with six-month options extending to October, 1919, when she was to start on the Fox Film Corp. contract. The options provided for three six-month periods, the salary to be \$125, \$150 and \$200 a week if the options were exercised, and Miss Carmen was to be paid \$650 on each option.

On March 28, 1918, while the two Fox contracts were still in force, Miss Carmen, who was in California, signed a contract with Frank A. Keeney by which she was to receive \$450 a week for 46 weeks, \$500 a week for the first six months, commencing July 15, 1919, and \$550 a week for the last six months, ending July 15, 1920. An option gave Keeney the call on her for another year after that, the salary to be \$600 a week in the first half and \$650 in the second half; and additional options, running up to July 15, 1923, carried her salary, by stages, to \$1,000.

## Keeney Cancelled Contract.

Keeney testified that when he learned of the Fox agreements he cancelled his contract with Miss Carmen and the Fox people entered into an agreement to indemnify him if she should sue him.

Miss Carmen, suing the Fox interests, set up the claim she had made her early contracts while yet a minor and that the contracts, which she declared null and void since July 15, 1918, were not legal. The original court upheld her contention and, in addition to awarding her \$13,500 damages, enjoined the Fox corporations from interfering with her in any new affiliation she might make.

Arguments of the appeal from this decision were heard in the U. S. Circuit Court by Judges Ward, Hough and Rogers, the latter writ-

ing the decision. The chief reason ascribed for reversing the lower court's decision was that Miss Carmen did not come into court with clean hands, the court's opinion reading:—

"In the view we take of this case it is not material whether the contract was binding and breached, or voidable and voided. In either case the conduct of the plaintiff (Miss Carmen) has been such as entitles her to no relief in this court. Ac-

cording to her own allegations in her complaint she was a minor when she entered into her contract with Keeney and she misled him into making the contract by representing that she was free to make it, when in fact she was morally not free to make it, and there was doubt whether she was legally free to make it.

## Under Moral Obligation.

"If the contracts with the defendants were valid she was under a legal and moral obligation not to make the contract with the Keeney corporation. And if the contracts were voidable because of her infancy, then while she was under no legal obligations to recognize them, she was under a moral obligation to abide by them, and good faith required her to continue to render the services she had agreed to give. In either case her action in repudiating her pledged word was

misconduct of which no person of honor or conscience would have been guilty.

"That no action could be brought against her at law because of what she did does not alter the moral character of her act. And when she comes into a court of conscience and asks its affirmative aid to assist her in carrying into effect the inequitable arrangement into which she unfaithfully entered, the appeal falls on deaf ears.

"One who comes into equity must come with clean hands, and her hands are not clean. The testimony discloses that reliance cannot be placed upon her agreements which the law does not oblige her to keep, and for a money gain to herself she unscrupulously disregarded her express contracts. The fact that a contract has been dishonestly or dishonorably obtained is a bar to relief in equity."

## SUMMER "LAY OFF" PLAN TAKES HOLD

**Big Producers Interested and Confering Over Subject**

The suggestion in last week's Variety that the big distributing organizations abstain from putting out any new features during June, July and August, so the exhibitors will have an opportunity to assimilate the pictures now in the market, developed that Famous Players, Metro, Goldwyn, First National and Selznick, together with others, have had or intend to have a conference on the matter. While nothing in the way of a definite plan has been arrived at, all the men present lent a ready ear to the proposal.

The present condition of the industry is due, it is claimed, to the running wild of all the big film producers. They, according to a man well versed in these matters, make only "big" pictures, and as a result all their available capital was absorbed in these productions. They all seem to be well stocked with productions on the shelf ready for distribution, the making of which used up ready money, and they are now in the position of either ceasing production and releasing activities to realize on the merchandise on their shelves or digging up new capital to enable them to "carry on" at the rate at which they have been traveling for the past couple of years.

There is every likelihood all those interested—or more correctly speaking, involved—will be amenable to some plan to relieve the congestion.

## GRIFFITH'S "DREAM ST."

**In Ten Reels—May Be Big Special**

The latest D. W. Griffith production is nearing completion at the Mamaroneck, N. Y., studio. It is entitled "Dream Street," and is a combination of two of Thomas Burke's "Limehouse Nights" stories, from which "Broken Blossoms" was adopted.

The feature has gone through the first cuttings, but is still in ten reels. There is a likelihood it will be put out as a big special and exploited in a New York theatre for a run.

In the cast are Carroll Dempster, Tyrone Power, Ralph Graves, Porter Straong, George Neville.

## JUDGE ON SUNDAYS

Indianapolis, Feb. 9.

Judge T. J. Moil of Superior Court Room 5, Indianapolis, thickened the local gloom when, in appointing Hal Wilson receiver for a local movie house, he instructed him not to operate the theatre Sunday. He said in open court that the operation of a film theatre on Sunday causes musicians, machine operators, ticket sellers and janitors to violate the law and that the fact that a theatre makes more profits on Sunday than any other day of the week is only an argument against the operation of the theatres on Sunday, as it shows the extent to which the day is desecrated.

## BIG BUSINESS FOR ALL KINDS OF PICTURES ON BROADWAY

**Offerings at Leading Houses Cover Whole Range of Subject from Chaplin Comedy to Westerns and Fine Drama—All Draw Big.**

An ideal situation, from the standpoint of public and the picture industry, was created on Broadway the current week through the big houses displaying virtually every type of picture known to the screen. At the Strand was Chaplin in "The Kid," an exalted slapstick; at the Rivoli, William S. Hart in "O'Malley of the Mounted," a strong western; at the Criterion, "The Inside of the Cup," a stirring drama; at the Capitol, Jack Pickford in "Just Out of College," a light comedy; at the Rialto, Agnes Ayres in Cecil De Mille's highly polished melodrama, "Forbidden Fruit."

This is probably the first time there has been such a variety of picture menu on Broadway in one week. It is a remarkable commentary on the diversity of production that the several styles of film feature should reach the Gay White Way at one time. Three of the features, "The Kid," "Passion" and "Forbidden Fruit," are history makers, and the others above the average.

It was a rare treat for the fans who like to "shop" for picture shows, but it would be difficult to judge which style of picture is the people's choice, because at every

house Sunday there was continuous S. R. O. business. The choice probably put "The Kid" in the lead, because the Strand management had to run extra performances at 10:30 a. m. and 11 p. m. to satisfy the crowds. But "The Kid" is the newest of the "big" ones. "Passion" had already established a record during two weeks' run at the Capitol, "Forbidden Fruit," after two smashing weeks at the Rivoli, was setting a precedent by opening its third week in another big house, and "The Inside of the Cup" was already established as a "run" at the Criterion.

## LITTLE JACKIE COOGAN OFFERED \$1,500 WEEKLY

**Kid in "The Kid" Being Bid for on Coast.**

Los Angeles, Feb. 9.

Little Jackie Coogan, the six year old, whose performance in the Chaplin production, "The Kid," has made him the most talked of youngster in filmdom, has just completed work in the star role of "Peck's Bad Boy." The picture was made by Irving Lesser, Sam Wood being loaned by the Famous Players to direct. The picture was finished Saturday and eight weeks were consumed in the making. For that period of time the Jackie Coogan stipend was \$7,600.

Through the showing of the Chaplin picture and the attendant furor over the work of the youngster, the price of his services have jumped to \$1,500 weekly. At present there are two releasing organizations making bids for the youngster. His father (Jack Coogan) has been offered a cost plus proposition from one if he will turn out pictures with the little fellow as the star.

Following a showing of "The Kid" here at which Elinor Glyn was present, the English writer exclaimed in most dramatic fashion to Chaplin he should adopt the boy and then continued to rave about the little fellow. When she finished Chaplin remarked that he would like to see the person that could get Jackie away from his Irish father and Spanish mother.

## Titling "Sentimental Tommy."

Sir James M. Barrie's "Sentimental Tommy," produced by Famous players under the direction of John S. Robertson, is being titled by Josephine Lovett, who adapted the story for the screen.

Director Robertson is now completing "The Magic Cup" with Constance Binney. Directly it is finished he will be assigned to make "Footlights" with Elsie Ferguson.

## UNITED AND FIRST NATIONAL ABROAD

**Greenhill Default Causes Big Distributors to Plan Invasion.**

The complications arising out of the negotiations between Morris Greenhill and his attempts to handle the foreign distribution for United Artists and First National are being straightened out.

Greenhill came here a year ago last October and made a proposition to the "Big Four" to handle their pictures outside the United States and Canada on the basis of 60-40, with a guarantee the Pickford and Chaplin releases would gross \$225,000 apiece on foreign rentals and Fairbanks and Griffith pictures \$200,000 each, with an advance of \$125,000 on all pictures, to be paid in New York when the negatives were delivered to him. This arrangement included all foreign countries with the exception of South America, and he was to open exchanges throughout the world for the handling of these pictures.

Last fall, under the terms of the agreement he was to put up \$1,000,000 as a deposit to guarantee the fulfillment of the contract.

Then he took over from David Howells, who is the foreign representative for First National, the world's rights outside America for First National releases, putting up \$100,000 on a tentative agreement, under which Greenhill was to handle the First National's foreign distribution for 12½ per cent. of the exhibition rights.

Despite several extensions of time given Greenhill to make his payments under the contracts, he was unable to do so owing to the financial situation in England, which made it impossible for him to raise between 700,000 and 800,000 pounds.

Greenhill was therefore compelled to forfeit the moneys he has already paid over under the agreement and now the United Artists and First National are arranging to open their own foreign exchanges.

## HARRY WILLIAMS OUTS FOX, AFTER ARGUMENT

**Disputes with Charles Bird Over Expense — Fibleman and Leo Coming East.**

Los Angeles, Feb. 9.

After three years with William Fox out here as a director of comedy film subjects, Harry Williams, previously a song writer, has resigned. His resignation followed an argument last week with Charles Bird over expense. Mr. Bird is the general look-out for the Fox firm.

Bert Fibleman is leaving the Fox West Coast studios and will return to New York. Jack Leo, another Fox man, will also go east. He systematized the Fox studios while out here.

## TALBOTS IN COURT

Los Angeles, Feb. 9.

Hayden Talbot and his wife, Norma M. Talbot, the latter known to the profession as Norma Mitchell, were the principals before Judge Walton J. Wood last week in an inquiry into the finances of the former, with a view to fixing temporary alimony and counsel fees, pending the trial of the divorce action, which Mrs. Talbot has brought.

Mrs. Talbot stated that her husband's income was \$650 a month. This the husband denied, stating he was cut of funds at present, but that he had hopes.

The court awarded Mrs. Talbot \$150 a month and \$200 counsel fees.

## EXPORT OUTLOOK BETTER.

Paul Cromelin, head of the Inter-Ocean Film Corporation, declares the prospects for international business in pictures is improving and will improve further during 1921. He bases his opinion on the decidedly better position of the money exchange market the world over.

The pound sterling has moved up from \$3.35 to \$3.36 in the New York market and the franc now stands at 7 cents and better, against the recent low of around 6 cents.

## E. K. LINCOLN SAILS.

A pleasure trip abroad was started by Mr. and Mrs. E. K. Lincoln when they sailed on the Cedric.

The Lincolns will travel over Europe, Mr. Lincoln feeling the need of the rest following his completion of a special feature film for the International.



Friday, February 11, 1931

## F. P.'S OWN TRY ON REISSUE PLAN

Experiment With Old Pickford Releases First.

After turning down Al Lichtman's proposition to take over their old releases for reissue, Famous Players has decided to have another try at the scheme themselves. It attempted the same thing a couple of years ago under a so-called "Success Series" plan, but it met with indifferent success. At that time the only star on which they realized enough to make any profit was "Fatty" Arbuckle, most of the others not grossing enough to pay for the new prints and retitling.

They are now going to try it with a few old Pickfords where the costuming is such that attention won't be called to the clothes as being out of date.

## ENGLISH PRESS AGENTESS

Lella Lewis Over Here on Visit—Landy & Turnbull's Contract.

One of the purposes of the visit to this country of Lella Lewis, the well-known English press representative, has been accomplished with the publicity firm of Landy & Turnbull.

One of the topnotchers in the profession in the British Isles, Miss Lewis is practically the only woman in that field over there. She is also the film correspondent for the London Dairy Graphic, Tid Bits and her own syndicate of sixteen leading provincial papers, scattered throughout England.

Among the concerns represented by Miss Lewis is the George Clark Productions, which are distributed in this country through Stoll.

Landy & Turnbull's representation of the Clark Productions in the United States is the first contract made by any foreign producer for publicity in this country.

## BUSTER KEATON MARRYING

Screen Comic Will Wed Natalie Talmadge.

Los Angeles, Feb. 9. Some one must have tossed a Cupid bee right in the midst of the Talmadge family, for the dope here is that Natalie Talmadge is going to step right into the procession that was started by her sister, Norma, and so recently revived by Constance and walk altarward. The groom on this occasion is to be none other than "Buster" Keaton, the screen comic.

According to Keaton, the engagement has been standing for some little time and the consent of Mama Talmadge has been duly received.

Therefore, Keaton is working a double production schedule out at the Metro so that he will have time to fly to New York in the near future for the wedding bells.

## RUBY NO "SINGLE."

Miss De Remer Weak in Vaudeville Try.

Chicago, Feb. 9. Ruby De Remer, picture lead, widely plugged in Hearst local papers as "the most beautiful girl in the world," appeared at McVicker's on the day she spent here in transit to the coast. She did not make the usual film queen "personal appearance," but veiled an entire act, consisting of two numbers and monolog. She did very poorly.

## PEGGY RALPH'S DIVORCE SUIT

Alma Gerber (Peggy Ralph), a picture actress with the D. W. Griffith studios, started action for divorce this week against Arthur Gerber, a salesman.

Statutory grounds are set forth. The couple were married in 1913, but have been estranged for about four years. Roth & Altman represent the complainant.

## MARJORIE DAW AS LOVE.

Marjorie Daw has been cast by Famous Players to play Love in "Experience," to be directed by George Fitzmaurice. As announced, Richard Barthelmess will be cast for the part of Youth.

The production is to be made at the Eastern Paramount studio.

# CONDITIONS ON COAST NOW BETTER, BUT SALARY CRISIS IS STILL ACUTE

Most of Big Studios Show Renewal of Activity and Signs Point to Further Increase—Actors Who Declare Equity Rule Prevents Them from Cutting Lose Out on Work—Film Stock Companies May Be Revived.

Los Angeles, Feb. 9. Slowly, but nevertheless surely, conditions are bettering in the picture production field on the coast. The dopesters who figured things would get better after Feb. 1 seem to have been right, but from this it must not be assumed it is moving along full blast. It will be another month or so before the regular gait will be achieved at all of the producing plants.

This week, however, a check up of the studio activities reveals that there are about 50 feature productions under way, with a number of shorter reel subjects and comedies also in the making. The unemployed situation, while somewhat relieved, is not entirely wiped out.

The salary situation as regards actors who have been getting \$150 a week up, has not jumped back to where it was before the slump in production. On all sides one hears the plaints of the players who have been asked to cut. Those who have been getting anywhere up to \$250 and \$300 a week in the salary envelope are now considering themselves lucky to receive \$150 and \$175.

## Revival of Studio Stock.

There is one thing that seems almost certain, because of the salary condition, and that is there will be a revival of the former system of stock organizations at a great many of the studios. The players, however, do not seem to be in favor of it, as it necessitates their working for as many directors as may put in a bid for the services on the lot, and on occasion they have appeared in scenes of three or four productions in a single day under that system.

A number of players who have been offered stock engagements at the studios have either refused outright or have practically done so by making a stipulation that they would only work in one production at a time.

In the agencies frequented by the

better known players, the comment on cuts in salaries is caustic at times. Late last week a player who had been receiving \$300 was offered a contract for a single production at \$200. He stated that he was an Equity member and that as such his salary was established at the \$300 figure and his organization would not permit of his cutting. This is not an isolated instance, according to the agent, but the general attitude of all Equity members, with the result that a number of those who have no organization affiliations are taking the jobs.

## Activity at Studios.

A check up of productions in work reveals that the Famous Players, Fox, Universal, Metro and Goldwyn are going along at a fairly renewed pace as against the lull of two weeks ago. At the U. there are nine feature productions in the making, with Edith Roberts, Gladys Walton, "Breezy" Eason, Harry Carey, Eileen Sedgwick, Von Stroheim, Priscilla Dean, Carmel Meyers, Frank Mayo and Eva Novak all working. At the Lasky there are six in work, with Thos. Meighan, Fatty Arbuckle, Gloria Swanson, Ethel Clayton and two "All Star" organizations on the lot. At Fox there are also six units active, the stars being Tom Mix, Eileen Percy, Wm. Russell, "Buck" Jones, Shirley Mason and one "All Star."

At the Goldwyn, over at Culver City, there are five companies, with E. M. Hopper, Reginald Barker, Frank Lloyd and Wallace Worsley all directing "All Star" companies and Victor Schertzinger handling Tom Moore. At the Brunton Syd Franklin and Howard Hickman are busy on "Courage" and "Man of the Forest" production, with all-star casts, and Eddie Sloman is cutting "The Other Woman." T. Hayes Hunter is also working at the Brunton lot on the Dial production, "The Light in the Clearing."

Harry Garson is finishing the work on the Clara Kimball Young

picture, "Straight from Paris," and at the Hampton studio "The Cave Girl" is nearly finished, with Teddy Gerard in the cast.

At Ince, Metro and Realart there are three productions each in work. At the former Wm. A. Seiter has just started a new Douglas McLean feature; Fred Niblo is finishing "Mother," with an all-star cast, and Louise Glaum has just finished "I Am the Woman." At Metro Mme. Nazimova is working on the version she prepared of "Camille," May Allison is about to start "Dated"; Viola Dana and Alice Lake both nearing the end of their current productions.

## Pauline Frederick Working.

Realart has Mary Miles Minter, Wanda Hawley and Bebe Daniels all working. At Robertson-Cole Pauline Frederick is working on an as yet unnamed feature, while a new Hayakawa and "Good Women" are in preparation.

Of the single productions Maurice Tourneur is getting ready to shoot at Universal City on a lease; Lloyd Ingraham is working on "Keeping Up With Lizzie" for the Rocketts, who are also working on lease at U. Charles Ray is busy with "The Midnight Bell," and Florence Lawrence is working in "The Unfoldment" at the Hollywood studios.

At Vitagraph there is but one feature in work. That has Earle Williams as the star, but the serials and comedies are going along. L. B. Mayer is just starting Anita Stewart in "Invisible Fear" and Marshall Neilan is getting ready to shoot "Penrod," with Wesley Barry as the star.

It is generally predicted that within the next fortnight there will be at least an additional dozen features under way, and from that time on the indications are for a steady increase in production. Those that are doing business with the banks state that within the last few days there seemed to be a slight loosening up on the part of the money men, and it is possible some of the independents will be able to squeeze out enough to start shooting again.

## N. Y. STATE CONFERENCE ON "CRIME PICTURES"

Welfare Workers Going to Talk Over Ways and Means.

Albany, N. Y., Feb. 9. A conference of welfare workers, representatives of children's societies, managers and trustees of reformatories and State officials will be called in the near future to consider pictures as they affect their work.

It is claimed the number of boys committing crimes as a result of seeing them in pictures, is increasing in alarming proportions. A trustee of the reformatory for boys on Randall's Island, just outside New York City, is authority for the statement almost 50 per cent. of the boys sent there recently say they were inspired to go wrong by what they had seen on the screen.

Officials of the State Department of Charities and Legislators condemn serials almost without exception. It is claimed they represent the picture art in its lowest state as they show all that is bad and nothing good.

Legislators point out most of the first class film companies do not produce serials and that only the cheapest houses hook them.

The conference will undoubtedly first ask the co-operation of producers in stamping out the so-called crime pictures and if nothing is accomplished in this way, other steps will be taken to prevent the showing of such films in this State.

## Not Releasing Craig Kennedy's.

A deal announced some time ago by Goldwyn to release a series of four Craig Kennedy stories a year to be made by Arthur B. Reeve and John W. Gray, has been called off.

No reason is assigned for the change.

## LOEW'S NEW STATE OPENS IN CLEVELAND

Biggest Local Theatrical Event—Loew Speaks.

Cleveland, Feb. 9. The biggest event in theatrical history celebrated here in some time was undoubtedly the opening of Loew's new State Saturday. The occasion was marked by most elaborate arrangements.

Long before the opening time, thousands stood waiting in the lobby, the largest in the world.

Speeches, stunts and frivolities were indulged in by film favorites prior to the screening of the opening picture, which found high favor among the large assembly. Marcus Loew made a speech, thanking Clevelanders for the spirit in which they had received his efforts.

Following the performance, the party returned to the hotel, where a banquet was served.

The new house represents modern equipment to the last word, mural paintings adorn the walls, marble staircases throughout, ventilation and acoustics par excellence, and the finishings beyond question ahead of anything seen here before.

## GARSON QUITS VENTURE

Withdraws from Jacksonville Enterprise on Camp Site.

Murray Garson, the picture producer, has withdrawn from what had been promised as an important studio enterprise on the site of Camp Jackson, near Jacksonville, Fla.

It was proposed to use the grounds of the mobilization camp for the site of a complete studio with the surrounding land employed for stages and out-door locations.

The Jacksonville Chamber of Commerce reports that there was no effort to float any stock in the enterprise or secure capital in that city in connection with the operation. The plant was to be called Pine Art City, and the capital was set at \$6,500,000.

## FRANCE CALLS SPENCE

Will Construct Film of National French Life

Ralph Spence, formerly connected with the scenario department of Fox Films as a title writer, has been commissioned by the French Government to construct a picture of national French life, called "The Immortals."

Spence leaves for France, March 9, remaining abroad three months.

## 150 SCRIPTS IN DAY.

Griffith Studio Gets New Record.

The D. W. Griffith studios at Mamaroneck, N. Y., Tuesday chalked up a record for the receipt of manuscripts submitted for photoplay making. On that day it received no less than 150 stories from writers of all kinds.

Mr. Griffith employs a staff of readers to look over all scripts.

## "MAKING GOOD," NEW FILM

Syracuse, N. Y., Feb. 9. "Making Good," Thomas Mott Osborne's film venture, intended more or less as prison reform propaganda will have its initial public presentation at the Wieting Opera House here for the full week, starting February 28. Mr. Osborne was in Syracuse on Saturday and made arrangements for the Wieting book. The Auburn multi-millionaire reform worker is credited with supplying the facts upon which the story is built, and himself appears in the prolog and epilog.

Mr. Osborne stated that the film was a year in the making, that it cost \$100,000, and that it has been cut down from 70,000 feet to the length requiring 90 minutes for screening.

## LOSING MAIGNE.

It is understood Charles Maigne, under contract to Famous Players and at present directing Alice Brady in "The Tower" for Realart, will shortly sever his connection with that organization. Maigne's latest releases for Famous were "The Cop-head" and "The Kentuckians."

# METRO PAYS \$250,000 FOR FILM RIGHTS TO "TURN TO THE RIGHT"

John L. Golden Retains One-half Interest in Picture's Profit—Winchell Smith Will Supervise Making—All Film Producers Wanted It.

Metro has closed with John L. Golden for the screen rights to "Turn to the Right," paying, it is understood, something like \$250,000 cash, with Golden retaining a one-half interest in the profits of the picture.

Practically every importing film producing company in America has endeavored to secure the picture rights to this record-making stage success. The picture production will be made and distributed by Metro, and presented on the screen by John Golden and Marcus Loew. The making of the picture will be personally supervised by Winchell Smith, who wrote the play in collaboration with Jack Hazzard.

"The acquisition of this play," says R. A. Rowland, "coming directly upon the completion of 'The Four Horsemen of the Apocalypse' is, or should be, sufficient evidence that we are after the greatest story material procurable."

## T. D. FRAWLEY WITH METRO.

T. Daniel Frawley has become a member of Metro's west coast directorial staff. He has just returned from an extended stay in the Orient and will undertake the study of film making at close range.

Frawley was the first manager to take an American theatrical company around the world 27 years ago, playing in Australia, China, New Zealand, Egypt and India.

## FOREIGN FILM PLAN OFF.

Unable to Secure House to Show Pictures.

The proposed plan of securing a theatre for the exclusive showing of foreign films has been called off, due to the inability of those interested to secure a suitable house.

It was intended to exhibit the features from France, Germany, Italy and England along the same methods that govern the Rivoli and Rialto. Three pictures were here in readiness to be shown, they being by name, "Fabiola" of Italian manufacture, "The Red Lily" and "Landauze" both from France, with the latter carrying a prohibition story.

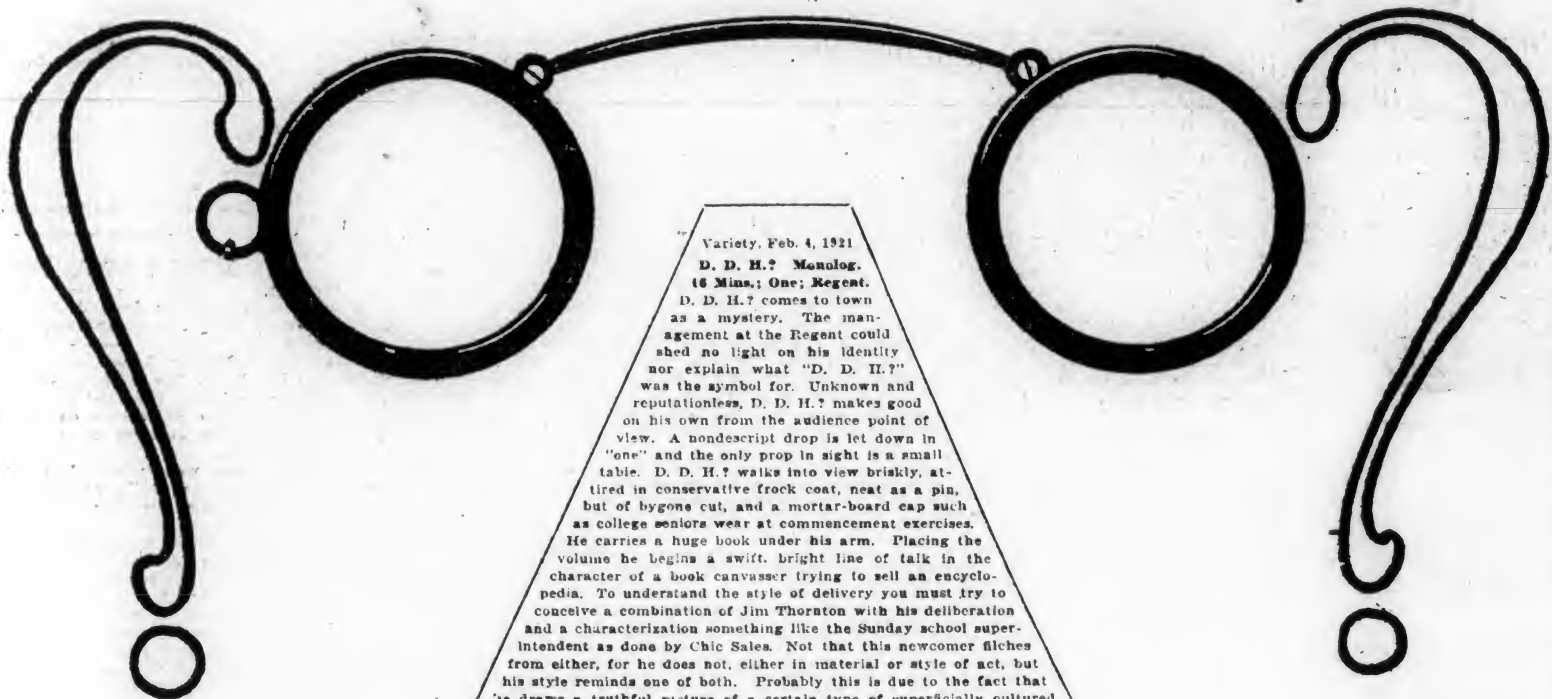
According to the statements of those behind the scheme, the films will be sent back abroad or held here until such time as they deem it advisable and the securing of a theatre will permit of showing in this country.

## FLAW IN "PASSION FLOWER."

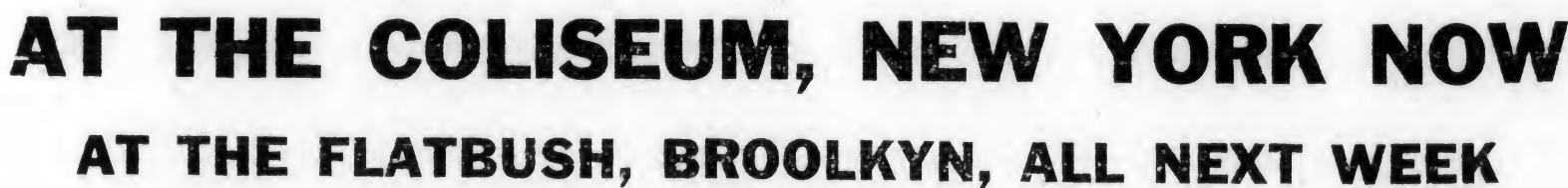
There has been a hitch in the releasing of the Norma Talmadge production of the picture "The Passion Flower," which that star has completed.

Joseph M. Schenck bought the film rights in good faith, but it is alleged there is a flaw in the rights.



[illegible]

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WHO IS ..... F. D. B.

**В.** D. D. H. ?—D. D. H. ?—D. D. H. ?—D. D. H. ?—D. D. H. ?—D. D. H. ?—D. D. H. ?—



# VARIETY

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48 PAGES

## T. M. A. TO FIGHT 'CLOSED SHOP'

### LOCAL MANAGERS SLEEP ON JOB AS STATES ATTACK THEATRE

**Taxation and Restrictive Legislation Menace All Amusements—Bills in Jersey, Conn., Penna. and Missouri Most Threatening.**

Theatres and amusements generally are the subject of attack or restriction by pending laws in the legislatures of at least half a dozen states. That special legislation calling for burdensome and unbearable taxation is planned in other states in addition is indicated. No line on the hostile laws pending has reached New York, largely through the carelessness of local managers who have not kept in touch with the activity of their state law-makers and have failed to call the attention of their New York correspondents or affiliations to the inimical legislation.

The pending tax and restrictive laws are of vital importance to producing managers. A showman said that unless managers contested enactment of such legislation through its organization, conditions on the road will shortly become more difficult than ever.

#### Boasting Is Blamed.

Blame is laid on the managers for the several state tax laws being considered. Statements made to the dailies some time ago claiming big

#### HITCHY'S BULL.

**Comedian Talks Wet to Dry Business Men**

Pittsburg, Feb. 16. Expressing himself strongly opposed to prohibition, Raymond Hitchcock was the object of considerable hissing during his address before the Kiwanis Club here. Since the dry law went into effect the local branch of the business men's organization has openly favored it.

Hitchy, unaware of its attitude on the subject, agreed to make the weekly address. The situation was particularly acute since Roger Babson had previously told how beneficial he regarded prohibition and that \$300,000,000 has been saved since last July or else used in buying commodities.

#### PAUL SWAN DANCING.

**"Beautiful One" Back at Dancing—Still Painting.**

New Orleans, Feb. 16. Paul Swan just couldn't make his theatrical aspirations behave. The "most beautiful man in the world" is giving several special dance performances here this week. Paul has some opposition in the painting game here now, as Howard Chandler Christy has set up a studio in the Grunewald.

### SIX BIG PICTURES IN B'WAY HOUSES

**"Four Horsemen" at Lyric—Others Within Next Few Weeks.**

There will be no less than half a dozen "big" pictures playing legitimate houses in Times Square for indefinite runs within the next few weeks.

After vainly endeavoring to secure the Astor (not available owing to the continued success of Madge Kennedy in "Cornered"), Metro had practically concluded arrangements Wednesday to place "The Four Horsemen of the Apocalypse" at the Lyric commencing March 6, with the understanding it is to be moved into the Astor at the first opportunity.

Figuring "The Four Horsemen" for the Astor, William Fox expected to secure the Lyric for his "The Queen of Sheba" and arranged to present "A Connecticut Yankee" at the Selwyn Easter Sunday, but his inability to secure the Lyric may result in a change of his plans and opening "Queen of Sheba" at the Selwyn and "A Connecticut Yankee" at the Broadhurst where his "Over the Hill" is now running to splendid takings.

D. W. Griffith's "Dream Street" is listed to open at the Central early in April and there are one or two other special film features clamoring for a metropolitan run as quickly as a house is available.

#### INJUNCTION FOR WEEKS.

**John Cort Restrained from Interfering with Actress' Quest.**

Nathan Burkan, acting for Ada Mae Weeks, this week secured a temporary injunction enjoining John Cort from interfering with Miss Weeks' search for employment.

Miss Weeks was under contract to Cort, but claimed the agreement was broken by the manager, whereupon Cort, through his attorneys, House, Grossman & Vorhaus, notified the Producing Managers' Association that he held a contract with the artists and warning them not to employ her.

The case will be tried later on its merits. Defendant's attorneys did not oppose the application for a temporary injunction.

### AGAINST EQUITY CHORUS EQUITY REPORTED DEMANDING INDEPENDENCE

**Gus Hill Takes Position as Favoring Non-Organization People—Prefers It to Joining P. M. A.—Stage Hands and Musicians Noncommittal on Stand if "Equity Shop" Is Voted Into Practice.**

#### SHOWMEN A UNIT

Gus Hill this week again reiterated the stand taken by him several weeks ago against the proposed "Equity Shop," now being voted on by the A. E. A. Discussing the matter Mr. Hill said in the event of the so-called "Equity Shop" or "closed shop" as he and the other pop price road show managers declare the proposed plan to be, being favorably voted on by the A. E. A. he (Hill) would cast his companies with non-Equity actors.

It is understood most of the other managers who would be affected by the "Equity Shop" will do the same, if the plan is placed in operation. Mr. Hill said he would not avail himself of the opportunity for an "out" by joining the Producing Managers' Association.

Hill is the president of the Touring Managers' Association composed of pop price road managers. It appears to be the consensus of opinion among the membership of the T. M. A. that it will be better to follow Hill's course and cast with non-Equity actors rather than pay the \$500 a year dues for membership and \$25 a week per show in the P. M. A. At the offices of the American Federation of Musicians inquiry was made whether a company of non-Equity players such as Mr. Hill proposes to cast his companies with would result in the local union musicians in cities where such companies might appear refusing to play with non-Equity, on the ground of "non-unionism." An official stated the A. F. of M. could not express itself as a national organization on such a contingency as the matter was of speculative nature. The rule of the A. F. of M. is that no local could strike, which refusal to play for non-Equity might mean, unless the local received the sanction of the A. M. of P.

At the stage hands (I. A. T. S. E.) international offices, the same question put to the officials brought the answer, a stage hands' local striking without the consent of the parent body, would receive no support from the international.

Neither the musicians nor stage hands' parent organizations would commit themselves any further on the possibilities of the musicians and stage hands' backing up the Equity in its closed shop plan. Musicians and Stage Hands' unions are conducted on the closed shop principle.

**Another Arm of Equity Said to Be Following Lead of Motion Picture Section—Wants to Run Itself—Concessions May Prevent an Outward Break.**

### MANHATTAN OP. HOUSE MAY GO TO MCCORMICK

**Capitalist Reported Interested—Ground Valued at \$500,000**

Following news of the plunge into picture exhibition by Robert McCormick, of Chicago, comes the information his brother, Harold, has pending the purchase of the Manhattan opera house. Mr. McCormick is one of the chief backers of the Chicago Opera Association, now playing its annual New York season at the Manhattan. Dissatisfaction was expressed by the backers over the failure of Chicagoans and public to support grand opera at the Auditorium in Chicago. It is likely McCormick's plan is to invade New York with a second major operatic organization in opposition to the Metropolitan.

The recent decision awarding the

#### ACTOR'S SON AN INTERNE.

**Sets Record for American Theatrical Hospital, Chicago.**

Chicago, Feb. 16. A record will be marked up for the American Theatrical Hospital of this city, when the first descendant of a professional will be enrolled upon its official staff.

Through arrangement with Dr. Max Thorex, the American's surgeon-in-chief, Mike Thomasshefsky will enter the hospital as an interne, following his graduation. Mike is the son of the noted Yiddish player, Boris Thomasshefsky.

#### CLERIC ABUSES COURTESY

**Clergyman in Donated Theatre Heaps Tirade on Other Houses.**

Syracuse, N. Y., Feb. 16. The B. P. Keith management donated its theatre for Lenten services today, at which Rev. Bernard Clausens of the First Baptist Church was an invited guest.

The minister startled his hearers by launching a tirade against the local picture theatres, branding them as "gilded cages" to lure children. The clergyman is a former Colgate college cheer leader.

According to coinciding reports, the Chorus Equity, the society of choristers linked with the Actors' Equity Association, is deliberating over demanding that it secure the independence as a body of the Four A's, along the same line of thought now centering in the Motion Picture Section of the Equity.

The Chorus Equity at a meeting quite recently is said to have been advised by Equity certain moneys the Chorus Equity desired to spend out of its own funds for improvements could not be so expended. This brought about a heated argument, the choristers no understanding why they could not spend their own money in their own way.

The discussion lead into a resolve to break away from the Equity, if it could be accomplished, still remaining under the Four A's, the parent union body of theatrical professionals, composed of the Equity with two or three other branches.

The Chorus Equity, together with the Motion Picture Section, is reported deciding on further steps to dissolve their immediate alliance with the Equity. Nothing has been reported as to the stand of the Equity in the matter of both, but it is expected that each attempt will be vigorously opposed, with Equity possibly making concessions to prevent an outward break.

#### "BACK PAY" AS PLAY.

**A. H. Woods Holds Dramatic Rights to Hurst Story.**

The Fannie Hurst story, "Back Pay," is to become a stage play under the direction of A. H. Woods. Its production is not contemplated before next fall.

While Woods holds the stage rights to the story, the film rights are held by International. It has been reported Marion Davies would appear as the "Back Pay" star in the film and there also has been a rumor that before doing so Miss Davies might accept an offer from Woods to reappear upon the speaking stage, in his version.

#### THEATRE ON 50TH ST.

The tenants of 249 West 50th street and the two houses adjoining it have been notified to vacate next September, when some of the leases expire, as it is intended to erect thereon a theatre.

It is understood the new structure is to be constructed for Wagmans & Kemper.



## "MISS NELLY" A HIT IN LONDON; BOUCICAULT UNABLE TO APPEAR

Star Carried From Sick-bed on Stretcher, Watches Rehearsals in Theatre Stall—"Wonderful Visit," "Man of the Hour" and "Omar" Produced.

London, Feb. 16.

Of the several new plays put on during the week, the opening of "Miss Nelly of N'Orleans" at the Duke of York's may be counted the most notable and successful. It was a great personal triumph for Irene Van Brugh in the role created by Mrs. Fiske, and an appreciation of the efforts of Harrison Grey Fiske, who directed its staging.

A pathetic incident in connection with the play's premiere was the absence, on account of illness, of Dion Boucicault, who was to have been Miss Van Brugh's co-star in the piece. Stricken ill some time ago, Mr. Boucicault was carried from his sickbed on a stretcher and placed on a rostrum in one of the stalls during the final rehearsals of the new play. With nurses in attendance he watched the work on the stage, secretly nursing the hope that he would be able to take his place at the head of the cast on opening night. Instead, it is said it will be some time before he is able to be about.

"The Wonderful Visit," an adaptation by St. John Ervine and H. G. Wells of the latter's novel, was successfully produced at St. Martin's Theatre, with a cast including Agnes Thomas, Moyna MacGill, Ethel Griffies, J. H. Roberts, Fawcett Llewellyn, J. A. Dodd, Malcolm Keen, Lawrence Hanray, A. G. Poulton and Harold French. It is in five acts, with the action laid in "The remote village of Sildemorton during 1920," and is inclined to talk moralizing. Two of the acts occur in a vicarage garden, two in the vicar's study and one at the War Memorial. The piece has been given a splendid production and the acting is truly magnificent.

"The Hour and the Man" was well received at the Globe, but did not go big, although the audience insisted on Cronin Wilson, a young actor, taking a star's call. The play is the usual story of a democratic public leader marrying an aristocratic woman, with the usual social contretemps.

"The Rubaiyat of Omar Khayyam," a beautiful conception, was successfully produced at Philharmonic Hall, with Fisher White playing the role of Omar. The music by Ella Lehmann is a large factor in the effect, but the whole show is excellent and a distinct novelty.

## "FORFEITURE," OPERA FROM FILM, IS WEAK

Gets Poor Reception at Paris Opera Comique.

Paris, Feb. 16.

"Forfeiture," an opera made from a motion picture play by Hector Turnbull, American writer, which has been shown here under the title of "The Cheat," was produced at the Opera Comique Feb. 11, and met with a poor reception. The book, adapted by P. Milliet and A. De Lorde, is inferior in dramatic strength to the film, but the music and interpretation are well spoken of. The music was written by the late Camille Erlanger.

The cast includes Marguerite Carré, wife of the director, as Edith, and Yvonne Marecous as the Japanese. Others are Ch. Friant and Andre Allard.

## SWEDISH BALLET RETURNS

Paris, Feb. 16.

The Swedish ballet has returned to the Theatre Champs Elysees and during March will tour Spain, making appearances both in Madrid and Barcelona. A Spanish operetta troupe will come to the Champs Elysees during April.

## VIOLET LORRAINE MARRYING.

London, Feb. 16.

Violet Lorraine will make her farewell appearance at the London Pavilion in about a month's time. She is to be married and will retire.

## COCHRAN GETS DE MAX OF COMEDIE FRANCAISE

Famous French Actor in Pavilion Revue at 100 Pounds a Show.

London, Feb. 16.

Charles B. Cochran has engaged the famous French actor, De Max, of the Comedie Francaise and other members of the Comedie company for a special season in the revue at the London Pavilion. De Max, who opens on Feb. 21, will be paid 100 pounds a performance, and will be featured in an act from Euripides' tragedy, "Andromaque," which is to be inserted in the revue. "The League of Nations" revue at the new Oxford, continues to be a big draw, with the Dolly Sisters the favored feature. Cochran, in his advertising, carries the following signed card, prominently displayed in a box:

TO MY BROTHER MANAGERS.  
I am afraid I have another big success, but it's not my fault. This time you must blame Mr. Murray Anderson-C. B. C.

In all his announcements Cochran states the "entire production was devised and staged" by Anderson. The latter sailed for New York today on the Aquitania.

Paris, Feb. 16.

Great difficulty was experienced in obtaining permission for De Max to appear in the Cochran revue in London, owing to the strength of the actor as a drawing card for the Comedie Francaise.

## DRINK PROFITEERS FINED.

London Theatre Bars Soaked for Overcharging—Alhambra Latest.

London, Feb. 16.

Many London theatres recently have been fined for overcharging on the price of drinks at their bars, the latest being the Alhambra, where the "Johnny Jones" revue starring George Robey is the attraction. The company was fined 200 guineas, its secretary 40 guineas and the bar attendant 20.

It is announced that the revue, in which Scott and Whaley are featured next to Robey, will be taken off soon.

## "MAGGIE" BECOMES "NELLY"

Paris, Feb. 16.

"Nelly," a new operetta version of "Maggie," as presented at the Oxford Theatre, London, was opened here last night at the Gaité, and met with a good reception. Henry Defrein and Mme. Exiane head the cast, the latter appearing in the title role, that of a French seamstress in London. The work is by Jacques Bousquet, Henri Falk and Marcel Lattès.

## SHOW AT COLYSEUM

Lisbon, Feb. 6.

The program this month at the Colyseum des Beccrois of Lisbon (Portugal), comprises Bronz Grove, Yette & Mabel, the Clemendos acrobats, 6 Evelyn Girls, cyclists; 4 Ismay Girls, Astrix Luksor, Vasseur, Rice & Alex; Fortunio.

The well known variety house is now under the direction of Antonio Santos, with Francois Franca as general manager.

## MAUD ALLEN'S RETURN.

London, Feb. 16.

The reappearance of Maud Allen at the Palladium this week was an event and a big success for the dancer. She has a new repertoire, ranging from the dances of old Egypt to the Blue Danube waltz.

## PEGGY O'NEIL SAVOY THEATRE, LONDON

## "ALLAH" SETS RECORD IN MIDST OF SLUMP

London Managers Kick on Rents—Drury Lane Repairs.

London, Feb. 16.

"The Garden of Allah" has broken all records for continuous runs at the Drury Lane Theatre, with 290 performances, and is still going strong. When the big spectacle is eventually taken off the interior of the old theatre probably will be rebuilt.

During the last 30 years repairs and alterations to the Lane have cost more than 100,000 pounds, and this total will be greatly increased with the forthcoming improvements, owing to the high cost of labor and materials.

In this connection it is to be noted there is a general slump in business here, but theatre rents are constantly rising, owing to perpetual subletting. Managers everywhere are kicking on the high rents, and owing to the inflation many productions have been postponed. One of the big managers, De Courville, announced this week he was going to the Continent, saying he would sooner lose his money gambling at Monte Carlo than to lose it gambling with a theatre under present conditions in London. As instances of high rents, the figure for the Empire is 550 pounds weekly, with many others around 500 pounds.

## LONDON SHOW CHANGES.

"Irene" and "Brown Sugar" Closing—"Charm School" Moves.

London, Feb. 16.

"Brown Sugar," one of the season's big successes, will be withdrawn from the Garrick Feb. 19, and will be succeeded, on the 23d by the new Harold Terry drama, "Fulfilling the Law." Leon M. Lion, the producer, is trying it out in Ramsgate this week, with a strong company, headed by Constance Collier and Arthur Wontner.

"Irene," slated to close Saturday, will be succeeded by a new musical play at the Empire, to be produced by Robert Courtneidge, who has taken over the house.

The "Milestones" revival at the Royalty also winds up on Saturday. "The Charm School," which has been going great guns at the Comedy, moves to the Prince of Wales Feb. 28, owing to the former house changing hands. Norman McKinnel is to take it over from Murray & Dawe.

## MELBA ILL AT MONTE CARLO.

Paris, Feb. 16.

Mme. Melba, who passed through here a week or so ago en route to Monte Carlo, is reported seriously ill there with influenza, though a statement has come out of Nice that she only has an attack of rippe.

## ARGENTINE COMEDIANS.

Paris, Feb. 16.

A troupe of comedians from the Argentine has arrived here and is commencing a short season at the Theatre Antoine Feb. 18, with Camilla Quiroga and Martinez Cuttino playing Cuttino's comedy, "Blind Force."

## IN PARIS

By E. G. Kendrew.

Paris, Jan. 28.

Mme. Sarah Bernhardt has been promoted to the grade of officer in the Legion of Honor.

Henry Bernstein has sub-let the Gymnase to Victor Silvestre from Feb. 20 to end of May.

"Robert Macaire" will be given at the Porte Saint-Martin next season, with Max Dearly.

Reports from Madrid would indicate the French opera season there, under the direction of Andre Mesager, has been far from successful.

The Tivoli has been sold by H. Hyner to M. Oger.

Among the people given the red ribbon of the Legion of Honor, by the French Republic in the February lists, are Lucien Nepoté, Jacques Copau, Henri Verne, Claude Terrasse, Charles Le Fraper and Francell, tenor; while Gustave Charpentier, Hebrad and Max Maury (director of the Theatre des Varietes), are raised to the degree of officers.

## LAUDER HONORED BY KING AND ROTARIANS IN SAME WEEK

Comedian Formally Invested With Knighthood—U. S. Ambassador Eulogizes Him at Luncheon Given in His Honor by London Business Men.

London, Feb. 16.

Sir Harry Lauder was the guest of honor a few days ago at a luncheon tendered to him by the Rotary Club of London, and was the central figure in one of the most notable functions ever accorded a member of the theatrical profession.

The luncheon was served at the Hotel Cecil, the comedian receiving a tremendous welcome from the other guests and a throng outside. The famous Scots Guards pipers, stationed at the entrance, played Scottish airs as Lauder drove up and was greeted by his hosts.

The distinguished company of guests gathered to pay honor to the one-time miner included the American Ambassador, His Highness the Emir of Faisal, numerous members of the nobility and representatives of the professions and trades. Lauder made a fine and sincere speech, bespeaking good fellowship between Britain and America, to which the American Ambassador replied. He endorsed Lauder's statements and greeted the actor as a great apostle of peace and friendship.

King George gave Lauder the accolade of knighthood on Feb. 12, thus confirming the title which was conferred upon him more than a year ago. Until this ceremony, which consists of the king touching the new knight with a sword, the use of the title by a person selected for the honor is improper. Thus, in the case of Lauder, he has continued to be billed as "Harry Lauder," though henceforth the billing probably will be changed to include his title.

## BERNHARDT PLANNING APRIL TOUR OF BRITAIN

May Appear in London Under Management of Cochran.

Paris, Feb. 16.

It is learned this week that Sarah Bernhardt is contemplating a season in London, and probably will go to England in April. Under the present plans, she will appear under the management of C. B. Cochran, and will appear either in the Garrick or Aldwych Theatre. After the London season, it is planned to have her tour the provinces.

Sacha Guitry will follow Bernhardt into the Alhambra with his father, Lucien, in "The Comedien."

## LEVY PALACE DEAL COLD.

Indications Are It Has Failed—Lauder Season May Be Extended.

London, Feb. 16.

The Levy deal for the Palace Music Hall, which contemplated transforming the famous home of variety into a picture house, seems to be off. At least, it is now an uncertainty and the chances are it will fail.

Harry Lauder's business at the Palace is enormous and the season may go on indefinitely, as the high standard of the supporting bill which characterized the opening has been maintained up to date.

## REVIVING LONDON FOLLIES.

London, Feb. 16.

The Follies, made famous by Pellissier, and not of much use since his death, will be revived at the Coliseum Feb. 23. It will be under the management of Dan Everard, one of the members of Pellissier's original company.

## "ASSASSINA" IN PARIS

Paris, Feb. 16.

At the Ambigu, devoted to revivals by MM. Hertz and Coquelu, Pierre Frondaie's "L'Homme qui Assassina" was produced Feb. 14, with Louis Gauthier and Madame Sylvie in the principal roles. This play was first produced at Theatre Antoine and seems likely to repeat its former success.

(Continued on page 17.)



# LOEW STRONG: NO MORE ISSUES; PROMISING OUTLOOK FOR FAMOUS

**Zukor Issue Reacts Temporarily, but Future Is Rich in Constructive Features —Loew Will Use Surplus for Improvements and Stand Pat on Present Outstanding Stock.**

Marketwise the week has been fairly interesting in reference to the amusement issues, but from the companies themselves have come two indirect announcements of a decidedly constructive nature, which promise a betterment of the market position of their stocks. These features are:

1—Marcus Loew is reported to have declared that his company has definitely committed itself to the policy of putting out no more treasury stock and of financing all future expansions and improvements out of the company surplus. It was also said that a statement had been prepared showing that profits of the company for the three months ending Jan. 31 last are 23 per cent. in excess of the corresponding period of the year before.

2—Famous Players-Lasky authorizes directly the publication of its estimated profits for 1920 at \$6,000,000, applicable to dividends on the common stock, or at a rate of about \$28 a share. The company's explanation of the steady upturn of its stock on the New York Stock Exchange is that the market is getting a better understanding of the intrinsic value of the security and it is going the normal course of getting into line with other issues paying the same rate of dividends (8 per cent.).

## Tape Performance

These declarations are entirely justified by the ticker performances of both issues, although in the case of Famous Players Tuesday and Wednesday brought minor setbacks, perhaps due to the general spread of the company's favorable position among traders and the usual "selling on good news." Wednesday at noon the common had reacted from 66 1/2 to 64 1/2, which may have represented, in addition to the factor before mentioned, a certain amount of profit taking on the part of outside speculators. Such a movement would have the effect of strengthening the market position of the issue as eliminating speculative holders, always an element of weakness, while leaving the pool holdings still in strong hands.

On any really substantial bull movement this development is to be expected and occasional setbacks are normally in order from time to time, as the so-called "technical position" is corrected. Practically all steady advances are charted in this way with minor peaks and valleys, each peak rising above the last. It is only on an artificial, manipulated climb that the chart line is not interrupted.

## Famous Outlook

For the future market observers expect that Famous Players will hold close to steady (although temporary recessions are likely) until the general bull market comes. The market looks for this soon after the new administration takes over the government March 4. If Famous Players can hold its own until the turn of the tide, it ought to be in a position to benefit very greatly in a general sweep forward of values.

The Loew report is particularly interesting in the face of price movements on the Exchange. After a month of swinging between 15 and 16 the stock has established itself firmly above 17 and has not broken below 17 for ten days. It is probable that the trading community has sensed the company's improvement in profits and is discounting it.

How much the market knows of Marcus Loew's change of financial policy is a question, but that his recognition of the truism that new stock issues as a means of financing improvements is dangerous can have any but a good effect is beyond debate.

## No More Water

The directors may have had sound reasons for the last issue of additional stock, but it was a bad influence on the value of the securities then outstanding. Whatever may have been the policy behind the directors' methods, their action

had the appearance of pouring water into the concern by expanding its outstanding obligations.

The set policy of financing new ventures and improvements out of the surplus is the better way. It gives the stockholder a basis of stability in the knowledge that his holdings have a fixed intrinsic value in relation to the property, a value not subject to disturbing changes in relation to the whole outstanding issue.

Mr. Loew is understood to have been convinced that the new issue of last summer was an error of judgment. His view of the situation doubtless has been influenced by the opinion of his friends who invested in the company and have brought the head of the company to see the stockholders' side of the question. Loew himself has been overanxious to develop the property as rapidly as possible, and to this end was open to Wall Street arguments to bring this result about.

## Conservative Policy

Another factor worth considering is that when directors come to using actual cash surplus for improvements, they will be more inclined to move conservatively. Money earned has a value far beyond money acquired by the magic (?) of Wall Street financial juggling.

These considerations are all of real value in stabilizing the market value of the stock, although they may seem rather far fetched in such a discussion as this, and it may well be that a strict adherence to a conservative policy of financing will correct the damage of past mistakes more promptly than appears at first view. It may go as far as overcoming very soon the handicap of the undigested \$5,000,000 of the last issue, largely, it is understood, still in the hands of the underwriters.

## Curb at Standstill

No new flotations of film stock have appeared in a long time, because there are too many new promotions of other industries, and these have found a pretty narrow demand. The whole market is choked up with new stock issues and nobody with good sense would try to sell picture stocks, which just at present are not in the best repute.

The Curb stocks were motionless. Even the little flurry in "Triangle" seems to have worn itself out. A small group of Broad street sharpshooters, probably inspired by some holder of a considerable block of Triangle stock, managed to get the price up from 3/8 to 7/16 and then gave it up.

The summary of transactions Feb. 9 to 16, inclusive, are as follows:

## STOCK EXCHANGE

Thursday—Sales. High. Low. Last. Chg.  
Fam. Play-L... 5300 62 1/2 60 61 1/2 + 1 1/2  
do pref..... 300 81 81 81 — 3/4  
Loew, Inc..... 400 17 1/4 16 16 1/2 — 1/2  
Orpheum..... 100 27 27 27 ..  
Boston sold 20 Orpheum at 27 1/2.

Friday—  
Fam. Play-L... 5700 64 62 63 1/2 + 1/2  
do pref..... 1800 82 1/2 81 82 1/2 + 1 1/2  
Loew, Inc..... 3100 17 1/2 16 1/2 17 + 1/4  
Orpheum..... 290 27 27 27 ..  
Saturday—  
Holiday.

Monday—  
Fam. Play-L... 6300 65 1/2 64 1/2 65 1/2 + 1 1/2  
do pref..... 600 83 1/2 82 1/2 83 1/2 — 1/2  
Loew, Inc..... 1100 17 1/2 17 1/2 17 1/2 + 3/4  
Orpheum..... 600 27 1/2 27 1/2 27 1/2 + 1/2  
Boston sold 65 Orpheum at 27 1/2; Chicago sold 45 at 27.

Tuesday—  
Fam. Play-L... 5100 66 1/2 64 1/2 65 — 1/2  
do pref..... 300 83 1/2 83 83 — 1/2  
Loew, Inc..... 1900 17 1/2 17 1/2 17 1/2 + 1/4  
Orpheum..... 300 27 1/2 27 1/2 27 1/2 — 1/4

Wednesday—  
Fam. Play-L... 1800 65 1/2 64 1/2 65 ..  
do pref..... 100 82 1/2 82 1/2 82 1/2 — 1/2  
Loew, Inc..... 800 17 1/2 17 1/2 17 1/2 — 1/2  
Orpheum..... 100 27 1/2 27 1/2 27 1/2 ..

## THE CURB.

Thursday—Sales. High. Low. Last. Chg.  
No sales reported.

Friday—  
Goldwyn..... 800 5 5 5 ..

Saturday—  
Holiday.

Monday—  
No sales reported.

Tuesday—  
No sales reported.

Wednesday—  
No sales reported.

## DELF WRITING ACTS.

Harry Delf has been engaged by Wm. E. Friedlander to write two big acts which the latter will produce in vaudeville this spring. Delf is a former song writer and lyricist. This is his first attempt as an author in this line.

# ACTS IN SOUTHWEST WARNED OF INVESTING IN OIL STOCKS

**Performers Write Into Agents Telling of Wildcat Grafters—Urge All Professionals to Consult Attorney Before Giving Up.**

## GUS SUN WILL GIVE VAN HOVEN A WEEK

**Manager Has Never Met Him —Springfield Always Open.**

Springfield, O., Feb. 16.

Frank Van Hoven can have a week at Gus Sun's vaudeville house in this city any time he wants it. Gus Sun says so.

Mr. Sun also states he has never met Van Hoven. "I have read his ads in Variety all these years," adds Mr. Sun, "and I wondered why he panned me. We never had any words in any way. After reading the interview with him in last week's Variety, of course I knew."

"From what I hear Van Hoven gives a very clever performance and I would like to have him play my Springfield house for just one week at any time to show the people hereabouts the fellow who advertised Gus Sun all over the world."

"I'll pay him his salary, whatever it is, and agree not to cancel him after the first show or at any other performance."

## NO COLUMBIA TOURS FOR RECORD MAKERS

**Phonograph Company Repudiates Publicity.**

The Columbia Grafophone Co. officially repudiates publicity connecting its name to tours of artists who have been or may be singing for its records.

The Columbia, says an official, has not promoted any concert tour nor loaned its name for the promotion, nor has it any intention to present any of its singing artists on the concert stage under its auspices.

The statement is necessary, added the Columbia officer, through publicity being obtained on the strength of a connection with the Columbia. It leads to annoyance in the record making department through other attached singers inquiring as to why and the seeming preference.

## HEALY'S "GLADES" BECOMING BALLROOM

**Ice Rink Passing—One of Broadway's Landmarks.**

Thomas Healy's Golden Glades in the Healy restaurant at Broadway and 66th Street will shortly pass into the discard. In its place and on the same floor, the top one of the Healy establishment, there will be a de luxe ballroom, taking in the entire space, following the removal of the ice rink that now occupies the center of the room.

It is an open question whether Healy's Balconades room, on the floor below, will be altered to conform with the new arrangement above, making the two rooms of the same ballroom style.

Healy's Balconades has been as famous in its day as the Glades. Both are night landmarks of Broadway. Healy's Glades or ice rink restaurant has been the only one of its kind in New York and presented the only novelty restaurant show in New York. It has endured for several years, with Tom Healy the pioneer for a Broadway ice performance. In addition to the skating portion a regular floor revue is presented, with the principals and choristers of the revue giving their entertainment on a carpet spread over the ice surface.

Healy's Golden Glades holds Helen Hardwick, with a record of having remained longer on Broadway in a consecutive engagement.

(Continued on Page 23)

## IMPERSONATOR JURY SPLIT.

**Albert Carpenters Tried in Buffalo on Charge of Assaulting Girl.**

Buffalo, Feb. 16.

The jury disagreed in the trial of Albert Carpenter, on the charge of assaulting a 15-year-old girl.

Carpenter is 37 years of age, a female impersonator, who does an Hawaiian dance.

Jennie Jacobs will install her new offices, of a general agency, at 114 West 44th St.



Yes! This is

## FLO CONROY and EDNA HOWARD

No doubt you all remember EDNA—the little plump one whom everyone insists on calling "pep." And the other one, on that's FLO, referred to by western critics as "a long, intoxicating highball."

Tenning the ORPHEUM

Direction, AARON KESSLER

Acts playing the southwest are warned by fellow professionals who have toured the territory to lay off of oil stock investments which flood that section of the country. A letter recently received from one turn declared artists are spending hundreds of dollars on the mer. say-so of supposed oil men. The "investing" is termed "a crime."

One turn communicating with its agent asked that the booking offices be advised of the oil stock manipulations and that acts be cautioned by bookers to go into such investments only after investigation. The act in question stated they had investigated thoroughly with the result that it was safe to invest only after consulting a reputable attorney.

## PANTAGES IN OIL STOCK SELLING DEAL

**Advertising in Los Angeles Plays Up Pan's Name.**

Los Angeles, Feb. 16.

Alexander Pantages is in the midst of an oil stock selling campaign — the Pantages-Huntington Oil Co.

It is carrying large-sized advertisements in the dailies, offering stock to the public, with Pantages' name played up heavily.

## ORLEANS ORPHEUM DOES \$20,000 GROSS

**Receipt Record for South—Hurt "Hello Alexander."**

New Orleans, Feb. 16.

The new Orpheum during its first week established a receipt record for the south, getting nearly \$20,000 for the seven days.

The theatre "cut in" on the business of McIntyre and Heath in "Hello Alexander," playing across the street at the Tulane, diminishing their gross probably \$5,000.

## NOT MARRIED, SAYS AILS.

**Asks That Report of Marriage to Eva Tanguay be Denied.**

St. Joseph, Mo., Feb. 16.

Roscoe Ails, now playing here, asks that Variety deny the report published some time ago of his marriage to Eva Tanguay.

Mr. Ails says: "I find it necessary to deny the report of my marriage, as I have been surprised to note the interest the feminine lose in the masculine when he is groom-titled. 'I think all women are sweet, and Miss Tanguay is 90 per cent. sweeter than any of those I have met. She is an exceptional girl.'"

## NANCY GIBBS' SKETCH.

**"Cupid's Caprice" Written by Baron —"Show" at Palace.**

Wednesday morning at the Palace, New York, Nancy Gibbs gave a showing to the assembled big time booking men of "Cupid's Caprice," a playlet by Baron G. de Grandcourt. The sketch holds about four especially written English songs sung by Miss Gibbs.

In "Monsieur Beaucaire," which lately closed on the road, Miss Gibbs was featured.

## "MOLLY" MC ON DYING.

Los Angeles, Feb. 16.

"Molly" Moon, a famous circus clown for 45 years, is dying in the County Hospital here.

**D. D. H. ?**  
Orpheum Theatre, 814 1/2 St., Next Week (Feb. 21).



## EXCESS ROAD EXPENSES FREE FROM 1920 INCOME TAX LEVY

Special Revenue Agent Cadwalader Woodville Now at Variety Office to Advise Stage People on Making Returns.

Both federal and state income tax return forms for the year 1920 are now available at Variety's office. Cadwalader Woodville, specially assigned federal revenue agent, is now on duty at Variety's New York office, 154 West Forty-sixth street, daily from 10 a. m. until 4.30 p. m. to instruct and aid professionals in the filling out of federal returns. Mr. Woodville will be on duty Saturdays until noon. He will remain at Variety until March 15, the final day of filing returns, both state and federal, and on which date the payment of the tax is due. Quarterly payments are permitted.

Inquiries received by Variety request information as regards the new provision for charging off expenses on the road in excess of that computed at home. This matter was fully explained in Variety of Feb. 4. The difference between living expenses on the road and at home is exempt from income tax.

One inquiry came from a professional who stated the local internal revenue collector had informed him the living expense deduction was not permitted until next year for 1921. That is incorrect. Players are advised to insist on such a deduction whenever the return may be filed. It is a legitimate allowance rule by the Commissioner of Internal Revenue at Washington. The ruling was accompanied by the explanation that the burden of proof that the deduction is a legitimate one is up to the taxpayer. Bills and vouchers for such expenses should be kept by artists for future reference or proof.

Another item which may be deducted this year is permitted by the federal authorities. It is the income tax paid to the state last year. The state, however, does not permit the item of federal tax to be a deduction in the computation of the state tax. The reason is the deduction would be so large in many cases nothing would be due the state.

Albany, Feb. 16.

Silk stocks and foamy lingerie are not to be charged off on the state income tax returns of the show girls under a ruling today by Mary A. McGinn, of the information bureau of the State Income Tax Department, whose duties just at present is answering queries on "What don't I have to pay?"

Silk and satin gowns of fashion's latest decree with which the film stars dazzle the nightly throngs in the film houses, according to Miss McGinn, cannot be regarded as liabilities in the business, and calculations of their costs will have no place on the income tax returns—unless they are worn absolutely for the camera wardrobe and cannot be utilized for street wear.

### TINNEY'S DIVORCE.

Mrs. Tinney Names Chorus Girl Correspondent.

Complaint was filed by Roth & Altman in behalf of Mrs. Frank Tinney Saturday in an action for divorce in the Supreme Court, New York.

The Tinneys have been on the verge of divorce since the comedian's appearance in Chicago in "Sometime" last spring.

Mrs. Tinney was formerly Edna Hurlig and was known on the stage as Edna Davenport in burlesque at one time. She alleges cruel and inhuman treatment and abandonment dating from March 20, 1920, also infidelity, naming a chorus girl as co-respondent.

Tinney was in town late this week and was in consultation with Herman L. Roth. It is said he had consented to allow Mrs. Tinney \$500 weekly alimony but that the wife demands \$625, which is about half his salary.

### PLACED IN "JIM JAMS."

"Smiling" Billy Mason is out of "Jim-Jam-Jams" and has been replaced by Charles O'Connor. Leah Cabel and the McCarthy Sisters have also been added to the cast. They opened with the show at Hartford, Conn., Wednesday night, placed by Max Hart.

## "DOUBLING" AGAIN ORDERED RESTRICTED

Keith Bookers Told to Avoid It When Possible.

Word has been again passed to the bookers of the Keith office there is to be no doubling of acts unless positively necessary.

The re-issue follows complaints from some patrons that acts are repeated around the metropolitan houses too often without showing at two houses a week.

Monday Ruth Joye was unable to open at the Colonial due to illness. Montgomery and Allen doubled for the Palace for the day only. Yvette Rugel taking the spot Tuesday.

This week Gordon and Ford are playing three big time houses in New York, appearing at the Palace at 8:25; Jefferson, 9:10, and Riverside, 10:10. They were called into the Palace Tuesday evening when the Innis Brothers reported ill.

## BOOKED FOR BIG TIME; FIRST TIME ON STAGE

Edison and Cattie at Keith's, Boston, This Week

Edison and Cattie, offering an odd combination of a bassoon and banjo, opened at Keith's, Monday. It is a new turn and was booked after showing for one time in New York, two weeks ago. It was their first appearance on the stage. The musicians were formerly in a New York symphony orchestra. Tom Brown dug up the players and also framed the routine.

### MEMORIAL THEATRE

Ottawa, Kan., New House Operated by American Legion.

Kansas City, Feb. 16.

The new auditorium at Ottawa, Kan., erected at a cost of \$125,000 as a memorial to the soldiers and sailors of that city, will be formally opened next month. It will seat 1,700 and will be operated by the American Legion Post of that city.

The building was built by the citizens of Ottawa who voted bonds to cover the cost. It will take the place of the old Rohrbaugh theatre which was destroyed by fire six years ago.

### MRS. CARROLL'S ALIMONY.

A decision has been handed down in the suit of Mrs. Harry Carroll for a divorce and alimony. The court awarded the plaintiff \$200 a week alimony and \$1,000 counsel fees pending trial of the action.

Carroll denied his wife's charges and was further reinforced by an affidavit by Carlton Hoagland.

Nathan Burkan appeared for Mrs. Carroll.

### WOODS AFTER MISS CURTIS.

Beatrice Curtis, now appearing with Harry Fox in vaudeville, may go under the management of A. H. Woods next season.

The producer went to see Miss Curtis thrice during the week she played at the Palace, Chicago, and immediately began overtures for her services.

### HELEN KELLER RACK.

Helen Keller, the deaf, dumb and blind wonder, is to return to vaudeville next week at Keith's, Cleveland. Harry Weber has charge of Miss Keller's bookings.

Julian Rose will return to this country next month. Mr. Rose's trip here is in the nature of a vacation, after which he will again sail for England to resume his engagements.

## OPPOSITION FIGHT IN TOWN OF 10,000

Glens Falls, N. Y., Has Two Vaudeville Theatres.

Albany, N. Y., Feb. 16.

The same advertising war that marked the opening of Shubert's vaudeville in Amsterdam, N. Y., is being waged in Glens Falls, N. Y., where the Empire is now playing it in opposition to the Rialto, a Keith-booked house.

Monday the Keith house began a "big time" policy. Large ads announced "the cream of vaudeville" would be presented there, that no headliner was too big and no salary too high for a Rialto bill, and that the house had never been given to "bombastic utterances and false promises and would not begin now."

This was hitting at the opposition in exactly the same way the Strand, Amsterdam, hit the Rialto, a Shubert-booked house. A letter from a Keith official declared that the "Rialto is the only theatre in a city the size of Glens Falls that has been venturesome enough to spend the money which you are spending in order to give the best."

Glens Falls has a population of 10,000.

Middleton's Manikins, Lewis, Levar and Davis, Golden and West, Dot Mareel and Her Rag Pickers, Harry Bulger and Co. and a picture comprised the bill in the Empire the first half this week.

Both houses play six acts and a picture, the Empire getting 55 cents top at matinee and \$5 at night, and the Strand 40 in the afternoon and 60 in the evening.

The former theatre is owned by the O. H. Stacey Amusement Co. of Albany, which also operates the Majestic, Albany, a small time house booked by Walter Plimmer.

Charley Greenstone, formerly in charge of Harmanus Blecker Hall, Albany, is now manager of the Empire, Glens Falls.

## LONDON'S PALACE POLICY OUTLINED

Combination Show of Pictures and Sketches.

The future policy of the Palace, London, is partially outlined in a prospectus issued Jan. 28 by the company.

It will be under the management of a new company formed for that purpose by Sol Levy, who is interested in a string of picture houses through England. Charles B. Cochran will be chairman and joint managing director with Mr. Levy.

The entertainment proposed is to be a combination of pictures and sketches and the pictures to be projected behind the screen. The present seating capacity of 1,371 will be increased to 1,481, leaving a lounge for those waiting for seats.

Three performances daily are to be given seven days weekly. Mr. Cochran is to receive £1,200 per year and a percentage of the gross receipts, and Mr. Levy £700 for five years, both managing directors to have the option of renewing for an additional five years.

W. E. ("Bill") Burlock negotiated the deal for the conversion of the Palace into a cinema, acting as intermediary between Sir Alfred Butt and Sol Levy, and receives a commission of 10,000 Pounds for his efforts. Burlock was an advance man with Henry W. Savage a few years ago. He went to England to handle "Intolerance" there for D. W. Griffith. He is now in the automobile business there, in association with Eric Bunch, husband of Daphne Pollard. They have the British agency for several American cars and conduct a large garage in London.

### SHEA AND CARROLL SEPARATE

Jimmie Shea has split with Claire Carroll and is now appearing as a single. Shea was formerly with Sergeant Bowman, now retired.

Last summer Shea and Carroll started with Redlin's "Twinkle Toes," withdrawing when Miss Carroll left the show. They continued as a team until two weeks ago.

### BAKER, ZIEGFELD'S GUEST

Phil Baker closed his 10-week engagement on the Ziegfeld roof Saturday. He left immediately for Palm Beach as the guest of Flo Ziegfeld, who wired him from his Florida home to cancel his vaudeville engagements and join him.

## BAN ON "SUGGESTIVE" SONGS BEGUN BY MUSIC PUBLISHERS

All "Blue" and Double Meaning Lyrics to Be Banned from Market—M. P. P. A. "House-Cleaning Meeting to Forestall Outside Reform.

## ACT ORDERED TO PLAY ON AGENTS' CONTRACT

Conway and Fields Deny Signature—Agents Upheld.

"We don't permit children, drunkards or agents to sign contracts for us." That is the answer made to the Loew office by Charles Conway, of Conway and Fields, re the act's refusal to play five weeks of Canadian Loew time contracted for some weeks ago.

The act signed an agreement with its agents, Horwitz & Kraus, and authorized them to secure bookings. The agency has been signing contracts confirmed by the act right along. Last month they accepted mid-western Loew bookings and wired confirmation of the time secured. Later they sent word the Canadian bookings were off.

The matter was placed before the V. M. P. A. with the evidence the bookings had been arranged for in the regular way and that the agents were authorized to sign for the act. The decision was that since the contracts were play or pay agreements the turn must open next Monday and play the disputed time out.

Several times the act has refused to play contracted time, going so far as to split the team and once saying they were going abroad. Each time, however, Horwitz & Kraus have shown the act its error and patched up the affairs of the team. Conway called at the V. M. P. A. office Monday, saying his wife, Sally Fields, was averse to playing the Canadian bookings. "He said he would talk the matter over with her. Pat Casey stated there could be no evasion and that if the act did not play it must pay the salaries for the contracted bookings. Conway formerly was with Emily Darrell, in vaudeville.

## MORE TROUBLE UP-STATE.

Albany Neighborhood Hurt by Strike, Hears More Bad News.

Albany, Feb. 16.

With theatres in Albany, Troy and Cohoes suffering a great decrease in business owing to the strike on the trolley lines of the United Traction Co., which is now almost three weeks old, the announcement that 1,400 workers at the New York Central railroad shops at West Albany would be thrown out of employment Saturday, was anything but welcome to the managers of Albany houses.

The announcement stated the shops will close for an indefinite period because of a decline in freight business. The men had expected a reduction either in force or in working hours, but not the closing of the entire department.

## HOUSE PAYS FOR LAY-OFF.

Lyric, Mobile, Settles for Three-Day Fill-In.

New Orleans, Feb. 16.

The management of the Lyric, Mobile, playing Keith vaudeville, booked in "Lightnin'" for three days the last half last week, mailing checks in full to the acts before leaving this city that were scheduled to play the house.

The bill held Fred Rowers and Co., Curtis and Fitzgerald, Pert and Sue Kelton, Quinn and Rex, Winton Bros.

## VAUDEVILLIAN NAMED

Syracuse, Feb. 16.

Marvin A. Cramer's divorce suit against Mrs. Nellie Adele Fantz, in which Earl Castleman, a Rochester vaudeville actor, is named as co-respondent, came up before Justice Leonard C. Crouch yesterday.

Neither the young wife nor the co-respondent appeared to contest the action. Cramer brought Andrew Berg, Monroe county deputy sheriff, as a witness, with other Rochester residents.

The Music Publishers' Protective Association has started a "house-cleaning" campaign among its membership, with a view to eliminating suggestive songs from the market. The word "suggestive," as outlined by the governing powers of the M. P. P. A., covers lyrics that might be considered "blue," "double entendre" or anything bordering on that nature, no matter how slight the degree of suggestiveness may be.

A meeting has been called for this week at which the M. P. P. A. will take up the subject and an effort made to clean up from the inside, the idea being to have all of the publishers enrolled in the M. P. P. A., which means every publisher of pop music of any importance in America agree to turn down suggestive songs when hereafter offered for publication.

The letter outlining the intent of the campaign sent out by the M. P. P. A. states in part "that outside of the fact that as publishers the members do not wish to be sponsors for indecent material, or songs that are capable of indecent construction, the purely commercial aspect of the matter is that from now on in increasing measure such songs are to be barred from the better vaudeville theatres, and the publishers who sponsor them may find support from professional sources withdrawn."

Continuing, the letter says in effect the publishers had better attend to the matter of their own volition before others compel the action that should be voluntarily taken at once by the publishers themselves. The publishers are further urged to convey to their writers that hereafter no suggestive songs are wanted.

## SHUBERTS SEND WIRES.

Messages to Acts This Week Signed "Lee Shubert."

Acts playing around New York this week received wires Monday with all of the messages signed "Lee Shubert."

The wires stated the Shuberts were prepared to offer time and suggested that the acts communicate with the signer of the wires.

It was suspected the Shuberts employed the telegraph method through the reports of the big time already engaging acts for next season.

## MISS CLIFFORD ALLEGES LIBEL

Bessye Clifford has started suit against the New York "Evening World," alleging libel and asking damages. The action is based on the paper printing a cable dispatch from London carrying a story that acid had been thrown into the face of Bessie Clifford. Bessie and Bessye are two different individuals, but the newspaper picked up a photo of Bessye which its "morgue" had labelled Bessie, and printed it in connection with the story.

## LIFE IMPRISONMENT.

Los Angeles, Feb. 16.

Mrs. Maybelle Roe, convicted of murdering McCullough Graydon, brother-in-law of Edward Marshall, the vaudeville chalkologist, is to be sentenced to life imprisonment on the recommendation of the jury.

The murder occurred during a free-for-all fight over the possession of a bungalow in Venice. Three other men still to be tried in connection with the crime.

## "SUNDAYS" AT MANHATTAN.

The Keith Sunday vaudeville shows are to be resumed at the Manhattan from the beginning of the season up to a couple of weeks ago, withdrawing when the Chicago opera took over the house for a six weeks' run.

## Complaint Against Ryan and Lee.

Frank Gersten, owner of the United States, Hoboken, N. J., has filed a complaint with the V. M. P. A. against Ryan and Lee. Gersten alleges that the artists refused to play four shows on Lincoln's Birthday, which he considers a violation of contract.



# STRINGENT MEASURES FOR CLEAN SHOWS VIGOROUSLY UNDERTAKEN BY KEITH OFFICE

Measures undertaken by the Keith's office in New York for the past 10 days to cause the cessation of suggestive liberty in talk and songs on the Keith-booked vaudeville stage were sharply brought to a head when offending artists were called into the presence of Keith executives, who informed them exactly what should be eliminated.

The eliminations consisted of broadly suggestive "gags" and lyrics.

One single man entertainer had two of his best laugh-getting jokes deleted. A woman single was also among those interviewed.

General instructions are reported to have been sent out by the Keith office to all resident managers along its line of theatres to order out any objectionable material in acts, whether dialog or songs, and to report to the main office where doubt exists for a decision.

The tendency to off-color matter among vaudevillians, since the flip style of act commenced to gain popularity, following its lead through the latitude allowed shimmy and jazz dancers, grew until official cognizance of it could not be avoided.

The "Blue Sunday" agitation, with the opportunities afforded the reformers to base their arguments upon these subjects, if permitted, is another important item that bears heavily at this time.

The "blue" stage material was strongly projected within the past month at the Palace, New York, where a playlet called "The Bride," played by Lina Abarbanell and Co. met pointed objection, including the heads of the booking offices, and was immediately debarred from further routing on the Keith circuit. Later a special morning performance of the sketch was given by Miss Abarbanell, upon request, at the Palace, where its morality faults were pointed out to the assembled Keith booking men.

The report the Keith office has taken final steps to remove off-stage matter in vaudeville has spread about with a number of acts modifying or removing certain dialog and scrutinizing more closely the lyrics of the songs in use by them.

The freedom in vaudeville of the blue matter could be originally traced in one way from the Broadway musical comedies and roof shows, where liberties are allowed in talk and song found nowhere else, up to its introduction into the twice daily.

Of late months the vaudeville offices have received many complaints from patrons against material upon the stage. In a town outside New York the mayor, after witnessing a performance there, threatened to revoke the license of the theatre if one act with blue material were not immediately canceled, and said the theatre's license would be revoked if the instance reoccurred.

The Columbia Amusement Co., playing burlesque, has for several seasons maintained a consistent campaign against blueness upon its stage, and has so far removed it through strict censoring it has almost disappeared in New York. Only last week the Columbia decided upon a final dictum. It was reported, from permitting a show outside New York using the objectionable matter by threatening a week's suspension from the wheel as the first penalty for an infraction.

The Keith house managers continue to "cut" material and dialog from acts which is considered objectionable by the office.

This week Duffy and Sweeney were ordered to cut out their entire finish at the Alhambra the manager considering it came under the interpretation of "objectionable" material touched on in E. F. Albee's recent circular letter to house managers.

At the Colonial two weeks ago Ben Bernie was ordered to eliminate several gags as was Lew Dockstadter at his recent Palace appearance.

The producer of the Franklin Ardell act when consulting the Keith office relative to a No. 2 version of "King Solomon, Jr.," was informed the act was considered "blue" in theme and situation by the office. The original "King Solomon, Jr.," safely negotiated the metropolitan houses before receding an Orpheum Circuit route and was considered one of the comedy novelty finds of the season.

The bill at the Orpheum last week came in for a merciless pun-

## Acts Called Into Presence of Keith Executives—Personally Told What to Eliminate, of Dialog and Songs in Acts—Reform Made General in All of Keith-Booked Vaudeville.

ning by E. B. Garnett, the Star's dramatic editor, who took the occasion to severely condemn the "cheap vulgarity" offered on this and other Orpheum bills here this season. The Orpheum in its program, in an announcement headed "To our Patrons" says:

"It is the constant aim of the management of the Orpheum Circuit to present vaudeville without the use of a single offensive word, phrase or situation."

Mr. Garnett, after calling attention to this statement, in a signed article cut loose, in part, as follows:

"Another bill long on nonsense and short on talent or genuine cleverness is at the Orpheum this week. The initial performance ran unevenly in low gear. Acts took their own time getting on or off stage, and one having no strength of its own, weakly fell back on the old trick of letting performers from preceding turns 'cut in' to help win applause."

"The effect on the whole satisfied easily a large Sunday audience, but for the rest of the week it may leave those who occasionally seek diversion in vaudeville very little to think about."

"The same pandering to a rough-and-tumble taste that has marred many Orpheum programs all season is found in this one in several acts, although to a lesser degree. The chief offender in cheap vulgarity was (— — —) an act that is nothing except coarse burlesque. There is no excuse to allow on the

Orpheum stage any performer whose sense of humor misleads him into the belief that a man's untrousered legs are funny. Those supporters are ugly enough in advertisements."

"This act is pointed out merely as an example to show that the constant aim is ignored by many acts that are hurting vaudeville rather than helping it, and not because the act itself merits any other serious consideration. Several other acts on the program are al-

most as cheap and devoid of merit.

"The Orpheum as a theatre is the handsomest in town. The prices it charges have advanced to a point where its patrons have every right to expect only the best things in vaudeville."

The Orpheum's top price is now \$1.50.

In another article the same writer says: "What has become of the real talent that formerly came to the Orpheum? Week after week has gone by with bills worse than mediocre. By reason of its established reputation, it not its geographical position, the Orpheum theatre has been looked upon as a standard bearer for the best in vaudeville. Yet its so-called entertainers get more brazen in suggestive songs and jokes. Last week's bill—a fair average, by the way—was replete with trashy and occasionally indecent dialog. Maybe other vaudeville theatres are no better but they don't pretend to be."

### A. H. BRUGGEMAN'S SIGHT.

Fear Entertained Over Jersey Manager's Eyes.

August H. Bruggeman is in St. Mary's hospital, Hoboken, N. J., the sight of one eye being entirely gone, and physicians not sure whether he will not become entirely blind.

Mr. Bruggeman is well known in northern New Jersey theatricals and controlled a number of houses, also affiliated interests. He now controls the Empire, Hoboken, which plays burlesque. He is 61 years of age.

### RAY BAILEY BETTER.

It is expected Ray Bailey will leave the Central Islip (L. I.) hospital this week, to return to her home near Baltimore.

Miss Bailey suffered a governmental shock through the death of her husband and is just about recovering from it.

### RAJAH-FISCHER DIVORCE.

Dancer and Agent in Court Action for Separation.

A trial in the New York Supreme Court for divorce is impending between Princess Rajah, now in vaudeville, and Clifford C. Fischer, connected with the Marinel agency.

Rajah is the plaintiff. The couple were married several years ago.

### Bernie Requests Miss Hoffman.

Ben Bernie has requested Gertrude Hoffman to eliminate the Hebrew version of "Over There," which he claims to have originated, from her act. Bernie has refrained from appealing to the N. Y. A., first notifying Miss Hoffman that it is his material.

Another vaudeville turn is using the melody, but announcing it as an imitation of Bernie.

## JUNIE McCREE'S WIDOW MARRIED BERT GRANT

Marriage Just Disclosed—  
Songwriter Ill.

The widow of Junie McCree has been married since Aug. 19, last, to Bert Grant, the song writer. The marriage was disclosed this week upon the recovery of Mr. Grant from an illness threatening appendicitis that attacked him immediately after the wedding, keeping him confined for over five months.

Junie McCree, widely known in the show business and an author as well as an actor, died about four years ago. Mrs. Grant is professionally known as Lothea Grey.

Grant is thinking of entering the music publishing business on his own, having started with one of his latest compositions, "The Flower of Italy."

## INNIS BROS.' SPEECHES.

Ordered Out After Second One at  
Palace—One Brother Ill.

The speeches made by one of the brothers in the Innis Brothers' act at the Palace, New York, Monday attracted vaudeville attention. Before the Tuesday matinee word was sent back stage to the Innises the speech portion should be eliminated, which they did for that afternoon. Around six p. m. Tuesday one of the brothers came to the theatre with a doctor's certificate stating his brother had a temperature of 104 and expressing regret they had to leave the bill. Gordon and Ford substituting.

The Innises had the No. 4 position. They were formerly the McGinnis Brothers, dancers, but lately reappeared with a new type of act at this time, somewhat resembling the "Two New Sports in Town" turn of years ago. Following the applause Monday matinee, an Innis addressed the audience, saying the Palace was the goal of every act and they were happy they were there, hoping they would make good as it meant much to them. The afternoon speech brought no notice, other than it was thought by the audience a comedy talk would be given instead.

In the evening the Innises during the speech, of some length for a vaudeville act's response, said they were thankful they were at the Palace, but to be at the Palace you had to have the goods. Before reaching there, Mr. Innis stated, they had played for a small time booking agent when not on the big time and that small time agent (giving his name) "is the best friend of the actor in this country," with some other remarks to similar effect.

## EXCITING SUNDAY

Opposition Houses Playing Big  
Names on the Sabbath.

Possibly the Shuberts didn't learn until the following Monday of Eddie Cantor's jumping out over a week ago, to Lawrence, Mass., for a Sunday performance, but the Keith office in the bean town had previous information and secured Billy Van and Jim Corbett, who had closed the night previously with "Silks and Satins" in Boston, in time to give them advance billing and rushed them out to their house by machine for the two Sabbath concerts as opposition. The Keith-booked house, in Lawrence, is the Empire.

There may be beyond the average Sunday shows from now on in the mill town as the Keith people are out after the possible draws the opposing house may secure. Last Sunday the Empire booked in both Emma Carus and Vera Gordon as the attractions. Sam Payne is the booker for the Keith office in Boston.

The Lawrence incident is given credit for ultimately bringing about the re-engagement of Van and Corbett for the twice daily, the pair having signed this week, to appear in the Keith houses for the remainder of this season. The Ray, Hodgdon office secured the contracts.

## Sun's New Publicity Man.

Cincinnati, Feb. 18.

Emanuel Weber, formerly exploitation man for Universal here and later with Solznick at Pittsburg, has been appointed publicity director for the Gus Sun enterprises, with headquarters at Springfield, O., succeeding Ralph Chandler.



## GERTRUDE HOFFMAN

THIS WEEK (FEB. 14), PALACE, NEW YORK.

BILLED AS: "The Great Creative Dancer and Incomparable Mimic, Who is the Foremost Show-Woman Entertainer of the Music Hall."



# INSIDE STUFF ON VAUDEVILLE.

The advertising solicitors in New York on some of the theatrical papers are growing almost ferocious in their methods. It is not always confined to the solicitors, either. An instance or two came up of late when the publisher of a theatrical weekly tried to blackmail a business man into advertising in his sheet.

The papers seemingly permit the solicitors to select their own system of approach. The solicitor may promise an act a good notice or threaten it with a bad one, either dependent upon advertising for the paper. Where the solicitor is also the reviewer he may make good his threat, though the papers which stand for these methods are quite well stamped in a general way and, through their loose policy, not alone fail to command any standing as trade mediums, but are unable to hold their readers.

About two weeks ago an act in one of the New York houses was approached by a solicitor of the type mentioned. The act replied it did not see the value of an advertisement in that particular sheet. The solicitor implored, then threatened, and the act told him to go as far as he liked. Later the act met someone it knew connected with the same paper and, through personal persuasion, placed an order for an advertisement the following week. Meantime the current issue of the paper came out containing an unmistakable pan on the act. The advertising order must have been turned in about the same time, for the publisher of the paper personally called up the act, entreated it not to be angry at the notice, and cancel the advertising order, promising a much longer and more favorable notice of the turn would be written for the ensuing issue.

It is tactics such as these that have placed advertising solicitation, a most legitimate pursuit when legitimately followed, in disrepute in the theatricals. Also the method of a solicitor who, finding he cannot obtain business upon the merit of his paper as a medium, adopts any manner of solicitation he believes will bring results.

A theatre is the private property of its management. Back stage especially so. Trade paper solicitors are permitted back stage by the managements as a courtesy to the papers they represent, the managements understanding advertising is a paper's support. A theatre manager, though, is fully justified in barring from his theatre anyone who makes himself objectionable, and it is as objectionable for an advertising man to use threats in attempting to secure an ad as it would be for a salesman back stage to make threats because an artist refuses to purchase of him.

Vaudevillians, who suffer mostly from this form of ad solicitation, when the solicitor conducts himself in any but a perfectly proper manner in speech and action, should inform the house or circuit manager, in order that that solicitor should be barred from the privilege, and the person receiving the complaint should inform the paper employing the solicitor. If the paper continues such a solicitor in its employ, it follows that the paper is no better than its representative.

The theatrical trade papers could build up a certain dignity, even among their advertising solicitors, if they were not in sympathy with the blackjack way of getting business. Instead they tear it down, for themselves and others, meanwhile going on their wobbly way without noting that their way is wobbly through that very thing, for the greater part.

Little Jackie Coogan, who has created so much commotion through his work alongside Chaplin in "The Kid," is a son of Jack Coogan, formerly in vaudeville with Eddie Cox. Coogan, the father, was a dancer and came from Syracuse, N. Y., where his father had a drug store. Little Jackie was brought up, before going to the coast, in Chicago, and when three years of age exhibited a precocity that foreordained the youngster would be heard from, presumably at that time, on the stage, if given the chance. Jackie is now about six.

Recently the claim of a booking agency against an act for \$100 in commission came up for adjustment before the V. M. P. A. The act claimed as a reason for not paying the agents that the latter had promised to book them for six weeks in Philadelphia last summer at \$50 over their regular salary. The claim of an increase during the summer appeared to be a flimsy excuse. The agent replied if he made such a promise he must have been drunk, but that he hadn't taken a drink of liquor in 15 years. Finally admitting that the money was legitimately due the agency, act was ordered to pay. Agent and act left the office, and while waiting for the elevator the act said, "Say, get us next week, will you?" The act is now playing booking secured by the agency.

A speculator selling tickets for the Sunday night concert at the Palace, New York, recently sold a newspaperman two seats down front in the orchestra, "third row, downstairs," at \$3.25 a piece. The scribe, inside, found the seats were in the gallery. He returned with his friend to the stand of the speculator, near the theatre, and demanded his money back. The speculator refused to refund the \$6.50, claiming that he had not said that the seats were in the orchestra. A wordy war followed, which ended in the newspaperman producing a card, showing that he was connected with a daily that has long been on the trail of the specs. The latter was told that if the money was not forthcoming he would be put out of business in 24 hours. He came across in a hurry.

Chicago I. A. T. S. E. officials decided that the claim of a property man touring with a vaudeville act was justified when he demanded two days' pay for time spent in a "jump" which started at 11 o'clock one evening and ended at 8 the next morning. Both days were lay-off days. It was ruled since he took a train before midnight of one day and was still on it after midnight, which became the next day, he was entitled to two days' pay—and would have been had he boarded the train at 1.59 and left it at 12.01, theoretically.

The unexpected death of Fred B. Henderson in San Francisco came as a distinct shock ever to his relatives around New York. Mr. Henderson was in New York about three months ago and exhibited no signs of physical distress. Nor did any of his eastern friends know he was afflicted with heart trouble. Mr. Henderson was a golf fan and would play 36 holes on a stretch, then eat a big meal.

Mr. Henderson and his father before him built up Henderson's Music Hall, Coney Island, until it evolved from a shabby frame building into the modern structure that housed the theatre and restaurant. The Coney Island place, with its restaurant, made between \$250,000 and \$300,000 each summer regularly after being modernized. Its lease was disposed of to the United Cigar Stores Co. a couple of years ago on favorable terms. At one period Henderson's theatre on the island had about all the summer resort vaudeville around New York to itself. Later the Brighton theatre opened but did not materially hurt the Island house. Morrison's, at Rockaway, which also ran in the hot weather at the same time, drew its own local people.

Mr. Henderson, dying at 52, leaves a widow and two children. He married for the second time about 15 years ago. He had accumulated a large fortune, with several realty investments on the coast, made in conjunction with Orpheum Circuit heads, netting him large returns.

His death occurred shortly after he had given up his post as the Orpheum's western representative and made up his mind to enjoy the remainder of his life.

**Bobby Bellis**, from the home office of the Al G. Field Minstrels, has joined the show as assistant treasurer. He is a nephew of Field.

**Nathan Vidaver**, theatrical and film lawyer, who underwent an operation a fortnight ago, is now out again and attending to business.

## KEENEY TAKES BAY RIDGE FROM WM. FOX

### Gets Possession When Present Lease Expires.

Frank Keeney has purchased the Bay Ridge theatre, now playing vaudeville and pictures booked through the William Fox Exchange. The deal was consummated this week. Keeney will take possession of the house in about seven months, at the expiration of the present lease held by Fox.

The Bay Ridge is an 1,800 seat capacity house, well situated. Its nearest opposition is Henderson's, Coney Island.

It was reported Keeney outbid the Fox people, securing the property. The same policy will be adhered to in vaudeville and pictures, the house splitting with Keeney's, Brooklyn.

Louis Pincus, of the Amalgamated Vaudeville Exchange, will do the booking.

## LOEW'S INFORMATION

### Southern Time Heads Turn Out Booklet.

Atlanta, Feb. 16.

E. A. Schiller has gotten out a booklet complete in detail and instruction for the accommodation of all acts playing the Loew Southern and Southwestern time. Mr. Schiller is Loew's general representative for that territory. The booklet is given acts at Knoxville, the first date of the Loew Southern bookings, the brochure holding an invitation to call at the Loew offices when reaching Atlanta for any additional information. In the absence of Mr. Schiller, Lionel H. Keene, his assistant, or Fred E. Peters, publicity man attached to the Atlanta office, is available.

A page in the booklet is devoted to each town played, with the house manager's name, and that of the stage manager and property manager. Hotels and cafe rates are supplied, with instructions how to best reach theatre and hotel.

## AFTER SYRACUSE EMPIRE

### Bernard Frank, late With Shuberts, Seeks Control With \$35,000.

Syracuse, Feb. 16.

Bernard Frank, who resigned recently as manager of the Wieting opera house here, after six years with the Shuberts, announces he has obtained New York backing enabling him to offer \$35,000 cash for control of the Empire, on which K. & E. now have the lease.

It is understood Marcus Loew had an option on the house, but Frank says he is ready to step into it with a combination vaudeville and picture policy as soon as the present lease expires.

Several offers in addition to Frank's have been made for the Empire. It is believed Howard Rumsey will get it for a stock season to run from March 20 to May 1. Nicholas Holde has succeeded Frank as local Shubert manager.

## BERT CLARK AND ORPHEUM.

It was reported this week Bert Clark and Flavia Arcaro had been offered the Orpheum Circuit at \$300 weekly, without Clark evincing a desire to accept the offer.

Clark and Arcaro signed for three weeks with the Shuberts. Previously the act had played the Palace, New York, when it received an offer from the Keith office of \$600 weekly for further time, and turned it down.

## LUBIN DUE BACK.

Cable messages received Tuesday from Paris at the Loew office stated that J. H. Lubin, general booking head of the circuit, had sailed for New York that day aboard the Aquitania. He is due early next week and will have been gone just a month.

## NEW CASTLE HOUSE CLOSING.

The Coliseum, New Castle booked by Billy Delaney of the Keith office, is closing next week. The house will remain dark for two months. No reason for the discontinuing was given. The policy was six acts, split week.

## HARRY JOLSON'S THREE-ACT.

Harry Jolson has elaborated his "single" into what he now calls a "three act." It includes a young woman billed as "Miss Personality" and an imaginary person, who is talked about and not seen.

## AUDUBON STAGE ENLARGED

### Fox's Uptown House Keeps Its Vaudeville.

Reports that Fox's Audubon, uptown, would shortly discontinue vaudeville and come a straight picture house, due to opposition, were officially denied by the Fox staff this week.

The Audubon stage has been altered for the presentation of the feature picture on a Time's Square scale. The front row of orchestra seats has been taken out to make room for additional musicians, numbering 44.

Dave Brown, who now leads the orchestra for vaudeville will remain while the new orchestra leader for the picture policy will be announced later. Plans also call for the elimination of the tormentors and the installation of elaborate changeable color lighting effects to aid in the presentation of the big feature.

## PENN. HOUSES CHANGE

### Two Go from Vaudeville to Picture Policy.

Several theatres in central Pennsylvania have given up vaudeville and reverted to pictures, the managements saying they are compelled to make the change until conditions are normal.

The Coliseum, Newcastle, Pa., will discontinue vaudeville this week. When vaudeville is resumed, it will be offered at the Opera house which will be refitted. Already switched to pictures is the Strand, Sharon, Pa.

It is understood both houses are among those which cut down the cost of their bills some weeks ago when industrial depression and factory closings affected business.

Both houses were supplied from the Keith office.

## DEBONDY BRIEFLY "OUT"

Fred DeBondy, of the Marinelli office, was reinstated at the Keith office Tuesday, after having been temporarily suspended Saturday. The brief time DeBondy was out was consumed in an investigation of a complaint made to Keith's by Cleveland and Faye, alleging DeBondy had given them the Keith southern time.

It developed DeBondy had informed the two men they had dates for three and one-half weeks south. The act played four and one-half weeks down there.

Following the incident, Jule Delmar, who books the south, sent a circular letter to all representatives of the Keith office that they must not promise an act the entire southern time unless the act's agent secures contracts in advance.

It has been customary to route acts for from three and a half to five and a half weeks with the rest of the time allotted before the expiration of that period.

## KEITH'S IN SOUTH BEND?

South Bend, Ind., Feb. 16.

It is reported local interests will build a theatre here for Keith's vaudeville, to be operated by Keith's, seating 2,000.

The identity of the backers has not been disclosed.

## Strand, Holyoke, Plays Keith's Pop.

The Strand, Holyoke, Mass., a new house opening Feb. 28, with a seating capacity of 1,300, will play Keith pop vaudeville, using five acts twice weekly, booked by Harry Carlin and Bob Hutchinson of the Keith office. The Lewis & Brown circuit is the builder. A. W. Anders is the house manager.

## Sailing to Join Lauder Show.

Guy and Paul Magley are sailing this week on the Adriatic for England, opening with the Harry Lauder show at the Palace, London, on Feb. 28.

## Bob Dailey's Come-back

Bob Dailey is planning a come-back to vaudeville with a three people sketch, "Bob's Visit," written by himself.

## Marcus Loew Back This Week

Marcus Loew is expected back at his office by today (Friday). He has been out of town for a couple of weeks or more, looking over the Loew theatres.

## IN AND OUT.

Mabel Burke and Co. had to forego the Jefferson engagement this week, though their scenery was hung Monday morning. Miss Burke's assistant suddenly became ill just before the matinee.

## OTHER KEITH HOUSES TAKING UP TRY-OUTS?

### Success of Experiment in Syracuse Tri-Weekly.

Syracuse, N. Y., Feb. 16.

The try-outs of local talent at Keith's are successful, so much so almost every other day the house holds some.

This success, a cord to the report, cause other Keith big-time vaudeville theatres to adopt the plan of giving the local amateurs a chance to try out for regular professional vaudeville engagements.

## K. C.'S TWICE NIGHTLY

### New House in Residential District to Try It.

Kansas City, Feb. 16.

Another vaudeville house in the residence district, several miles from the other vaudeville houses, will soon be in operation. It is to be under the management of T. M. Henneberry, manager of the Isis and other picture theatres here and in close-by towns, and is to be the Apollo, at Troost and Linwood boulevard.

The present house will be remodeled so as to add 400 seats to its present capacity of 1,400. The house was operated as a vaudeville theatre some years ago by the Cunningham Brothers, but failed to draw.

Manager Henneberry expects to cut out the daily matinees and give two night shows with five acts and a news reel.

## TANNEN'S POSITION.

### "Farmed Out" at \$600 Weekly; Wants More.

Julius Tannen opened at the Orpheum, Brooklyn, Monday on a farming arrangement entered into between Norah Bayes and the Keith office.

Tannen is asking more than \$600 for vaudeville, which is the sum Miss Bayes is paying him, following an arbitration decision. She is liable for the term of his contract while "The Family Tree" runs.

It was said that Tannen received \$600 for the Orpheum engagement, following which his salary is to be set for a continuation in vaudeville.

## ILL AND INJURED.

Saul Abraham, manager for the "Greenwich Village Follies," was operated on Monday, having his tonsils removed. He is expected to leave Roosevelt Hospital, New York, Monday.

Mary Emerson ("East Is West") is critically ill with pneumonia at St. Luke's hospital, Utica, N. Y. She was taken ill following the performance of the show in that city two weeks ago.

Wilber C. Sweetman had an attack of grippe last week, cancelling his week's engagements.

Arthur Fields remained at home this week, seeking to evade pneumonia. The act, Fields and Gottler, had to cancel after finishing their Providence engagement last week.

Sara, the costumer, is recovering at the Lying-In Hospital, New York, from an operation for appendicitis. Sara in private life is Mrs. Irwin Dash.

Ruth Hoyt is at her home convalescent after an appendicitis operation. Privately Miss Hoyt is Mrs. Fred Ungaro (Ungaro and Romany).

Jim Donovan (Donovan and Lee) is at the Wisconsin Hotel, Milwaukee, trying to beat a light touch of pneumonia. The act canceled the Orpheum, St. Louis, this week.

## NEW ACTS.

George Leonard and Eileen Poe, in a skit.

Howard Hall, in "A Man of the People," a tabloid. Laughlin play from Thomas Dixon's story.

Hart Sisters, formerly with "Silks and Satins" (Rose & Curtis).

Joe Dorney, formerly in "The Whirl of Variety," is now with Herbert Ashley, Mme. Le Vonce is the third player in the act.

Emily Seymour, with six girls, one man.

Jos. Hart is now presenting Hans Robert in "Wild Oats," the dramatic playlet which featured Kingsley Benedict. The latter is now in pictures.

Mike Donlin and Mary Maxfield, two-act.

Ima Button and Bob Tarry. (Erlie Young.)

Nat Vincent, formerly "A Trip to Hildland," and Blanche Franklyn, two-act.

Frank Halls and Ethel Fenton, two-act.



# FRILLS AND FASHIONS

By ALICE MAC

"Soap" was quite a feature at the Riverside Monday; the foundation of Young and April's act, "Bubbleland," and the cause of all the disturbance in the semi-revue, "Bubbles," which was quite entertaining, especially Queenie Smith, with her delightful toe dancing. When she came out as a great big doll, in delicate shades of shimmering cloth and large hat she looked adorable. The girls form a charming background in dainty attire. The costume that brought the most applause was white tights figured with flowers.

Dorothy Jardon seems more at ease since at the Palace, and her voice in better form. One heard the Oh's as Miss Jardon made her entrance in her shining raiment of silver sequins that were made on straight lines with the train that fell in two points at the hem, that hung from the V-shaped back. Miss Jardon for one of her numbers removes her large black hat. It would be rather an improvement were she to leave it on. When Miss Jardon announced she would sing an aria from "Cavalleria Rusticana" there were loud cries of bravo from a gentleman sitting down front, whereupon Miss Jardon, in grand opera manner, thanked him in Italian.

Julia Nash and C. H. O'Donnell have an amusing sketch, "Almost Single," that tells the story how the nagging wife can go too far. Miss Nash as the wife in her evening gown of pale blue brocade in silver, panner effect, with the large rosette of orange net at the side, was very good, and proved a trifle superior in acting ability to Mr. O'Donnell. The set was dainty, representing Milady's boudoir, with its wicker furniture and rose pink draperies, but one thing spoiled the effect, the red carpet with the wide green stripe.

Gene Ford, who endeavors to try and teach Burt Gordon the correct manner of breathing when singing, wore a striking gown of sequins, fitting tight to the figure. It had a large net bow decorating one side, while the bodice was a high neck affair joining a collar that stood up at the back. When Miss Ford was not facing the audience this gown was minus a back, excepting for a few strings of pearls running from the neck to the waistline.

Mang and Snyder, not programed, brought the bill to a close with hand balancing feats, wearing tights. The tights should be worn tighter. They have an untidy appearance when standing upright, very baggy at the knees.

Out of the eight acts at the American (first half), six were singers, headed by Artie Merlinger. Tappen and Armstrong, two girls, late with "Gaieties," with the auburn-haired miss doing comedy to the other's straight, both made nice appearances. One was in gold net veiling a satin foundation, while ribbon panels hung at both sides. The other chose cerise lace that formed numerous frills for the skirt, while the top consisted of burgle trimming.

La Rue and Greham, the woman doing three characters, attired in black net. Her accent for the French was too much like the Italian, that followed, then as the old girl who likes her wee nip, which was perhaps her best. For bows her dress was of dark blue net, with silver trimmings for the bodice.

Where does the Rose Revue get its title? Also why a revue? It's just an act of three people, a boy and two girls, the former singing various songs while the young ladies change their costumes, which are many. Pretty were the pink satin dresses, wired at the hips, around which ran tiny flowers, and from there lace formed the rest of the skirt. The Russian costumes were effective, of blue velvet edged with fur, but different hats would be more appropriate.

Charlotte Strockwell has a nice voice. Her first appearance was in a cloak of midnight blue sequins, with the small collar of moleskin which, when removed, showed a neat gown of black satin with panels down the back and front of jet.

Black sequins were also worn by the woman in the Pealson and Walker act, which became its red rose on the hem that matched the feather fan.

Impressions of the 81st Street theatre are gathered from a position in row T, which is as near the stage as the exquisitely courteous box office man could find. It is a distance that requires binoculars. When asked if he couldn't possible change the seat for one a little nearer, the answer was: "That's the best you'll get on a pass," and said it so gentlemanly! It's too bad he couldn't have had a job in a house the specs like.

The Wilton Sisters proved favorites with their singing and music, attired in short dresses of blue, with large bows pinned on the hair.

Winifred Gilrairie has surrounded herself with an act delightful, and the charm is that each artist works as though really enjoying it. The girls were pretty in old-fashioned crinolines, while dresses of blue flowered taffeta that had the skirt of panels showing a foundation of chiffon, were equally as becoming. Like Yvette, Miss Gilrairie displayed bare limbs throughout. Her Chinese costume was attractive, very short, of numerous colors, but it is impossible to describe it, due to long distance.

Miss Sperling (with Bobby Heath) is a sweet miss, but her dresses shared the same fate as Miss Gilrairie's, all very short, the first of pink and gold, and the last, the prettiest of the two, consisted of black sequins that had flowers (at least that is what they appeared to be) trailing across the waistline.

"The Devil" was the feature picture, which held the audience right to the last.

The Broadway had a corking good show this week, which contained a charming young person by the name of Ruth Budd. She has a neat form and charming features, which she displayed while doing all manner of hairbreadth tricks on swinging rings. Miss Budd makes a novel entrance, springing out of a lamp shade, wearing a nice white lace frock.

As the curtain rose on the last act it revealed one of the prettiest drops seen in vaudeville, of soft crepe de chine, with a garland of padded flowers trailing across, which opened in the center, through which stepped Yvette, clad in a sweet dress of jade green chiffon, over which fell panels of taffeta. The plain bodice was edged with a narrow row of brilliants. Then in a short frock of silver fringe with knickers to match Yvette looked a picture, and a credit to Sara, the modiste. Yvette was cheating the H. C. L. by appearing minus stockings.

Sylvia Clark, still doing that delightfully funny Russian number, looked dainty in green net that had rows of silver thread stitched on the somewhat full skirt. The bodice was tight fitting, of pale blue silk, that had a flowered pattern.

The stenographer in Hugh Herbert's sketch had a suit of pearl grey, with smoke buttons as trimmings. Her hat was a bright affair of cerise velvet.

Quite a record at the Colonial this week for the use of the baby grand, no less than five acts using it, and all in the first half.

Yvette Rugel, with her splendid voice, deputized for Ruth Royce. Miss Rugel wore the same pretty blue chiffon gown as at the Palace.

Valda opened the bill with her simple dancing, making the change of costume in view of the audience. Striking was a short affair of black and orange, wired at the hem, showing net ruffles beneath, with the hat of orange, which had contrasting feathers at the side. Her Spanish frock might have been prettier. It was of red satin, with blue net at the side.

One of the best comedy apaches is that done by Franklyn and Charles, two men, who later appear in black silk tights and do some remarkable hand balancing. The young woman who contributed a song or two wore a sweet gown of gold lace, two-tier effect, with the soft satin sash of pale blue tied at the side.

Muriel Hudson, with hair of red, is pleasing to the eye in her frock

(Continued on page 18.)

## LOWANDE HALTS AGAIN; IN PONCE, PORTO RICO

### Several American Acts Left When Circus Blows.

A group of American circus performers is left in Ponce, Porto Rico, but most are provided with return fares. They went into the islands with Alec Lowande, under an arrangement with Lowande and an Englishman named Williams, who ran a garage in the Bronx until he was persuaded by Alec to go see the world.

Williams is understood to have financed this year's tour of the circus under the firm name of Lowande & Williams, the latter name having been chosen because it has value with the Central and South American people, a man of that name having built up a substantial reputation years ago in the territory as a showman.

The agreement with Williams provided for the securing of a top and equipment, but performers with the outfit declare that when the show opened the top was a patched cation of Oscar Lowande's old tent. Alec had framed things so that his brother Oscar should receive \$700 a week for the use of this ancient outfit and for doing his riding act.

When that amount had been taken out of the weekly receipts there was nothing left for the other acts. The promoters "blew" in Ponce. Tyler, the animal man, is said to have been left flat on the lot with a big family of trained animals and nothing to pay for their care.

Oscar Lowande went over the islands last year. He had Martin with him, but there was no partnership. That venture stranded and left a lot of players stranded. This year most of the performers took the precaution to demand return fares in advance and are protected that far. They are understood to have combined to run a show of their own to finish out the season, but except for performances in Ponce their plans are indefinite.

After the blow-up of the show at Ponce, Alex Lowande went to Aguzdilla, on the island, and was there arrested on a court order secured by E. F. Pease, who alleged a claim of unpaid salary and charged that Lowande was trying to escape his creditors by leaving the islands. Pease was advance agent of the show.

Pease told the court the circus man had admitted that he had transferred all his interest in the show to his brother Oscar, that he had sent to New York for money and was about to leave the islands. Pease was engaged in New York during the visit of Lowande here this winter.

## SPORTS

In selecting Judge K. M. Landis as chief arbitrator in baseball, the magnates probably got it over that they sincerely want the game on the level. Judge Landis is beyond peradventure, incorruptible. No amount of money, of course, would tempt him. It would go pretty hard with anyone who offered any. But baseball may wake up to find that it created a Frankenstein.

Landis is an extremist. In all his judicial decisions he has been bold and pronounced, never in the middle of the road. This has led to no few reversals by upper courts, notably the \$15,000,000 Standard Oil fine and the twenty-year Victor Berger sentence. If Landis believes a man innocent he frees him; if he believes him guilty he gives him the limit.

Recently the white-haired jurist has closed several scores of Chicago saloons. The cases were brought before him as Volstead Act violations. The average judge would have assessed a fine where guilt was established. Not Landis; he gave the defendants the top fine and a year in jail each, sent out and got in their employers or employees and gave them the same where he discovered connivance, then enjoined the places and shut a lot of them up by Federal Court orders as nuisances.

If ever there was a buzz-saw its name is Landis. Baseball wants to purge itself and keep itself clean. But it burns its bridges behind. Landis will not temporize. When he issues an order that order will "go," and that order will be the limit. And that won't be all of it, either. He'll go after all collateral incidents. If one man is found guilty he will presume the man was not alone and will winnow the field. Baseball won't ever dare to let him go once he's in, because he will tell the world what he has to tell if he is crossed, and he's too prominent to be shelved or "lost." A federal judge has a life job. It looks as though this federal judge has two.

At a hearing last Friday before a subcommittee of the State Boxing Commission and License Committee, Jack Britton, world's welterweight champion, admitted that during the interval between the second and third round of his bout with Ted "Kid" Lewis at Madison Square Garden Monday night, he struck Zeliz Goodman, one of the "Kid's" seconds. Britton had gone to Lewis' corner to protest against the wearing of a rubber mouthpiece by his opponent and during the dispute struck Goodman. The committee, after hearing the champion's admission that he recognized the mistake of his action, commented on his previous good record. In a state-

ment earlier in the week, Britton apologized for his hastiness in striking the second, but maintained that the use of the mouth protector was not allowed under the rules. The commission upheld him in this contention. A decision on the case will be rendered later by the full commission. The bout was the 423d battle of the champion and the 19th with Lewis. Lewis, who claims the British championship, has gained only one decision over Britton. The latter has passed his 37th year and is the oldest holder of a ring championship.

Twenty-round prizefights are permitted under a bill passed in the closing hours of the Philippine Legislature. Previous legislation limited prizefights to 10 rounds.

The State Racing Commission of Maryland has allotted the dates for racing as follows: Bowie, April 2-15, Nov. 15-26; Havre de Grace, April 16-30, Sept. 21-Oct. 1; Pimlico, May 3-16, Nov. 1-12; Laurel, Oct. 4-29.

W. A. (Pete) Harrison, National League umpire, has arrived at Saranac Lake, N. Y., from Youngstown, O. He was so ill he had to be carried from the train. The arbiter recently underwent an operation for appendicitis. He has been ill since the conclusion of the baseball season. Harrison, who is one of the squarest umpires in the game, worked in the old New York State League a few years ago and from there went to the Eastern League.

(Continued on Page 29)

### PRODUCTION ENGAGEMENTS

Carletta Ryan, with "Broadway Brevities," Miss Ryan was formerly of Ryan and Orlob, in vaudeville. Le Gna, the dancer, with "The Love Birds" (Pat Rooney show). Al Dayton, Cliff Hecklinger, Max Brothers' act. Sandell Sisters and Meyer Gordon, for "Toy Shop." McCarty Sisters, for "Jim Jam Jems." Wood Sisters, (Laura and Jessica) for "Mary," now in Boston. Mail Poth for "Aggar." Billie Danscha, succeeding Eleanor Dawn in "Ladies' Night." Virginia Wynn, "The Rose Girl." Sally Fisher for "Chinese Love" and "The Choir Rehearsal," one-act Clare Kummer plays. Edward H. See, Jean Robertson, Francis Underwood for "Toto." Ada Poman, dancer, Bohemians, Inc., two-year contract.

### MARRIAGES

Jack Wolff, manager of Fanchon and Marco Show, and brother of the two principals, was married Feb. 15 by Judge Sabbath to Dorothy Vardon, a member of the "Satires" chorus. Mr. and Mrs. Jack Welch, Feb. 16, daughter.

### BIRTHS.

Mrs. Katherine Haseltine (Haseltine Comedy Circus Girl), at American Theatrical Hospital, Chicago, Feb. 15, son.

### BURLESQUE CHANGES.

Versatile Four with Charles Waldron's "Bostonians" next season. (Pauline Cooke.) Joe Freed, principal comic with Dan Dody's "Sugar Plums," new on the Columbia wheel next season. Hughes and Murray replaced Freeman and Lewis in "Peckaboo."

### JUDGMENT RECORD

The following judgments have been recorded in the N. Y. County Clerk's office. First name is that of debtor. Creditor and amount given. East & West Film Corp.; Film Developing Corp., \$937.25. Clara Kimball Young; Harriman Nat. Bank, \$3,878.30. Gordon Dooley; Ignition Specialties Co., \$25.20. Gene Buck; M. Croppi, \$535.59. Henry Kolker; Star Roofing Co., \$102.25. Edward Small; Consolidated Engraving Co., \$66.46. W. L. Sherrill; Stern Bros., \$156.47. Renee Boucicault; E. Taylor, \$835.20. Dow Laboratories, Inc.; Keene Co., \$712.95.

### ATTACHMENTS.

Helen Gibson; Associated Photographs, Inc., \$5,000. Frederick F. Stoll; U. S. Photoplay Corp., \$16,166.73.

### IN BANKRUPTCY.

James Hussey; liabilities, \$11,700; no assets. National Drama Corp.; liabilities, \$64,990; assets, \$1,343. Legend Film Productions, Inc.; liabilities, about \$25,000; assets, about \$1,500.



BURTON GREEN

PRESENTS

IRENE FRANKLIN

Next Week (Feb. 21), PALACE, NEW YORK.



MY LADY FRIENDS.

Chicago, Feb. 16.  
James Smith.....Jack Norworth  
Catherine Smith.....Wanda Moore  
Hilda.....Hae Bowdin  
Eva Jones.....Virginia Vernon  
Lucille Early.....Jessie Nagle  
Edward Early.....Everett Butterfield  
Tom Trainer.....Hugh Banks  
Pecky.....Clara Verdera  
Gwendolyn.....Helen Carew  
Julia.....Margaret Bird

Jack Norworth, as the star in the part created by the late Clifton Crawford, gives the role of the rich bible-publisher who "adopts" three gold-digging dames an effective boobishness which is in contrast with the edged flippancy that characterized Crawford's conception. Norworth is the more sympathetic of the two, and by far the more likeable, though Crawford commanded a striking something which Norworth lacks. However, Norworth has lacked it for many years and prospered and popularized himself through the absence of it. If there is a modest, diffident player on the American boards his name is Jack Norworth.

In his cast are three of the original company: Misses Bowdin, Nagle and Verdera. If three should have been retained, these are the three. Miss Bowdin's upstage maid is an unending walloper; Miss Nagle plays with dignity and punch in several moods, not the least valuable of which is her splendid sentimental touch just before her last act exit; Miss Verdera is a peach, possessed of an intoxicating profile, a lithe figure, a crown of beautiful blonde hair and an effortless execution of lackadaisical boredom which is superb.

In all, there is not much fault to find with the cast. Miss Moore is almost pathetically "wholehearted"; Miss Vernon is a delicious tid-bit and looks and conveys the 18-year-old flapper; Butterfield is ardent, but has the necessary driving method often requisite to the "friend" in farce; Banks is all right as a callow Romeo; Miss Bird has smooth authority and remarkably emphatic enunciation as the widow; and Miss Carew, in her bit qualities.

The interest centers, of course, about Norworth. He ought to be spanked for going into this sort of work, whether he does it well or not or whether he wins success or not. Jack Dempsey may be a good ball-room dancer, and Maurice may be a fair boxer, but they shouldn't trade specialties. Norworth is a specialist of a very high order. He is a crooner of sweet songs. Some years ago he was a handsome college-boy juvenile; he changed that to become half of the greatest bull-dog harmony team the American stage has ever developed; he necessarily abandoned that because of extraneous circumstances. He then carved a place for himself as a gifted and talented single singer, with born attributes that distinguished him as a star in that field.

Will he stay there? Not Jack. First he tries a revue which is hard, harsh, brash and blustery. Then he quits musical stuff entirely and buys himself a farce, saddles himself with managerial complexities, and barnstorms about, tearing down brick walls with his bare hands when he could turn and stroll over open egyptian elds, open to so very few, but wide open to him, all ways.

If he dislikes vaudeville, why not a romantic star in a light musical comedy? Norworth is essentially romantic. It doesn't matter that there is a bit of gray about his temples; he is essentially romantic, not comic. He has excellent comedy veins, but they are minor, not major. If he thinks he is too old to be a "hero" he is robbing himself. Henry Miller is still a lover; so are Otis Skinner, Charles Cherry, Walker Whiteside, Donald Brian, Robert Edson, Henry Dixey, Willard Mack, Frank Craven, William Courtenay, Charles Richman, Chauncey Olcott, George M. Cohan, Arnold Daly, Holbrook Blinn and many others, as old as Norworth and older, still lovers—yes, most of them are still "juveniles."

Anyway, Norworth has chosen to own and operate and star in a farce with one song, which he accomplishes on the piano and in which he doesn't even dominate the singing, since he lets Miss Vernon finish the song. That, alone, should give her immortality; that she finished the one song Jack Norworth started. The result is, that instead of headlining at the Majestic or starring at the Garrick, Norworth is buried at the Central, taking the outside chance, setting up his own obstacles and fighting them, running a self-imposed hurdle race when the whole world offers him a path of roses and nature endowed him with a rose-path tread.

He is very good in "My Lady Friends," and business is pretty good, too, which is too bad. For his own sake, and for the sake of the theatre, and for the sake of his million staunch and affectionate admirers—which is more important—one might almost sigh because this venture has eventuated as prosperously as it seems. *Lat.*

PALACE, CHICAGO

Chicago, Feb. 16.  
An "efficiency map" of this week's show would rise and fall to peaks about as high and low as a vaudeville chart permits.

Val and Ernie Stanton, following the hardest act to follow (Eddie Leonard) touched the high peak; in fact, they projected just a trifle beyond. Arriving at 4:40, they crowded enough vaudeville into the next fifteen minutes to romp off with the outstanding hit of a show which had several smashes. Their introductory talk is fast and smooth, with an overgrown uke to help, and they sail into a blues song, which leads to an eccentric dance and off. They handle themselves like super-swimmers. Some of the dance maneuvers, notably lightning-fast splits, are electric in their effect on an audience. They stopped the show solidly.

Forde and Sheehan made the low level of the entertainment. At times their act was so stupid, and there was so much murmuring and disorder in the auditorium that applause broke forth—either sympathetic or derisive. Dance after dance, monotonously stilted and featureless, brought it to a climax where some unmistakable sounds, the most dreaded in a theatre short of the cry of "Fire," were heard. Sheehan, instead of pulling the stuff together and either speeding up or cutting down, or, at least, remaining apparently unconscious of the house, threw kisses and otherwise brought upon himself audible responses. Seen last week as the closing turn of a small-time bill, the team showed up fairly well. At the Palace it was outdistanced, outclassed and snowed under.

Roy Harrah opened, assisted by Helen Carr. The start is in "one" with talk, going into full with trick skating. The girl was very light throughout. Harrah needs more or worthier support before he can leave an impression. Nate Leipzig, peer of card manipulators, sailed through the dreaded two-spot mysteriously, humorously, breezily and with popular approval, despite a cold. Lydia Barry, following Forde and Sheehan, had a man's job cut out for her. But Lydia wicked, smiled, spoke a few passages in Palace Monday afternoon language, and after that it was ducksoup. When she mentioned her "first husband," who "wore lace on his pants" the allusion was easy and the touch-off was an explosion. Lydia looked chubby, but charming. Her satirical sparks flew and always touched tinder. She left to a whooping hand.

Imhoff, Conn and Cornece had a hard time making themselves heard through the laughs. There isn't a sketch or any other act in vaudeville that has the plums so thickly strewn through its pudding. Hailed with salvos on entering "The Pest House" was an overjoyed with cannonading on departure.

Sidney Phillips, one of vaudeville's representative gentlemen, with an affable but reserved method of taking an audience into his arms yet not slobbering over it, also had a touch of laryngitis. It wore off in the radiant heat of his personality. Phillips has a rouchance that is irresistible, a clubman manner that is impressive, a metropolitte, yet erudite diction, that makes him seem authoritative, and a tailor so good that he doesn't make his clothes fit too well. He therefore hits on sight, takes a first meeting, holds on better acquaintance and grows as he stays.

He tells a few witty sketch stories, sings a Jolson ballad in a rich voice of timbre and vibration, and brings Walter Kelly, Jolson and Sam Bernard into a triangular series finale. And he has the good taste to leave an audience wanting more, yet not abruptly enough to make it beg, nor does he go outside his entertainment to court noise. He got and splendid comments "in front."

Eddie Leonard, as always, tied up the show. Leonard now prays. Last season he only pleaded—this season he raises his hands aloft and prays to the Almighty to let him live long enough to come back to this theatre again. He extends the preliminaries to his everlasting "Ida," protesting that his voice isn't able to make it, and even going as far as to chide the leader (his own) for starting it as well as he ever sang it, takes a dozen curtain calls, and then thanks the audience with sentimentality and humility, and adds the prayer. Leonard's company now is a male and feminine dancer and the director. If applause is the key to popularity, Leonard is more popular than ever. He certainly gets it.

Marguerite and Alvarez, in a high swinging trap act, got away from the customary routine and executed a series of different stunts with speed and punch. They kept in most of the mob and proved worth remaining in for. *Lat.*

Miss LaSova and Charles Gilmore replaced Moon and Rose at the State-Lake Wednesday for the balance of the week. Moon and Rose were taken off the bill as they held a previous contract with Glen Bart and had to fulfill it.

MAJESTIC, CHICAGO.

Chicago, Feb. 16.  
"Spic and Span," a locally produced turn, proved the novelty of the bill and turned out to be a very ship-shape affair. Robyn Adair, a shapely girl without any specialized talent, but with an all-around adaptability to almost every style of song and dance work, is featured, and made a very healthy impression. A jazz band of five and a blonde girl at the piano besides made the act practically independent of the orchestra, the band stepping in from time to time for bits in costume which kept the whole affair animated and a-quiver. The costumes were smart and snappy, and the scenery was fragile and colorful, all in drapes, with several novelty effects in its adjustments.

Helen Lane, a prima donna of thin personality but excellent soprano voice, led off the main proceedings, after a prolog, with a Spanish ballad, followed by Miss Adair and the jazzers in a spirited dance of Spanish flavor. In this costume and work she shone to her foremost advantage and she should save it for later in the routine. Jean and Mignon, a man-and-woman team, a dainty girl and an athletic though spirituelle-looking man, went into a double, also smelling of tomatos, but not monotonous. There the Castilian stuff died, and Miss Patsy Kelly entered for a blues song, fairly well done, drowned out by the band. Miss Adair did another wild thing in dance, and the band specialized.

Miss Kelly and Miss Lane then duetted very effectively, whereupon Miss Adair burst in again, all pep and figure, and cavorted charmingly. The rest of the company fell in for the finale, an exceedingly fast ensemble, which led to many curtain calls and several new ways of taking company bows. The turn easily established itself as a hit. Gil F. Brown is its producer.

Otherwise the show was one of those "Return of the Favorites" things which make it hard to go to vaudeville theatres here every week. Blossom Seeley and Bennie Fields, in their oft-repeated offering, were greeted with acclaim and ran the lengthy course of their combinations and singles to hearty welcome. The postscript of the turn is its high spot, Miss Seeley and Fields clowning to pointed results and strong approval.

Watiska and Understudy, a superior seal act, opened smartly, with comedy and applause stuff. Sabott and Brooks, dance, waited by all o.k. in Number 2 situation. Then came "Spick and Span," and Stone and Hayes, switched two pegs from their programmed location, appearing in "one" with their carnival drop for a somewhat slow start but many roars after they got going. George Kelly repeated his mastery "The Flattering Word," and Ned Norworth nutted with Evelyn Wells and a pianist to screams which petered somewhat as he approached the end, because of overwork and strained reaching for laughs on repetition and riding "business" ragged.

Lynn and Howland repeated with their English ass talk and Howland's tailor-made ballads, doing all right for an act that has been seen and heard to death around here. The Wilhat Trio closed. *Lat.*

KEDZIE, CHICAGO.

Chicago, Feb. 16.  
An all-around good show, with every act but one of the six acts a caller; five out of the six acts have played the big time and most of them are billed for big time openings here in the loop.

The show was opened by Hill and Quinelle, a man and woman combination, with a special drop of a boulevard with a prop street lamp made of rubber. The male member does boob characters, having some fair cross-fire talk, after which they go into the meat of their act, which is unicycle riding.

Conne and Albert, which billing is really misleading, not being the original Lillian Gonne; whether this deception was put over on the booking office or if they were informed of the change is not known, but the change can be easily seen by seeing the act in its present form. The present partner of Albert, though having a much better voice than Gonne, hasn't the limelight manner of delivery or class of her predecessor. The act as it is now is small time.

"Straight," a crook sketch built for home consumption, runs along with four-a-day speed; there are only two people in the sketch, with the woman doubling as the underworld vamp and as the wife of the crook who is trying to walk the lily path. It tries for a trick finish, several shots being fired, police whistles whistling, and then the punch line, "Did you?" "Hell, no; I hooked the gun."

Freddie Berrens has a novelty of class, humor and wit. It is made-to-order for the big time and would even stand featuring. His player piano was in ship-shape, and he act delivered with a bang. Kane and Herman talked and clowning and gagged their way into a sure-fire hit. Both boys are sailing

vaudevillians and dish it up with plenty of paprika. Ethel Ford and Lester Sheehan closed with their dancing specialty, that held the home folks in to the beginning of the picture that followed.

RIALTO, CHICAGO

Chicago, Feb. 16.  
A good small time show, only six acts, seen on this shift. LaCoste and Bonawe in a homemade sketch, with a dissatisfied wife and a "friend," held close attention. Alf Grant, with stories, songs and recitation, was made to order for this theatre. He has a novelty in a song describing a vaudeville bill from opening act to closer. He went over for a legitimate hit. Faber and McGowan, using a drop of a hotel lobby, have improved since last being seen at an outlying theatre. Miss McGowan shows vast improvement, especially in her enunciation, and now makes a splendid foil for Faber's comedy. Their double dance for a finish shows good vaudeville judgment and brought them returns.

Johnny Small and Small Sisters have a regular production with their fancy interior setting and wicker furniture. They received healthy applause on their good stage dressing. The act is made up of singles, doubles and trio work. A preacher number with Small as the preacher and the two sisters as the farmer boy and girl, joining them, hit hard. It is a pronounced feature act for the small time. Bryant and Stewart have not been seen here for a full year, since they finished a run at the Winter Garden cafe. The boys can now step into an early spot on the big time. They have taken the meat of their former act and put together some fast crossfire talk with a comedy mixture that proves surefire. They have retained the tin bassoon bit and are now using it to close their act. They easily walked away with all external honors of the bill. Johnny Clark and Company in a knockabout comedy tumbling turn with Clark taking some clever falls as a drunk, held the interest to the last. Jupiter Trio and Darby and Brown not seen at this show.

YOUNG'S GENERAL PRODUCER.

Chicago, Feb. 16.  
Ernie Young has engaged Charles Anderson as his general producer. He is staging the Winter Garden Gayeties (Chicago), opening Feb. 23, with Jack Rose featured and the following cast: Mary Reilly, Frank Libuse, Eileen, Elsie Cole, Marcell Hardie, Bob Long.

BUNTING EYES CHICAGO.

Chicago, Feb. 16.  
Overtures are under way for a local theatre on representations that Emma Bunting, under her own management, is preparing to come here as a star in a rewritten version of "The Chinese Wife." She closed three weeks ago in Omaha with Jules Murry's "Girl in the Limousine."

Colds in Chicago.

Chicago, Feb. 16.  
Unseasonably warm weather here has caused an epidemic of laryngitis and an unusual number of colds. Among those in vaudeville affected are Sidney Phillips, Nate Leipzig, Eddie Leonard, Bee Palmer and Harry Fox.

Rider Works Despite Injury.

Chicago, Feb. 16.  
Mlle. Bradna, appearing at the Garrick, fell from her horse Monday night and splintered her right arm, but went through with her act. Tuesday she appeared at the matinee with her arm in splints.

Langdon McCormick's Optimism.

Chicago, Feb. 16.  
Langdon McCormick, the playwright, was successfully operated on here Monday for intestinal trouble. He will be out of the hospital in about three weeks.

CHICAGO NOTES.

Chicago, Feb. 16.  
Weber, Beck and Frazer have disbanded and will reorganize a two act under the name of Beck and Stillwell. The route of the former three act was given the new two act combination.

Flo Jacobson, accompanied by her mother, left for an extended trip to the coast. Miss Jacobson will buy a machine in Denver, motoring to California and then back to Chicago. She recently resigned as assistant professional manager of Irving Berlin Music Co.

Edward Mann was awarded \$150, covering two weeks' salary, when he was discharged from Dublin and Oliver's act. After working a week and a half he was let out without notice. The case was tried before Judge Gemmill and the defendants demanded a jury trial.

"CON'S" MENAGERIE  
SHADOW BATTING

Cuthbert and Algy Get Ready for Season.

Lockport, Feb. 16.

Dear Chick:  
Now that the baseball season gets nearer, Cuthbert and Algy have stopped playing the chill for each other and are warm'n' up again. They are both anxious to get back chasin' the apple and it's a good sign for me.

Cuthie's wife don't know what baseball is all about, which is just as well, otherwise she'd be runnin' my club from the grand stand. Wait till she tumb's the fact that her hubby is one of the best prospects in the minors. I suppose she'll want me to can myself and make him manager.

At that I had to pull a lot of wires to keep him in the league another year, for half a dozen clubs tried to buy him. I sent out a phony yarn to the effect that Stallions had an option on him and they laid off. I'll have to give him as much jack as he would get his first year in the big show, anyway, so what's the difference?

But them two eggs sure love to play ball. We've been put out of two hotels in this burg on account of Algy and Cuthbert practisin' hook slides in the halls. The other day Cuthbert hooked into a waiter's legs carryin' a tray of hot meat and like to ruined a fat dowager who was follerin' him up stairs.

Between "Tomato" doin' road work in the room and those birds practisin' mirror battin', I'm sure in athletic company. Bye the way, "Tomato" starts again next week, and for plenty of Jack I signed him up to fight Jimmy Whalen at Buffalo.

Hughie Shannon is managing Whalen and the burg is all steamed up over the affair, which they are advertisin' as for the championship of Northern New York. I used to play ball for Shannon out in Bay City in the South Michigan League. He was runnin' the club and also had a couple of fighters on the side. He's a smart Tad, but I think I'm goin' to surprise him with my young dreadnought.

Hughie never seen him work and figures that he's a set up for Whalen, but you can believe me he wouldn't be a set up for Benny Leonard. He's one tough cruller, you can take it from me. Half the time we can't get him in a hotel after they get a close up of his cauliflowerers. He's got a pair of botanical ears that cover more ground than a tent. And if you had his beezor full of radium you could buy Ireland's freedom.

But he can fight, and make no mistake about it. If I ever get him on at the Garden you will hear a noise that will sound like one of Babe Ruth's parties at the Polo Grounds, after he's broke up one of them Harlem River boat races with one of them long distance bunts.

Well, I guess that's all for this time, but don't forget to keep your eyes open, and if you run across any promisin' prospects let me know. I'm goin' to have a ball club this year if I have to draft them from the Blue Sunday League.

Your old side klicker,

Con.

Husband's Divorce for Desertion.

Los Angeles, Feb. 16.  
Henry Iver Jay, former circus clown, has been granted a divorce from Sarah Isabella Jay, whom he alleged had deserted him. His wife left him in Chicago in 1919 after they had been married eight years. Jay was formerly a member of a comedy acrobatic act.

MLLE. MAYBELLE MODELING

Mlle. Maybelle Well, who closed her modiste establishment recently, has gone back to modeling, being the featured model at a recent fashion show put on by the Retail Men's Association and produced by Robert Beck at the 7th Regiment Armory.

Margie Lawrence had an argument with Charles W. Cross, and Mrs. Cross (Elsie Stradley) slapped Miss Lawrence's face. Mrs. Cross was arrested and fined \$5. All are in the "Ruffles" company at the Lincoln.

Freddie ("Bones") Bachman has quit picture acting and closed his school act to devote himself entirely to his new duties as road company manager of The House of David Band, for Ernie Young.



## SISTER ACT NAMED IN DIVORCE SUIT

### Hollins Sisters' Possession of Bungalow Disputed.

Chicago, Feb. 16. Last week a Chicago wife named an entire musical show chorus in a divorce suit; this week it is only a sister act. However, it is a matter of dispute whether two principals aren't as newsy as 20 choristers.

William Preston, 66 years old, millionaire realty man, is sued for divorce on the charge that he established in a bungalow Kathryn and Margaret Hollins. The Hollins sisters are an Ernie Young act, playing now at Quincy, last week at the Hippodrome, Chicago. Mrs. Preston has also sued to eject them from the home which she alleges her husband "sold" them for \$1,000, as she says he told her. She makes the further allegation that the girls' real names are Kate and Sallie Green, which she found out through private detectives.

The girls' mother says the suit and the charges are outrageous and that the \$1,000 was a partial payment in a thoroughly legitimate deal of purchase and sale of property.

### "CONNE" VICE "GONNE."

Bert Albert Uses Similar Billing After Split

Chicago, Feb. 16. One of those instances of camouflage billing tolerated in vaudeville came to the front here this week. Bert Albert, former partner of "Sassy" Lillian Gonne, which act was billed "Gonne and Albert," recently separated from Miss Gonne and teamed with Stella Cohn, a comedy ingenue who was in several school acts and who played in Yiddish theatres.

Albert bills the act as "Conne and Albert." It employs practically the same material as the former act.

### AUTO BUSES FOR PATRONS.

Chicago, Feb. 16. For three weeks after "Irene" moves to the Studebaker, John J. Garrity will have auto buses at the Garrick to transport those who have not yet found out about the shift, as the demand is so steady that he anticipates hundreds a night. The theatres are eight blocks apart. "Irene" was the only absolute sell-out in town at both performances on Ash Wednesday, each being a turnaway.

## "FLORODORA" CLOSING.

Business Falls Off—Revival a Failure—To Quit March 5.

Chicago, Feb. 16. The "Florodora" revival will close March 5, road business having proved disappointing. The show got extravagant publicity here, opened to capacity, then gradually dwindled in receipts every night of the opening week until Saturday, when the next attraction was underlined.

"Irene" will be moved to the Studebaker to replace it. "East is West" coming to the Garrick to follow "Irene."

### JESSIE REED BACK.

"Follies" Beauty Leaves Young Husband to Rejoin.

Chicago, Feb. 16. Jessie Reed, the noted Ziegfeld "Follies" beauty, has left her husband, Daniel Caswell, Jr., son of a Cleveland millionaire, to return to her place in the show. She eloped with Caswell a year ago while he was a student at Yale. He is 21. Miss Reed states she returned, after the honeymoon, by an amicable understanding with her husband. Caswell, however, says he denied permission, but his bride was obstinate, and they are "separated beyond reconciliation."

### NEW MANAGER.

Thanhausen Leaves Studebaker to Join Woods; Evans In.

Chicago, Feb. 16. Charles Thanhausen, manager of the Studebaker (Shubert), has resigned, succeeded by Robert Evans, manager of "Florodora," now playing at that house. Evans was formerly manager of the Dequesne, Pittsburgh. Thanhausen, it is believed, will accept a post with A. H. Woods.

### BEISE'S NEW YORK OFFICE

Chicago, Feb. 16. Paul Beise, who was appointed general orchestra director for the Columbia Gramophone Co., will also open up a New York office for the Benson Orchestra Booking Exchange. Frank Westphal will be associated with him both in the booking end and with the Columbia people.

The Benson office of Chicago is one of the most unique organizations of its kind, booking entertainments for clubs and orchestras in cafes, theatres and special big events. They have practically every large hotel in this city playing their specially organized orchestras.

### DIVORCES IN CHICAGO.

Chicago, Feb. 16. Attorney Benjamin H. Ehrlich procured a divorce decree for Annette Leonard Beecroft (Billie Leonard) against Karl Beecroft. Divorce actions were filed by him as follows: Charles M. Creighton against Loretta McArthur Creighton, desertion; Matties Scribner Harris against George K. Harris, cruelty; Katharine A. Poole against Harry H. Poole, desertion.

### Klingbeil's New Hotels

Chicago, Feb. 16. Emil Klingbeil, former proprietor of the Raleigh hotel, has taken over the Hotel Rice at 755 N. Dearborn street, and the Hotel Lenox at 6314 Dorchester avenue.

Both will be run as theatrical hotels. Gene ("Babe") Murray has been engaged by Dwight Pepple and is now with "Varieties," appearing at the Chinese National Cafe in Detroit, Mich.

## BIG SHAKE-DOWN OF CHICAGO MANAGERS

### Authorities Discover Conspiracy Against Showmen

Chicago, Feb. 16. An organized conspiracy to "shake down" owners of picture theatres throughout Chicago was exposed by the State's attorney after a raid on headquarters of the exhibitors' own association. Sam Atkinson, secretary of the organization of theatre owners, was questioned, and it developed that with few exceptions the exhibitors had signed, under threats, a contract actuated by labor officials, levying tribute on the houses. All the prominent firms "fell" for the malodorous deal.

The matter was first called to the attention of the authorities when on one Sunday eight picture houses were "bombed" with stench missiles, in every instance driving out the patrons. The police learned that these owners had refused to sign up with the blackmailers.

The "contract" which the others had subscribed to in order to avoid trouble, called for a monthly payment of five cents per seat for "electrical maintenance." In addition to this the houses were to pay \$1.25 an hour for all mechanics' time employed in said "electrical maintenance." In addition all such work had to be done through one specified electrical company. No other contractor was allowed to work in any house. If immediate service could not be supplied the house had to wait. The company was allowed "full discretion" as to repairs.

The investigation showed that \$12,000 a month was being gouged from the exhibitors by this system. John O'Brien was arrested as an agent of this scheme and in his possession was found a quantity of the obnoxious fluid used in making the stench bombs. O'Brien claimed he had bought it to disinfect chicken coops.

It has been clearly established that the managers were solicited by union agents to enter the "electrical maintenance" pledges.

Sunday night, at the height of the scandal, the Harper theatre was "bombed" for the second time and the audience dismissed with all admissions refunded. The Harper belongs to Lew M. Goldberg, vaudeville agent, and his father. It was one of the houses standing out against the demands.

### PUBLICITY LANDS HER.

Nudity Notoriety Puts May in Cabaret.

Chicago, Feb. 16. May Gilchrist, artist's model, whose divorce publicity has attracted wide attention, is to seek a career on the stage. Her husband, Lawrence Gilchrist, song writer, alleged that his wife posed nude more for the artist than for art's sake, and asked a separation. The case came up in Judge Sabbath's court and he dismissed it, holding the woman had really posed for art's sake.

Flora Bouche, owner of the "Blue Bird Frolics," a revue recently at the Marigold Gardens, has Mrs. Gilchrist under contract to dance and pose in the revue.

Mrs. Gilchrist will make her debut Monday night at Al Tearney's cafe.

### FORTY YEARS ON BOARDS.

Ida Mülle of "Mecca" First Played in '81.

Chicago, Feb. 16. Ida Mülle, in "Mecca," announces the 40th anniversary of her professional career.

In 1881 he made her debut as a child actress in a Gilbert and Sullivan part at the Boston Museum.

### NEW CHATHAM THEATRE.

Chicago, Feb. 16. Property has been purchased by the principals of the National Theatres Co. on the west side of Cottage Grove, south of 75th street, on which will be erected a 1,500 seat picture theatre to be known as the Chatham. Construction will commence about May 1.

J. J. Cooney, former manager and owner of the Vernon theatre, will be in active charge.

## FANNIE BRICE DISPUTE.

Comedienne Quits Follies Earlier Than Expected.

Chicago, Feb. 16. Fannie Brice left the Ziegfeld Follies. "Ill health" was the published explanation.

It is known that Miss Brice (Mrs. Nicky Arnstein) is expecting a family event. But it is also known that she left the show prematurely, after a bitter dispute with the management over a point of backstage discipline.

## "WHISKERED MALE VAMP."

Spanish Dancer Calls Spinach Hubby's Lure.

Chicago, Feb. 16. If the House of David Band wants a "feature," here's a tip:

Mrs. Carlos de Mandel, appearing in local attractions under the name of Senora Isabel Rodriguez de Mandel, has sued for divorce her husband, who is in California, stating that he is a "whiskered male vamp" and that "his silky whiskers attract all the girls."

The husband is a violinist. She says he pawned all her jewels, induced her to send him almost all her earnings, and is untrue to her besides.

## TREASURERS' CLUB BALL.

Chicago, Feb. 16. Members of the Treasurers' Club of Chicago will give their second annual ball at the Hotel Sherman, Wednesday, April 6.

Milton Green, of the Auditorium, is the president of the club, which has a membership of 55 box office men.

The entertainment committee for the ball consists of David Idzal, State-Lake Theatre; C. E. Wilder, Colonial, and Bob Lewis, Garrick.

## GREEN MILL IN LUCK.

Chicago, Feb. 16.

Tom Chamales and his Green Mill Gardens wriggled out of one of those dangerous indictments before Judge Landis because of the wrong street number being mentioned in the instrument. It charges violation of the Volstead act.

Landis had just finished putting a lock on the front door of the Rienzi, a neighboring cafe-garden, on a similar charge.

## NO. 2 NAN.

Chicago, Feb. 16. Nan Halperin's vaudeville song-cycle has been routed over the Orpheum Circuit through the person of Miss Buddy Walton, who has rented the routine from Miss Halperin.

Phillips, who was Miss Halperin's manager when she took to vaudeville first, staged the turn.

## Joe Goodwin, Chicagoan.

Chicago, Feb. 16. Joe Goodwin, song writer and until recently professional manager for Shapiro, Bernstein and Co., has become a Chicagoan. He arrived a week ago and settled here.

## "The Kid," Fifth Week.

Chicago, Feb. 16. "The Kid" is in its fifth week at the Randolph, the only place shown here, still playing to capacity with no other film on the bill.

## Bee Palmer Pays Hart \$1,500.

Chicago, Feb. 16. Bee Palmer, whose wardrobe and weeks ago by Max Hart, has affected weeks ago by Max Hart, has effected a settlement with him by paying him \$1,500. He had claimed \$6,000.

## THREE "ASSOCIATES" DENY KEYES FILMS

### Office, Studio, Backers, Star, Say J. Marcus Is Out.

Chicago, Feb. 16. The vaunted "film interests" of J. Marcus Keyes, the ostensible reason for his "resignation" as Chicago manager of the Actors' Equity Association branch, became a mystery this week, when a series of denials and protest reached Variety's Chicago office, two film men and one actress volunteering statements that Keyes was not associated with them.

E. Luther Pollard, colored, head of the Ebony Film Co., with which Keyes attached himself, advised the office he had called off any deal with Keyes, who, he said, had tried to rent the Ebony studios and had taken desk space in his office, but he (Pollard) had cut off any connection with Keyes' ventures.

Henry Warner, of the Cinema Film Corporation, communicated Keyes had never been "head" or "chairman of the board" of the concern, as had been announced by the A. E. A. official explanation of Keyes' departure, and that since then the Cinema has dropped Keyes from any connection with the corporation entirely.

Grace Cameron, named as the star of the first of the two-reel series which Keyes proposed to do, rather indignantly protested against the announcement, saying her forthcoming film venture was in no way associated with any of Keyes' activities; that she will do five-reelers and not two-reelers.

Pursuant to the plans to discontinue the local A. E. A. employment agency, as published in Variety though strenuously denied by Equity officers, Errett Bigelow, manager of the bureau, left it and Chicago this week, moving to California. The agency is in charge of a girl while it winds up its affairs.

## HODGE'S NEW PLAY.

Chicago, Feb. 16. William Hodge has accepted a new play and will put it into rehearsal in New York next month while playing the Subway Circuit. He will open it for a trial in a nearby town, then probably finish out the season in "The Guest of Honor."

## FOX ATTACHES AGAIN.

Chicago, Feb. 16. Jack Fox, agent, is still attaching. Last week he separated Mike Bernard from \$15 for commissions, seizing the pianist's salary in Milwaukee.

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## "JAMBOREE" COMING FOR BURLESQUE CLUB

Entertainment of Last Season  
to Be Repeated in June.

In addition to the one day benefit performances given for the Burlesque Club by the Columbia and American wheel shows Jan. 27, the club will present a "Jamboree" this year, as it did last. The "Jamboree" is to be given in June at the Columbia on a Sunday night, date to be announced later.

"The Jamboree" is to be an annual event, with the Burlesque Club, regardless of any other benefits or money-raising projects conducted in behalf of or by it. Last season's "Jamboree" raised over \$10,000 for the club.

This season's benefit, like last, will be a composite burlesque and vaudeville entertainment, with a list of players recruited from among all of the shows on both wheels and stock houses.

### ACT IS SUED FOR \$10,000

Miner-Gerard Co. Sue Tip Top  
Four For Breach.

Barney Gerard and H. Clay Miner, trading as Miner-Gerard Co., have instituted an action in the Supreme Court against the Tip Top Four, a quartet, with H. W. Savage's "Lady Billy" at the Liberty, alleging breach of contract and asking damages to \$10,000.

According to the Miner-Gerard complaint the Tip Top Four entered into a contract last May to go with "Follies of the Day" (Columbia wheel) at the beginning of the current season, but did not join the show. Later the quartet went with "Lady Billy."

House, Grossman & Vorhaus are counsel for Miner-Gerard, and Harry Sachs Hechheimer is acting for the Tip Top Four.

Hechheimer sets up the contention in his answer the Miner-Gerard contract signed by the quartet was "inequitable and unconscionable," and that the violation was, therefore, justified.

### TRYING JERSEY TOWNS.

American Shows at Long Branch  
and Asbury.

Beginning Monday, Feb. 28, the American wheel will make a test of Long Branch and Asbury Park for burlesque. The altered American route will have the shows going from Newark to the Broadway, Long Branch, playing Monday night, and the Main St., Asbury Park, Tuesday night, Wednesday matinee and night. Thursdays the shows will play Reading and Friday and Saturday Trenton as heretofore, with the Trocadero or Bijou, Philadelphia, to follow alternately.

The Jersey shore resorts arrangement is a tentative one, whether the towns will be kept in or not depending on the returns for a trial period of a couple of weeks.

### SCHENECTADY MAY CONTINUE.

The American Wheel attraction, "All Jazz Revue," will play the Miles, Schenectady, N. Y., the last half of this week.

The house was to have closed Feb. 12. It was decided to extend the time another week. American shows have been doing good business at the Miles and negotiations are now under way for the burlesque men to take over the lease.

It was Miles' intention to close the house until May 1 and reopen with stock.

### HUSBAND A JOB LOSER.

Cincinnati, Feb. 13. According to Frances Reynolds, aged 18, of 320 West Seventh street, her hubby, Charles S. Reynolds, aged 22, a salesman of Indianapolis, held most of his jobs for one week and sometimes only one hour. She so testified in her divorce suit and was granted a decree on her charge of non-support.

The couple were married Feb. 16, 1920. She is with the Beebe Mid-night Follies.

### \$500 FOR MOLLIE.

Albany, Feb. 16. A check for \$500 is in the mails for Mollie Williams, burlesque, as a result of a judgment obtained in City Court here against the Buchheim Co., dyers and cleaners, which lost some 30 costumes sent to be cleaned. The gowns and costumes were in the possession of the cleaning concern when it was destroyed by fire.

## HASTING'S BIG SHOW

I. Rock Fellows.....Fred W. Taylor  
Val Valentine.....Arthur Stern  
Not There.....Phil Peters  
Lily Locks.....Mollie Quinn  
Sunny Days.....Hazel Lorraine  
Hilda Hibbins.....Olive La Compe  
Ed Eastern.....Frank O'Neil  
Bill Baltimore.....Stanford McKesick  
Ohio.....William Kelly  
Dan Coleman.....Timothy McNally

Harry Hasting's "Big Show" at the Columbia, this week, is a good sample of the demands of advanced burlesque in all but one particular. The defect is an over-emphasis of the spice which at several points goes over the line into downright offensiveness—that is offensiveness to the class of patrons the Columbia attracts, although it doubtless it would go with a whoop with audiences composed of a greater average of the stag element. There are two scenes which go the limit in suggestiveness. One is a bit between Dan Coleman, featured comedian, and a woman principal and involves the familiar business of the "girl who never has been kissed."

The comedian gives her the first smack and thereafter she rough-houses him all over a couch. To make it stronger the girl is dressed in as near nothing as possible and (this detail is important) wears a hat. The other bit was the interior of a moving picture theatre, where two couples are left in the dark for a moment. Just as the lights go up the girls scramble off their escorts' laps and the candy butcher enters crying "Jamaica." Certainly it's funny. All the "blue" stuff in this organization is genuinely funny and that's the only point of virtue. The nastiness of it is in a great measure covered up by the robust humor of it all. Still it approaches pretty closely to taboo.

As to the show's dressing, few of its predecessors on the wheel this season have equaled it and still fewer, if any, exceeded it in real attractiveness. This applies both to the chorus equipment of clothes and to the dressing of the principal women. The scenic features are well up to the scale of the best and in many particulars make a fast pace for any of them to follow.

The comedy department is well taken care of by Dan Coleman and his co-worker, Phil Peters. For one thing Tommy Gray furnished the book of the two-act piece and supplied a lot of top notch laughing material as a basis for the pair to work upon. They have developed it into one of the best laughing shows of the season, with the qualification before outlined.

For example, the scene between Coleman and Peters in the Greek restaurant was a scream. So was the little travesty sketch earlier in the evening built on a police chief's third degree methods against a suspected criminal. The whole offering fairly sparkled with bright exchange of quick dialog, containing surprises and laughs and all done in the right spirit of burlesque, entirely different from musical comedy humor and distinct from any other kind of stage humor.

Coleman does an Irish character, but plays it legitimately. He is one of the few burlesque Irishmen who can get over the Tad without the use of a beard or grotesque makeup. He goes through the greater part of the show with shaven face and not a touch of the conventional stage Irishman, who needs the familiar aids to help out an exaggerated dialect. Coleman is effective without these trappings, and is funny spontaneously and without the usual mechanical contrivances. His George Monroe stuff was extremely clever. Peters plays a sort of modified "Dutchman," but really does an eccentric comedian of an indefinable kind, making a first rate foil for Coleman and winning a good many laughs independent of Coleman.

The organization is especially well equipped with first rate singers and has on crackerjack dancer. The singers are Olive La Compe, the prima donna, with an almost operatic soprano, while Fred W. Taylor is there with a set of pipes that are entirely equal to a medley of operatic numbers with which he fills in a specialty to give time for the resetting of the stage. These two, as well as a pair of youngsters, with excellent voices, apparently, Arthur Stern and Frank McNeil, one of whom made a riot of a newsboy vocal single, combine to make a strong backing for the tunefulness of the ensembles, not to speak of the value of their specialties.

Miss La Compe also pleased in a single singing number, but her voice triumphed over a fearful handicap. Miss La Compe's dressmaker has done her a serious injustice. She is generously built and needs all the modiste's art to give her figure a chance. Instead the dress for her single act did everything possible to emphasize her ample figure, beginning with a small hat that was made for a 97-pound chicken and a white dress, with a round neck and a band of ermine 18 inches deep at the bottom. To make it complete she wore Russian boots. If she had wanted to get an effect of massiveness for comedy purposes this model could not have been better chosen. Her other dresses must have represented a good sized investment, and were done in graceful and appropriate broken lines.

The prize winning dancer of the (Continued on page 23.)

## OHIO REPUBLICANS WANT 'TO GET' HYNICKA

Columbia's Treasurer "Packs"  
Cincinnati Meeting.

Cincinnati, Feb. 16.

Politicians are convinced by this time that Rudolph K. Hynicka, treasurer of the Columbia Amusement Co., is the best little politician in the world. "Rud." who used to be just an ordinary reporter on the Cincinnati Enquirer, is now the Republican boss of Hamilton county, which includes Cincinnati and has been "it" ever since George B. Cox died.

But no less a personage than President-elect Warren G. Harding is trying to oust Hynicka, because the Hamilton county delegates to the Chicago convention switched to Wood on the second ballot, although pledged to the Ohio man. The fact that they swung back later does not pacify Mr. Harding, whose personal campaign manager, Harry M. Daugherty, is determined to oust Hynicka.

Major Robert L. Long, former president of the Ex-Service Men's Harding Club in this city, tried to whip Hynicka the other night by calling a meeting of the veterans of the world war to take some action against him. But, it is said, Hynicka "packed" the meeting, with the result Long was ousted from the presidency at an election on that night. It is no secret Harding and Daugherty and United States Senator Frank B. Willis were backing Long.

Hynicka is now thumbing his nose at the rumor that eventually he will resign not only as Republican chief of Cincinnati but also as national committeeman. The fight on Hynicka is based on the assertion that while claiming residence here he really lives in New York City.

## LOCAL MANAGERS MUST NOT BOOST

All Columbia Shows Equal,  
Says Order Issued

In line with the order recently issued by the Columbia Amusement Co. forbidding advance agents, company or house managers to boost a coming attraction from the stage of any Columbia house, another order went out from the Columbia offices this week addressed to house managers instructing them hereafter not to guarantee any show that plays their theatre.

This means the manager is forbidden to place advertising in the local papers as frequently has been the custom, stating "next week's attraction is the best show in burlesque," etc. No comparisons are to be made by the house manager in his advertising of a "coming attraction" with any other show on the circuit. This is directed at the house managers, who often at the request of a company manager or advance agent has advertised next week's show as better than some other wheel show that has held the reputation of breaking records in other cities.

The Columbia in its order takes the stand that "all of the attractions on the circuit are equal, and we hope they are good—at least as we want the public to think they are." Continuing, the order says: "Treat every show alike, regardless of ownership or management. We want a favor shown to any one. We want every producer to get a square deal."

As explained at Columbia headquarters the order is intended to cover instances where house managers might be inclined to instigate advertising in the local papers, stating a show was the best in burlesque even if the attraction through its record might have a possible claim to the boost.

### EXPECTANT IN WASHINGTON.

Washington, D. C., Feb. 16. The new American Wheel house, Capitol, is now set for the opening Sunday, after several postponements. The set date is not certain. A dispute as to who shall place the seats and lay the carpet of the new theatre has held up its premiere for several weeks now.

### BURLESQUE CHANGES.

Leddy and Leddy, with Pat White Show, for Irons & Clamage next season.

## BEAUTY REVUE.

Jimmie Fillem.....Jimmie Cooper  
Ada Bara.....Ada Lum  
Helen Pettie.....Princess Livingston  
Rose Sweet.....Rose Hemley  
Pan Handle Pete.....Eddie Hall  
Lonesome Luke.....Marty Collins  
Adolph By Gosh.....Bernie Greene  
One Lung.....Johnny Bell

Ibsenesque drama on 14th street and in a burlesque show—think of it. And what's more remarkable accepted at face value by the Olympic audience in a serious vein, going over for a roar of approval that threatened to shatter the foundations of Tammany Hall next door.

But that's not the only unusual feature about Jimmie Cooper's "Beauty Revue." There's comedy for instance. Slathers of it. Good wholesome relishing nonsense that makes no pretense of being anything else but what it is—unadulterated burlesque hoke, but made howlingly funny through the way it is handled by Marty Collins and Eddie Hall, a pair of tramp comics, whose collective talents embrace singing, dancing, ground tumbling and musical ability of no mean order.

Then there's Jimmie Cooper, the star. He's the straight, but not in the ordinary sense of the word as applied to burlesque for Mr. Cooper combines the smoothness and stage presence of a legitimate light comedian with an ability to interpret character that focuses attention on him every minute he occupies the stage. He dominates the show by sheer force of personality, holds his dignity but at the same time gets on intimate terms with his audience, makes them laugh with him not at him, and delivers a brand of entertainment that stands out on the American wheel like a diamond tiara would on a ten-cent store jewelry counter.

I. H. Herk, although the program does not mention it, sponsors the "Beauty Revue," and Mr. Herk has gone the limit on production. It's a show Mr. Herk can be proud of. The costumes are rich in coloring, artistic in design and profuse in number, and scenically the show can hold its own with most of the Columbia wheel shows. There's a blue eye full stage affair used for a background for a chorus bit in the first part that's a treat to the eye. This bit has the girls impersonating various picture stars, with the comics pulling nifties. Old ones to be sure, but good old friends that ante-date Ward and Vokes' joke book by a couple of generations, and slammed over for laugh after laugh by Collins and Hall, whose general methods somewhat suggest they might have seen Ward and Vokes at some time in their early youth, and never forgotten it, as far as this particular bit is concerned.

It's the manner in which Jimmie Cooper's dramatic sketch, "The Penalty," is produced, however, that takes the "Beauty Revue" out of the class of the regulation American wheel shows and makes it unique in a production way. It's an ordinary full stage library set, but lighted through a combination of border, side and front spots, in such manner as to create a dim mysterious effect several shades above darkness, and in complete accord with the action of the sketch itself. "The Penalty" played by Mr. Cooper, Ada Lum, who is also the prima donna, and Bernie Green treats of a man suffering from paresis who arrives home to find a man there with a woman with whom the paretic has been living. The intruder turns out to be the paretic's brother, and in a ten-minute denunciation of the woman himself and the brother, Cooper gives a startling interpretation of a maniacal degenerate, that while gresome is remarkable for its fidelity.

In response to the applause ovation that the finish of the sketch received Mr. Cooper said it was a combination of "A Fool There Was" and Jim Corbett's "Pals," claiming no originality for the idea and giving the authors of both plays credit. And that finish. Wow. Seven heavy vases thrown full force at the "woman" standing inside a doorway, shielded only by the door itself, with the cumbersome pieces of bric-a-brac smashing against the door and always within a hair of the woman herself. All of which merely leads up to the climax where the paretic is shot and killed by the woman, who in turn shoots herself.

The only fault that can be found with Mr. Cooper's characterization is a tendency to talk a trifle too loud at times. The question of whether the sketch with its mixture of problem play and melodrama is suitable for burlesque, was answered by the Olympic audience, who listened intently all through it, and when it was over cut loose with applause that was as sincere as it was noisy.

Just by way of contrast Collins and Hall were the main stays of a school act in the second part, and later in the final scene pulled a combination singing, comedy and musical turn that could walk away with any show, anywhere. Collins plays the cornet here, plays it, not at it, quite as well as any virtuoso that has ever tackled the horn in vaudeville, and that's covering a lot of ground. Hall is one of those natural tramp comics, who never forces matters, but keeps uncovering new tricks in the comedy line every time he gets the stage. A

## STAR, CLEVELAND, GIVES SUNDAY SHOW

"Peek-a-Boo" Played in Vaudeville Style.

Cleveland, Feb. 16.

Jean Bedini's "Peek-a-Boo" played the Star Sunday (Feb. 13) without interference. A capacity attendance was present despite the limited time for advertising.

Following the performance C. W. Coulter, representing the Federated Churches, and Inspector Graul, of the local Police Department, informed Manager Frank M. Drew the performance was in their opinion a splendid, clean, well-conducted entertainment and that they could find no fault with it.

Beginning last Sunday Manager Drew banned smoking on the lower floor. Smoking will be taboo at the Star in the future.

The "Peek-a-Boo" show contains numerous specialties. It was given in that manner, the bill being laid out similar to a vaudeville program as far as practical with scenes and business of the regular entertainment. This method will be followed on Sundays.

No official action is looked for by the theatre management, but Drew is prepared to test the legality of any interference and will claim discrimination.

### SUMMER SHOW'S CAST

Bedini's "Peek-a-Boo" Company  
Selected.

The entire cast for Jean Bedini's "Peek-a-Boo," scheduled to open at the Columbia, New York, May 16, was completed this week.

It is Clark and McCullough, Frank Sabini, Cliff Heekinger, White Way Three, Emily Earl, Crane Sisters, Ruth Wheeler, Florence Darling, Delfi Daughn, Charles Mack and Aery and Aery, and a female band of seven pieces.

Bedini is to have another show besides his "Peek-a-Boo" and "Twinkle Toes" on the Columbia wheel next season. The title of the new one is to be "Harvest Time," Bedini following his custom of using titles that do not particularly suggest burlesque. It is understood Bedini's new one will be operated on one of the R. K. Hynicka franchises, replacing a show on the Columbia wheel this season.

For the first time in the history of burlesque, according to Bedini, a burlesque show, "Peek-a-Boo," will have an original score written for it next season, with the numbers restricted and published the same as a musical comedy.

### COOPER'S NEW TITLES.

Three of the four James E. Cooper Columbia wheel shows are to be re-titled next season.

"The Best Show in Town" will be known as "The Big Jamboree," "Roseland Girls" will be called "High Kicks," and "Victory Belles" is to be "Hello 1922."

"Folly Town" will remain the same.

### MAE SHERIDAN FREED.

Mae Sheridan, last year prima donna with Mollie Williams' burlesque show, secured a divorce decree in Brooklyn, Jan. 26, from Charles T. Brown.

Brown is the Irish comedian in the Monarch Comedy Four. The wife was represented in the proceedings by Harry Herz, attorney.

### SAM HOWE'S PEOPLE.

Sam Howe has engaged the following for next season's "Jollities of 1921" (Columbia): Cliff Bragdon, Norma Barry, Helen Tarr, Harold Carr, Frank Mullanhan.

### CUNNINGHAM-WELSH WEDDED

Detroit, Feb. 16. Evelyn Cunningham ("Step Lively Girls") was married here to Harry Welsh ("Follies of the Day").

great team working together like clock work, these two.

And the chorus, 16 of 'em, good looking, good dancers and working like Trojans all the way. In Rose Hemley and Princess Livingston, the show has a pair of eubets, that are lookers, know their business and put ginger into the numbers. Besides those mentioned there is Bernie Green, who has a violin specialty in one of the scenes in one, that goaled 'em Tuesday night and Johnny Bell, a dancer who also put over a neat single during one of the fill-in sections.

Even the finish is different. Instead of the principals lining up for (Continued on page 17.)



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Sully, the Barb, showed up Eddie Foy last week at the Broadway. The Foy Family that consists of Eddie and only seven children had to compete against Sully, with his brood of 11 who occupied a stage box. Sully and his gang went in on a pass so everyone knew about the mob. During the Foy turn, the spotlight was turned upon the Sullys, much to Foy's dismay, says Sully, who wants to know if the Foy Family of eight is worth \$1,500 weekly to vaudeville, how much is the Sully family of 12 worth? Sully was once an actor, having played a week for Hammerstein's. Ever since then he has been in a muddle with himself whether to continue as a barber or become a chorus boy. Sully says that could he have foreseen when leaving Italy that over here the more children an actor has the more money he earns that he would have married younger. Up to date Sully has had 14 children. Mrs. Sully left for Youngstown a few weeks ago to visit one of them. After she had been away three days, Sully called up on long distance to find out when she would return. Sully told his wife she had better come back at once or he would not be responsible for himself. Sully is some he-vamp with manicurists. He always has one in the barber shop and another waiting for the job. When a new manicurist shows Sully has one of his barbers shave him. After awhile he shaves himself, if the girl remains.

Henry Nagel was awarded the decision in his case against George Scarborough, in the Municipal Court Tuesday, for advance royalties. He was also allowed an extra \$500 for damages. The suit came about through Nagel having engaged Scarborough to rewrite a play, ultimately intended for Lawrence Grossmith, last October. The play, a comedy, was originally written by W. H. Kirkbride. The piece needed touching up, and it was for this purpose the services of Scarborough were sought, though he never completed his part of the project. Darwin J. Meserole represented Nagel in the case through his representative, F. C. Koehler.

The Australian Woodchoppers will enter their fifth year with the Ringling Brothers' circus commencing March 21, here, and will remain under the big top until October. The axe wielders have been in this country since 1913 and since that time have only "laid off" 20 weeks. Henry Berlinghoff has handled the tree despoilers since their first engagement on this side of the water.

## FORUM

Trenton, N. J., Feb. 14.

Editor Variety:—

My mother died from heart's disease and was buried here, our home town. Mother was a well known bareback rider in the old circus days, known professionally as Marionette or "The Girl in White."

For the last season I have been doing female impersonations. In Philadelphia lately, our trunks were broken into and everything taken. Through the robbery and mother's death I have been unable to take any engagements.

Am at home and will appreciate anyone helping me out by sending some of their discarded wardrobe, gowns or costumes.

Joe Kork.

131 Liberty St., Trenton, N. J.

Brooklyn, Feb. 9.

Editor Variety:—

Your issue of the week of Feb. 4 contained an article stating that Charles Gillen, formerly of Witmark Pub. Co., is now doing an act in vaudeville with his wife, Edythe Conroy.

As I am the lady in question and not Mr. Gillen's wife or any relation to him, and not working with him at all, I wish to have the statement corrected.

Mrs. Jack Conroy.

## CLEANING UP VAUDEVILLE.

The much belated movement to clean up the vaudeville stage isn't too late. And it's necessary. The intention has such a reasonable motive it should secure the support of every one concerned.

For years the reformers kept busy with "alcohol." Prohibition was always there. The liquor question passed to government enforcement. It left the reformers with nothing. Drugs had also gone over to the government. The reformers mentioned tobacco, and the public press ridiculed it out of their heads. But reformers must have something, else they cannot draw subscriptions from the gullible to support their self-running institutions, with the wheels oiled for salaries and graft out of the coin they wheedle from the folk who believe the world should be different now from what it has been.

That left Sunday only, the Sabbath, for the people who work. The reformers believe they should work six days a week and stay at home on the seventh. From a closed Sunday to the theatre is but a little leap. In fact the theatre may come first, with the reformer, for it is ever susceptible of attack, and the moving pictures have made it more so. To support the Sunday arguments the reformers would like to have the causes for a theatre attack that would hold good not alone on the Sabbath, but every day in the week.

That by itself is enough to make theatrical managers cautious, and vaudeville managers the more so, as vaudeville plays twice daily. The picture business is impossible of reformation at present. It is too young to be centralized, there is too much borrowed money in it, and it needs too much money to be borrowed in the future, to shape and formulate the plans for its own protection that any industry as big as it is should and must have if the picture people expect to run the business by themselves very much longer. Which makes it all the more urgent that vaudeville cleanse its dirty stages and that the legit stage follow suit, even if both must do it after burlesque has done it.

The trend of the day has been toward a freedom in the theatre, first one formerly looked for in a girl mill. Bare skin, saloon stories rewritten on the spot, ribald gags, openly suggestive lyrics, lewd (through suggestion) situations, improper dialog, the "cooch" dance under its latest name of "shimmy," jazz dancing that is almost as wicked when done upon the stage, and everything that should not be, has been. The legit stage, in its musical comedy and farce, is even worse. Maybe it was the war; maybe it was the times, and maybe, above all else, it was the box office.

The box office is the thermometer of all the show business. People may walk out of a theatre in disgust; they may say the bill or show is awful, and they may write letters, but the managers who count up laugh at them. The box office tells. Everything else is ignored until some things cannot be longer ignored. Dirt on the stage is one of those things.

And the public likes its dirt. Don't mistake that. They do like it. But they don't like it all the time. The father and the mother don't want their children to like it. A fellow doesn't want to evade his girl's face because someone on the stage, before all of a mixed assemblage, says something he would not say himself in private before that same girl. They may laugh, but they do think. Any one who earns enough to pay theatre prices nowadays for a bill or show, whether it's worth that much or not, can think. And the reformers can see and they can hear. Together it might be the reformers making a noise and a large majority of theatre-goers of the first class secretly in sympathy with them.

That "laugh"! That terrific vaudeville struggle for a "laugh." In a town outside New York a newspaperman interviewed two "single" men, each playing in a different house and booked by different circuits. He asked them about dirt on the stage. One who is notorious for the dirt he will employ, when allowed, said: "I tell 'em dirty stories because the public wants smut." The rest of what he said is just as silly, including his version, that the story isn't dirty, it's the mind of the auditors who get the dirty angle, termed in burlesque years ago as "double entendre," with the user believing himself to be smarter than his listeners. The other single stated to the contrary. The chances are that the single who tells the clean stories is getting more money than the dirty story teller. The clean one assuredly has kept himself on the circuit he started on.

The matter of songs has been a matter of music publishers. Just no act could tell a dirty story if forbidden by the theatre management, no song writer could have published a dirty lyric if the publisher refused it. Special songs might be written. It then becomes a matter for the house manager. Some house managers are so intent on beating the gross of last week that they seem to be ever watching the box office instead of the performance.

A vaudevillian has lately made a suggestion that might be placed in effect. He was asked if he had any material in his turn that should go out. The answer was he did not know, but the vaudevillian (a man) added, if the house manager would have a stenographer sit in front that matinee and take down his dialog intact, whatever cuts might be ordered he would eliminate for the remainder of his tour.

Later the same artist supplemented this with another suggestion, which, to date, has not been acted upon. It was that every act submit to the booking office of the circuit he is engaged for a complete script of the turn. That the booking office censor that script and the act continue over all the time booked on the circuit without the deleted matter, if any. If new matter were to be inserted, that was also first to be submitted for censoring before used, and the submission to include songs as well.

This could accomplish a twofold purpose. It would insure the booking office its acts were only playing the material it sanctioned, while for the acts it would almost guarantee priority in material, for the date of approval would go on the manuscript and the approved scripts in evidence would attest to the dates of dialog, business and situations.

The artists can help to clean up. They know what they are doing all the time. Music publishers and song writers, as well. The other night in a New York vaudeville theatre a two-act had nothing in the turn that belonged to them that was original or meant anything, excepting the dirty tag line of a song that they finished the act with. That is what most likely has held them in vaudeville so far, for their act would not be worth their cartage without it.

## THEY NEVER COME BACK

Chicago says "Florodora" is a flop. Twenty years ago nobody would have dared insinuate such a thing. Twenty years ago a lot of things were different. But even twenty years ago it had been pretty well settled that a hero is a hero just so long, then he becomes a boob, and a champ is a champ so long and then he becomes a clump.

There is perhaps room and appetite for more like "Florodora"—it isn't that the show is so old-fashioned; it's only that it's been in Chicago before. Americans always seek the new, the unseen. England has its annual revivals, notably its Christmas-time pantomimes, in which about the same shows flourish every successive year. Not in these United States, though. Here they never come back. One revival after another has been attempted; one after another has as steadily and consistently turned up its toes. America is long on continuous runs, which means

it has a large population. But once a thing is off it's off. Look at our ex-presidents; look at our ex-champion fighters; look at our released ball players.

Why, the very most famous couplet in the classic "Florodora" is the cue to the psychology of it. When the pleased eye beholds the peach, what do the smacking lips say? Huh? What do they say? They say:

"Tell me, pretty maiden,

"Are there any more at home like you?"

See? He scarcely met this bimbo, when he wants to know if there are any more like her.

It seems almost pitiful that they should have led the passe old prize mare out of its stall in the stable of glorious memories to hazard a long-postponed postscript heat against the fillies and the two-year-olds of today, few of which have her class, but all of which have the one thing this grand old pacer has lost—youth. Now she will hobble back and the other broken-down nags and the selling platers that never had a chance will laugh at her. They might have left her with her old records, to pass away into the annals of time without the humiliation of being left at the post in her last time out.

## PICTURE TRADE CALLS "HELP!"

In early July Variety called attention to the then approaching crisis in the film-import trade and suggested that some means be devised to meet the competition of the foreign producer in the American market.

At that time the U. S. product was finding ready sales overseas and the contented industry was disinclined to worry over any problem of the future. Variety's comments aroused no comment nor interest. The film men stood pat on the position that American pictures led the world in quality; the foreign output was poor in quality and couldn't compete in its home market much less undertake an invasion.

That was seven months ago. Within the last few months the situation has changed. The German manufacturers startled the American trade with "Passion," and the industry's reaction to the development is typical. The National Association sets up a howl it is being abused. The association, as detailed elsewhere in this issue, appeals to the President of the United States to protect it (heaven and Bainbridge Colby alone knows how) against this vicious attack at its rights and privileges.

Just plain tariff walls won't do for the industry in this emergency. All the National Association wants is "the enactment of a measure which would place in the hands of the President the power to issue a proclamation or inaugurate and set in motion any other machinery that would result in a retaliatory measure in this country similar in form scope and operation to that militating against us."

The "measure militating against us" is the German ruling that imports of negatives shall not exceed a certain ratio of exports from Germany to any nation which seeks to sell its negatives in Germany.

The appeal is childish and transparent. The time for the National Association to have grappled with the international picture problem has long since passed. The opportunity to fix for all time its good will abroad by advance of credits and an exchange of product on some basis that did not exact cash payment from the buyer, has gone. The overseas producer has taken the aggressive. Appeals to the White House, via Congress, are futile at this late date.

Why is the National Association representative of the big producers and distributors, so reluctant to meet foreign competition in the home field? Perhaps the producer would like Congress to declare war on any foreign nation that does not pay cash for all the films the American studios can turn out. Anyhow, the fifth largest industry wants something done about it by the government. The problem seems to be too large for the industry.

A startling idea seems to have hit the industry between the eyes. A Republican administration is about to take over the government. The G. O. P. stands for high tariff and the protection of "infant industries," and there is a battle royal due in Washington next fall, if not soon, over revising the tariff bill. Every industrial interest in the United States from the Amalgamated Manufacturers of Self-Adjusting Suspenders to the steel industry is going to yell and weep for protection from the wicked foreign manufacturer who would sneak through the customs house and sell commodities at viciously low prices to the patriotic American public, which must be saved from this outrage at all cost.

The film industry is in the field early with its hand out for favors from the incoming Republican administration, but it is going to meet a lot of competition from other interests anxious for shelter from commercial invasion. The tariff tinkers in Washington have been through this storm a score of times. The tariff experts of Congress are case-hardened against selfish appeals, a hard-boiled crew, and so wide open a bit of propaganda is not likely to go far with them.

Speaking of tariff propaganda, it seems the screen itself needs to guard against the insidious invasions of other industries, seeking to get their demands for tariff favoritisms before the public. An astonishing incident of this is one section of the Pathe News Weekly wherein appears the title:

**"FLORIDA LEMON GROWERS CANNOT COMPETE WITH ITALIAN SHIPPERS TO AMERICA BECAUSE THE IMPORT DUTIES ARE TOO LOW. SO THEY ARE DESTROYING THEIR ORCHARDS AND THEIR CROPS."**

The film views to which this title pertains actually show lemon trees in Florida being torn up by the roots with the aid of huge motor trucks like war-time tanks. Another glimpse shows California crops of lemons being dumped on the ground from carts.

In all the United States there is no body of producers more strongly fortified and entrenched to make a fight for tariff favors than the Florida and the California fruit growers in their co-operative associations. They would pay handsomely to get just this view of their situation before the public in the news and editorial columns of the newspapers, but the editors are wary of partisan angles of tariff questions.

The camera doesn't lie, of course, and no less than four lemon trees were torn up while the Pathe camera cranked, and also it was true that half a dozen husky men did dump a mountain of fruit from carts. But that doesn't prove much. It would be interesting to know the process by which this particular bit of "educational" matter got past the Pathe censor.

William Halligan returned York from London Saturday. Bill was away about a month. He had just arrived from Frisco, along with "The Girl in the Limousine" company. Hearing that Walter Percival was going abroad, Halligan declared himself in and the pair sailed for London. Halligan says it is very "wet" in London, but very lonely, and says his soul cried out for a dash of the Frisco atmosphere.

Arthur Metcalfe has been playing Cyril Chadwick's role in the "Three Live Ghosts." Chadwick has gripped. The part is that of the shell-shocked soldier, which by a coincidence, was the cause of Mr. Metcalfe being discharged from the army. Max March has signed Metcalfe to play the role in the No. 2 company.

The Dancing DeMuths (Harry and Margaret) will celebrate their 25th wedding anniversary, Feb. 22.



## MILLER TO SIGN "SPEC" BILL BARRING SIDEWALK BALLYHOO

Measure Passed with Only 1 Dissent—Another, Limiting Profit to 50 Cents, Expected to Pass—Agents Reported Raising \$20,000 Battle Fund.

Albany, N. Y., Feb. 16.

The practices of New York theatre speculators who charge exorbitant prices for seats are due to be sharply attacked when measures providing for regulation of the business of selling seats outside the box offices of theatres come up for final consideration in the State Legislature this week.

Two bills aimed at agents have been introduced by up-State men, Senator Charles Walton, of Ulster, and Assemblyman T. K. Smith, of Onondaga. A third bill has been presented by Senator Schuyler M. Meyer and Assemblyman Edward R. Rayher, both of New York City.

The bill of Senator Walton making it a misdemeanor for any person to engage in sidewalk speculation in theatre tickets is now before Governor Miller, having passed the State Assembly with only one dissenting vote. The Governor will sign the bill, it is understood.

The other—Walton-Smith measure—provides for the "regulation" of agencies dealing in theatre tickets by establishing a license system with an annual fee of \$100 and by providing that the sale of tickets at more than a 50 cent advance over the box office price shall constitute a misdemeanor punishable by a fine or imprisonment or both in the discretion of the court. Before passing it probably will be amended so that big speculators will have to pay a license for each agent or agency outside its main office, so as not to discriminate against the small agent.

In New York City two principal agencies, which do no sidewalk selling, have for some time charged only an advance of 50 cents a seat over the box office prices.

The Board of Aldermen of New York City would be authorized to license ticket speculators or other persons offering for sale tickets of admission "to any performance or exhibition, in any theatre, concert hall, place of amusement or common show," under the terms of the Meyer-Rayher bill.

Concern over the measures pending at Albany designed to curb theatre ticket speculation was expressed in ticket agency circles this week. Reports on Broadway were that a \$20,000 battle fund was being raised among the brokers, who are about 25 in number, taking in the smaller "specs" who are blamed in part for the legislative action, because of street hawking tactics.

The recognized agencies are opposed to the provision in one of the pending bills that would limit the premiums to 50 cents on all tickets sold by a broker, under penalty of fine or imprisonment. It is said that one of the big ticket offices contributed \$10,000 to the fund and another \$5,000 with \$750 and lesser amounts from the others.

Reports say that one of the heaviest contributors is an agency which has come out for the 50-cent premium idea. One office alleged the move on the part of that agency was merely a "smoke screen" and that the agency had been allotting its front row locations to other agencies who charged a bigger premium. These excess premiums are charged for "hot house grape" attractions which are the leaders in demand.

The agency referred to is not the McBride Ticket Office. The latter is one of the few known to have come out unequivocally in favor of restricting agency tickets to 50 cents all along the line. The McBride agency is credited with having the best system of theatre distribution in the world and managers frequently consult this agency to get a line on the strength of their attractions. On Broadway it is said that the McBride agency has 20,000 accounts which of themselves bring a large revenue, \$5 annually being charged to carry each account. There is a service charge of 50 cents where tickets are delivered. The McBride office has stated that other brokers could build up their business in similar fashion but there is no

(Continued on page 23.)

## SAY BOSTON BOYCOTTS "MAID OF MOUNTAINS"

George Driscoll Charges Antagonism to English Cast.

Boston, Feb. 16.

George Driscoll, of Montreal, said to be proprietor of Comstock & Gest's "The Maid of the Mountains," the musical show playing in the Boston Opera House with an English company, has declared that it appears as though the company is being boycotted by persons in Boston who are anti-English, and claims that an effort is being made to drive the show out of town.

Driscoll made this statement publicly and referred to certain happenings which he claimed bore out his contention, among them, the throwing of a snowball from an open door of one of the boxes on to the stage during a performance. He also claims members of the company are insulted as they pass to and from the theatre, and says that the English accent of the actors is responsible for the antipathy.

Driscoll claims he is an Irishman and that Wright and Plunkett, two prominent members of the cast, are also Irishmen, and that any attack on the company is unjustified. Undoubtedly the sentiment against English players has cut into the business of the company as it did only \$6,000 last week, even though heavily advertised.

Simultaneously with this announcement by Driscoll, a circular, unsigned, calling attention to the attack on the company and claiming it was the work of Sinn Feiners appeared on the streets and in different offices, many fleeing their way into newspaper offices.

The show is in for two weeks' more and is going to stay there, according to Driscoll.

## ENGLISH ACTOR'S DEBUT

Eric Leighton in "Nemesis"—First Actor with D. S. O.

Eric Leighton, for years affiliated with the English theatre, has arranged to make his first appearance in the new Augustus Thomas play, "Nemesis," under the management of George M. Cohan.

Leighton was recently leading man at Daly's, London, in "The Happy Day," and was the first actor to win the Distinguished Service Order in the war. He is a cousin of the late Lord Pauncefoot, one time British Ambassador to the United States.

## JANE OAKER HELD UP

Jane Oaker, leading woman of Frank Bacon's "Lightnin'" was held up and robbed of \$60 in the alley back of the Gaiety Theatre at 11, Tuesday night.

Miss Oaker was leaving the theatre after the performance, when the stick-up man stepped out of the shadows and demanded her purse. After relieving her of the money he ran from the alley. Her screams attracted a large crowd and the police.

No clue to the identity of the burglar could be ascertained. The alley in question is an ideal spot for a hold-up being completely housed in and dark.

## HOLDING OVER "SONYA"

Mare Klaw will not bring "Sonya" into New York this season, but is holding it to open the new Klaw playhouse next season.

The piece had an initial run at the Princess, Chicago, and was figured to open the producer's new theatre, when the preference was given to Sam Harris with "Nice People."

E. L. Berrays, Klaw's press agent, has a fiscal interest in "Sonya."

## CHECKING CREDITS BY ASSOCIATION

Theatrical Trades Protective Association Formed.

Conceived as a check on unrestricted credits extended theatrical producers, legitimate, vaudeville and pictures, a theatrical trades "credit men's association" has been formed. Two meetings were held within the last week, a tentative organization being formed with power given to incorporate established. The name of the organization is Associated Theatrical Board of Trade.

At the first meeting held last week 30 firms were represented out of 110 invited to join the association. Half a dozen committees were named to establish the rules, secure incorporation and call on those firms which did not respond to the first call. A second meeting held last Sunday reported progress and cemented the opinion that the movement was one long needed in theatrical trades.

A bureau of credit covering the entire field, from scenery, costumes and lighting and properties down to the smallest essential accessories, will be established. Any member of the association calling for the standing of any prospective creditor will be supplied with the rating of that individual or firm and where the record is not clear, the firms owed and the amounts due will be forthcoming.

All committees are of two men, this insuring action. Each trade is classified as a division. The committees are: Costume Division, G. Riordan, of the Anna Spencer Costume Co., and Dave Galwey, of Paul Arlington, Inc.; Electrical Division, Fred Murray, New York Calcium Light, and W. E. Price, Display Stage Lighting Co.; Property Division, John Brunton, of Brunton Studios, and Henry Gebhardt, of Gebhardt Studios; Scenic Division, W. E. Pennington, Bergman Studio, and S. J. Taylor, of P. Dodd Ackerman; Scenic Construction, P. J. Carey, of Carey Construction Co., and Chester Rackman, Van Construction Co.; Miscellaneous Division, Harry L. Abbott, of Abbott Scrim Profile Co.

## "P. & P.'s AUTO CO."

Montague Glass Has New Jewish Comedy Written.

"The Polish & Perlmutter Automobile Co." will be the next of the Montague Glass series of Jewish comedies A. H. Woods intends producing. It will see the light next fall.

Woods is understood to be negotiating with Joe Smith of the Avon Comedy Four for one of the name roles.

The "P. & P. Co." will speak of its own make, "The Shenken Seven."

## ABOUT "IT'S UP TO YOU."

Douglas Leavitt protests against Variety's comments on the musical farce "It's Up to You," especially the declaration the show was originally aimed for New York and then switched to Chicago.

"Joseph Santley and Ivy Sawyer," he says, "were engaged with the understanding it was for a Chicago engagement."

"When you state that the producers have decided not to put the show in New York, once again your critic is wrong. From the day this show opened it has been the intention of Mr. Patch to present it in Chicago and follow up the success of his other productions there, namely 'Take It from Me' and 'The Sweetheart Shop.' New York has never yet been thought of until we have first played Chicago."

"When you quote the gross business we are doing in Boston, once again you are wrong. I am in a position to know, being co-author as well as 'portly comedian.' Your critic, of course, has the right to his own opinion as well as any one else. I only hope he paid."

Mr. Leavitt gets his hope.

## JOHN CHARLES THOMAS HURT

Atlantic City, Feb. 16.

When "Apple Blossoms" appeared here last week, John Charles Thomas, who is starred, played with his right arm bandaged. It was reported that he broke his hand following an argument and fight with a taxi driver.

## EQUITY'S LETTER ABOUT OLCOTT CAUSES SHOW TO REMAIN CLOSED

A. L. Erlanger Not to Send Olcott Out After Lent—First Time in 25 Years Star Has Stayed Off at This Time of the Year—Demand Guarantee.

## BANQUET TO BELASCO BY THE DRAMATISTS

At Hotel Astor, March 20—First for Producer.

David Belasco will be the guest of the Society of American Dramatists and Composers at the Hotel Astor, New York, March 20. Mr. Belasco has given his assent to the invitation of the Society. It will mark the first event of its kind the famous producer has agreed to.

The Society's membership includes the leading playwrights and composers of America. Among those already signifying their intention to attend are leading men of the country in all professions.

Tickets will be \$10 per plate.

## AUTHORS AGREE

Shipman-Hoffman-Marcin Are Now Doing Business

All is squared in an "inside" three-cornered authorship feud that has waged silently but continuously for months between Samuel Shipman, Aaron Hoffman and Max Marcin. Marcin, who was chased into being a producer to his financial profit ("Three Live Ghosts"), is to present a play now being written by the reformed Hoffman-Shipman writing team. Shipman wasn't talking with Hoffman for quite a spell and Marcin didn't know the other two were alive.

Humorously characteristic is the settlement that brought the trio together. To get the new Hoffman-Shipman opus Marcin had to declare the first named collaborators in on "The Night Cap" which Marcin and Guy Bolton are readying for production. It appears that Shipman heard about Marcin's nifty profits with the "Ghosts" venture and demanded a hunk of "The Night Cap," on the hunch that Marcin's luck was on the ascendant. Bolton agreed to let his fellow playwrights in as a concession for securing the Hoffman-Shipman play.

## CARL BLACKWELL TIRED

Of Married Life—Returning to Speaking Stage.

Syracuse, N. Y., Feb. 16.

He's through with matrimonial ventures—married life interferes with one's work; he's going to the legit stage as star in a new play by Augustus Thomas, with George M. Cohan sponsoring it—but that's to go to mean his retirement from the pictures; he admits that the films have put the road attractions "on the blink"—but he doesn't think that pictures will ever take the place of the speaking drama.

All of which comprises the sentiments of Carlyle Blackwell, native Syracusean and picture star, now visiting his father, George H. Blackwell, of 104 London avenue. It's Carlyle's first visit home in two years.

## NO "JOAN" FOR MISS YOUNG.

Mary Young declares she has no intention of putting on a production of "Joan of Arc" as had been reported.

"It is true," Miss Young says, "that I did play Joan in France at the birthplace of the maid at Domremy, and did receive the blessing of the father who is head of the church erected on the spot where she had her first vision. It was one of the big moments of my life. I had fasted for days and when I stepped into the armor I weighed just 119 pounds. This was in September, 1918."

## LEE SHUBERT GOING SOUTH.

Lee Shubert is due to leave for Florida Saturday.

It is said to be the first vacation the manager has taken in several years.

Chauncey Olcott's scheduled reopening after Lent will not take place this season, for the first time since Mr. Olcott has been a star at the head of his own company, covering a period of some 25 years. The decision of A. L. Erlanger to call off the Olcott reopening was brought about, following a letter sent to Alfred E. Aarons, by the Actors' Equity Association, signed by Frank Gillmore, and saying in effect the Equity Council "presumed" the members of the Olcott company would be guaranteed seven weeks' work after the resumption.

When Olcott closed his season a couple of weeks ago (his usual custom not to play during Lent), the members were told Olcott would like to have them with him again when he reopened Easter Monday, with the proviso they should give him two weeks' notice prior to that date, whether they would accept the engagement.

The Olcott company had held standard P. M. A.-Equity contracts and the closing had been regular, each member receiving notice of one week. All of the cast were Equities, but one, Marcelle Nelkin, who belonged to the Fidelity League. Miss Nelkin consulted with the Fidelity and was informed the arrangement whereby she was to rejoin Easter Monday with the two weeks' notice proviso was satisfactory.

The Equity members also placed the matter before the Equity council, with the resultant letter, and Erlanger's decision to call the reopening off following. Erlanger was evidently annoyed at the tone of the Equity communication, asking for a guarantee of seven weeks' work.

## FILMING "SPANISH LOVE."

Dolores Cassenelli Bids \$35,000 for Rights.

Bids are now in the hands of Wagenhals & Kemper in the disposition of the screen rights to "Spanish Love." Dolores Cassenelli may secure the piece for pictures. Her bid was \$35,000.

"Spanish Love" has been playing at the Maxine Elliott since the opening of the season and is now in its 28th week. It was written by Avery Hopwood and Mary Roberts Reinhart. The same authors wrote "The Bat," produced by the same managers. Disposition of the picture rights on the latter will not be settled at this time, according to reports.

## SHOWS PGOR RECEIPTS

"White Villa" Opens Well, But Shows Drop in Gross.

The opening matinee of "The White Villa" Monday and Tuesday, at the Eltinge, yielded fair receipts and good notices. After the reviews "Tuesday" morning, however, the matinee of that day dropped to \$260, \$130 below the gross on Monday.

Owing to the players engaged also appearing in other pieces, the Eltinge could not give matinees Wednesday, Thursday and Saturday. Another house is being sought, where the piece may be re-cast and promoted as a regular attraction.

"The White Villa" is an adaptation of the book, "The Dangerous Age," with the use of the title lost to the stage, though having been employed in a screen production.

## "As You Were" Takes Detroit Record

Detroit, Feb. 16.

"As You Were," with Sam Bernard and Irene Bordini, at the Garrick theatre last week broke the box office receipts record for musical comedy, previously held by the "Passing Show of 1916."

## Zehring Running for Mayor

Frank Zehring, formerly manager of the Oliver, Lincoln, Neb., and now president of the Lincoln Billposting Co., is a candidate for mayor of that city.



## MANAGERS AND ACTORS—PLEASE READ

Why did the President of the Equity Association issue a statement to the effect that he felt assured that several prominent members of the P. M. A. were strongly in favor of the "Equity Shop"?

Why should this statement come as an answer to Mr. William Harris' denial that the P. M. A. as a body was strongly opposed to the "Equity Shop"?

Why should certain members of the P. M. A. and certain members of the Equity Council be in such close touch that they understand each other so thoroughly at last?

Why should certain members of the P. M. A. who were "bit-terest of all" during the strike turn turtle and change their opinion so suddenly?

Why do members of the Equity Council applaud and cheer the names of certain managers in open meeting?

Why all this handshaking and hobnobbing and swapping of confidences?

What's the idea of the big switch at the eleventh hour?

Think it over before you vote.

Give it a lot of thought.

And think YOUR OWN THOUGHTS.

Watch out for "Working Arrangements" between the boys who have come to understand each other so well.

Don't let them whipsaw you into something you know nothing about.

And please consider this a quiet tip from

**GEORGE M. COHAN**



## AMONG THE WOMEN.

By THE SKIRT.

It is the duty of every married couple to see "Enter Madame" at the Fulton. The overwise New York critics have preached for years an audience doesn't gather to be taught a lesson, but what a mighty lesson this play preaches!

Norman Trevor and Gilda Varesi hold the center. What a combination they make! Varesi, an artist all the time, simply radiates personality. Everyone loves Mr. Trevor.

Miss Varesi makes her first appearance in a bright red velvet cloak trimmed with possum. Underneath was a frock of the same color in satin. Made long waisted, there was a wide girdle, and jet buttons trimmed the skirt. A sort of negligee costume was of black Georgette over silver, with a black mantle heavily embroidered in gold. A dinner gown of bright green was trimmed in black lace. Still another negligee was of corse chiffon with a gold pattern. Taken as a whole, Miss Varesi's mode of dressing was disappointing.

Jane Meredith in the first act wore a last summer's model in grey. Georgette. Her dinner gown was an atrocious affair in rose pink and jet ornaments. It was the essence of dowdiness, as it was supposed to be. Her last frock of black was also badly made.

Sheila Hayes looked well in a frock of gold lace.

"The White Villa," playing special matinees at the Eltinge, could never hope for a regular run, as it is a play written for women only. It couldn't interest men. Women will enjoy it, at the same time hating the truths it tells.

Lucile Watson, playing the principal role, has always been a great favorite, and this is her first disagreeable role. But it teaches many women to leave well enough alone.

As a society drama calls for clothes, "The White Villa" doesn't disappoint.

Miss Watson in the first act, which showed a drawing room carefully set, wore a beautiful peacock-blue satin gown, made tight-fitting, with a covering of net, embroidered elaborately in crystals.

What would a society drama be without Olive Olivier? Her first act evening gown was of henna satin smothered in black, set with gold ornaments. A mauve chiffon gown worn with grey shoes and hat wasn't quite so becoming as the henna.

Dothea Fisher was a pleasing picture in pink satin draped around the hips and trimmed in net having a gold edge.

In the second act Miss Watson was prettily dressed in a peachy-colored frock, made quite simple, with a border of embroidery running from hips to hem obliquely. In a blue mannish bathrobe Miss Watson meant to look sloppy, and she succeeded. A change was made to an elaborate negligee of white satin covered in white lace ending in several points held down by gold tassels.

In the first act a young woman, without a word to say, walked on and off the stage in a delightful evening frock of black, made very short, with two narrow trains hanging at the sides. Before she disappeared the butler enveloped her in a mink wrap.

If "Miss Lulu Bett" had been boiled down into a 20-minute playlet it might have been bearable. But as a two-hour and a half show, it requires the patience of a saint to sit through this character concoction.

If you enjoy disagreeable people and family squabbling, go to see Lulu. Even Carroll McComas as Lulu gets your nerves tingling after awhile. Ina Calhoun Doucet is the whining wife whom one could throttle as early as the first act. Beth Varden is miscast. Lois Shore is the inevitable (Continued on page 18.)

### MEETING ON STAGEHANDS' 'WAY DOWN EAST'S' 2D TRY

Managers Allege Violation Of Contract

Representatives of the I. A. T. S. E., a committee of the United Managers' Protective Association and present and former officials of the local No. 1, Stage Hands' Union, started meetings this week to consider the charges of the managers' association that members of the local repeatedly violated their contract with the managers. This contract has until Sept. 1 to run and a series of crew shifts was made late in the fall when it was learned the managers had refused to raise the scale of wages over that provided for in the contract.

The violation is charged ranged from sabotage—as the rubbing out of marks in fly galleries and other actions—to "all forms of unwarranted and deliberate over-charge and changes in working conditions." The charges were actually filed with the I. A. T. S. E. last month and it was explained that the national body had long ago stopped the alleged sabotage stunts. It is understood the charges filed consumed seven pages of single spaced typewritten matter and that there are 100 claims of alleged overcharging.

The meetings will decide whether claims of overcharging are true as stated and there may be an award of refunds, if substantiated. The managers aim to prevent future overcharging at rehearsals and special matinees.

### LILLIAN LORRAINE BETTER.

Will Be Out After Three Months in Sanitarium.

The condition of Lillian Lorraine who is at Stern's Sanitarium, New York, was reported much better this week, with Miss Lorraine able to move her hands. It is expected that by next week she will move her legs, and after three months at the sanitarium may go out walking.

The exact nature of her injury received two weeks ago when falling down a flight of stairs is said to be two vertebrae of the spine. The first diagnosis suggested the vertebrae had been broken when it was thought Miss Lorraine might indefinitely be an invalid.

Sending Piece Now to New England, Equity Decision.

Counihan & Shannon will again send out "Way Down East," the show (stage version) being scheduled to open at Worcester Feb. 27. Last season the show met with success on tour, netting something like \$18,000 profit. This season it hit the rocks after playing about five weeks of Canadian time. The most successful portion of last year's tour was in New England, where the show is routed for the balance of this season.

Business of "Way Down East" in Canada was bad, and it was agreed the company would accept a 20 per cent. salary cut. When the show was closed in Toronto some weeks ago and returned to New York the company protested to the Actors' Equity Association that their consent to the cutting was dependent upon the show continuing. The players asked for a refund of the 20 per cent. When the case came up for settlement before the A. E. A. it was dismissed after Counihan & Shannon stated the show would again be sent out.

### N. O. LIKES "LIGHTNIN'."

New Orleans, Feb. 16. "Lightnin'," with Milton Nobles in the title role, is called by local critics the best play of the season. Its receipts are second only to the big gross of "The Passing Show."

The company with Nobles is a good one, Nydia Westmann being hailed as a "find" in the local press.

### "MY BOY" CANCELS

Boston, Feb. 16. Richard Bennett's "My Boy," due to open at the Tremont Monday, has been cancelled, according to report, and has let the house down in the middle of a very prosperous season.

It is said that to fill the gap "Passion," film, will be shot into the house for a short engagement.

Paul R. Garrison, 18, who posed as the manager of Keith's Palace, and is alleged to have defrauded a woman out of \$1 by promising her a job as maid to one of the women stars on the bill, died in Bellevue Hospital Feb. 16 of pneumonia. He was awaiting sentence.

## CLEVELAND'S OHIO OPENS WITH WARFIELD

Praise for Erlanger-Booked Theatre—Seats 1,400.

Cleveland, Feb. 16.

In quiet dignity and without ostentation or pageantry, the new Ohio opened Monday evening to an expectant, admiring and responsive audience.

This latest addition to Cleveland's playhouses is a work of art in every detail.

The theatre proper is reached by a lobby extending back about 200 feet, narrowing to twin staircases. The decorative scheme is green, ivory and gold, with artistic murals.

The stage opening is 28x38 feet, and back stage the lighting equipment, fire protection and dressing rooms are of the latest known pattern.

The theatre cost \$1,000,000 and has a seating capacity of 1,400.

Robert McLaughlin is the manager.

The opening performance was Warfield in "The Return of Peter Grimm." At the close of the second act, Warfield gave a short talk and introduced Governor Harry L. Davis and Mayor Wm. Fitzgerald.

Louis Rich, former orchestra leader at the Opera house, who will preside over the musicians' pit at the Ohio, offered a new march, composed for the occasion.

## \$40,000 FOR PAVLOVA IN 6 DAYS AT FRISCO

Mediocre "Uncle Tom" Does \$5,400 at Savoy—\$3 for "Follies."

San Francisco, Feb. 16.

The entire house was sold out for the Pavlova six-day engagement at the Curran, with a \$4 top. Receipts were around \$40,000 and show could have remained longer. A mediocre company touring in "Uncle Tom's Cabin" got \$5,400 at the Savoy last week. May Robson, in "Nobody's Fool," opened two weeks' engagement at the Columbia Monday to good business.

Much interest is manifested in the "Greenwich Village Follies," and a good advance sale for the opening at the Curran Monday is reported at \$3 top.

### WEITING CUTS SCALE.

Syracuse House Reduces Wednesday Matinees to \$1 Top.

Syracuse, Feb. 15.

The first reduction in legit box office scales here came this week when the Weiting announced that \$1 top would prevail hereafter for the Wednesday matinees.

### FIDELITY'S SUNDAY.

The Actors' Fidelity League Social Session at the Henry Miller theatre Sunday night was the most successful and ambitious from an entertainment standpoint of any held since the Socials started at the beginning of the season.

The program included "Sabotage," a playlet with Margaret Anglin, Holbrook Blinn, Alberta Gallatin, Lark Taylor and Chickie Piles; a duologue "The Draw-Back" given by Frances Sterling Clarke and Robert Vaughan, Ruth Chatterton and Tom Nesbitt, assisted by Gabriel Ravanelli in a sketch "Whose Room"; Catharine Palmer in French songs, and a classical dancer Dorsha.

### "DUMPLINS" IN STOCK.

"Daddy Dumplings," Earl Carroll's play, has been released for stock. It is being presented this week by the Guy Forbes Players at the Warburton, Yonkers, N. Y.

The rewritten "Daddy Dumplings" now called "His Sweethearts," with Louis Mann starred, will reopen at the Bronx opera house Monday.

After several weeks in the East, the show will head west. It is due to succeed "My Lady Friends" at the Central, Chicago.

Globe, Boston, Booking.

Boston, Feb. 16.

When "It's Up to You" finishes at the Globe in a few weeks the house is booked to have first "The Old Homestead," then "Twin Beds" and eventually "The Storm."

## INSIDE STUFF ON LEGIT

A recent Equity case decided by the Chicago Advisory Board held that members are not privileged to sign away any of their "rights." This case was of a company which had been held together through broken bookings after the manager had called the organization together and explained that if the eight-performance week were enforced he would have to close.

The whole company, including the A. E. A. deputy, signed an agreement to accept pro rata while the bookings remained uncertain, with the understanding that as soon as a certain territory was reached the salaries would return to the originally contracted scale. This was done.

An A. E. A. official heard of it, ordered the manager to pay thousands of dollars in back salaries to make up an eight-performance week for each week that had netted less. The manager said he wouldn't—in truth, he couldn't. The members were ordered to refuse to play. They protested that they, themselves, had signed an agreement with the manager. The official ruled that had no right to sign any agreement but an Equity contract. The company closed.

No Equity actor will be allowed to play for this manager until he pays those actors for performances they didn't play, money which they themselves say isn't due them.

Heywood Brown, dramatic critic and book reviewer of the Tribune, will join the staff of the New York World in February, 1922. Brown's contract with the Trib will not expire until then, but it is stated the writer has been given a contract with the World. Such an arrangement in advance is unusual in newspaper circles in itself, but it is said the salary and bonus provisions in the World contract are exceptional.

Brown is considered one of the brightest newspapermen in the country and is an all around writer. He demonstrated brilliance as a humorist when pitted against the wittiest writers at the Republican national convention in Chicago last year, he was credited with "writing around them." Brown in addition to his theatrical, book reviews and special assignments is also a facile sports writer.

It has not been set whether Brown will be assigned to theatricals for the World or special work. De Foe is the dramatic critic and is slated to remain. The World lost through death last week its most distinguished staff man in James Gibbons Huneker, art critic and essayist. A contract with Brown, however, was arranged prior to Huneker's illness, and passing. The art expert was accorded distinguished and brilliant obituaries from noted men, and was given a public burial ceremony at the Town Hall.

A new acoustic device has been installed in the 63d Street theatre, now controlled by John Cort, "Mixed Marriage" being the current attraction, (Continued on page 18.)

### ROAD CALLS.

I. A. T. S. E. Calls Off in Maine—On in Bloomington, Ind.

The "road call" that has been outstanding against the Park and Bijou theatres, Bangor, Me. for the last two years was withdrawn by the I. A. T. S. E. this week. The trouble started over some trouble the local stage hands had with the management of the Bijou in 1919. The two houses were taken over by Chas. Stern this week and the matter automatically settled itself through Mr. Stern agreeing to employ I. A. men.

A "road call" was issued by the I. A. T. S. E. this week against the Harris, Grand and Princess theatres, Bloomington, Ind., effective Feb. 18. The houses play road shows.

### VION IS DEAN.

Joe Says So Himself in New Orleans.

Joseph F. Vion, business manager of George M. Cohan's "Mary" in the South, has broken into print in New Orleans as the "dean of American advance agents."

Joe told the reporter for the New Orleans Item he has been with George M. Cohan, or the Cohan family, for over a quarter of a century, barring brief spells when he went barnstorming with Sir Harry Lauder, the Italian Choir, "and other distinctive attractions or institutions."

### PREPARING "MAID OF LOVE."

Earl Benham, Helene Montrose and Louis Spaulding have been added to the new Selwyn production, "Maid of Love."

The piece was tried out earlier in the season for about seven weeks, but was called in. It is now in rehearsal, will break in out-of-town, and is expected at the Selwyn, New York, in about a month.

Walter Wilson is taking care of the staging while Dave Bennett will put on the dances. Ray Peck is responsible for the book.

### DRAMATIST'S AND INCOME.

A committee of three from the Dramatists' Guild will go to Washington next week to seek a ruling designed to materially affect their income tax payments.

The dramatists are anxious to have their plays designated as "real" property and not "incomes," according to the present ruling.

### MME. PETROVA'S PLAY

Olga Petrova will start rehearsals upon a dramatic production about March 15. The show will break in out of town.

### "SONG BIRD" AT VILLAGE.

Hattons' Play with Music Reported for Downtown.

The Greenwich Village theatre may house "The Song Bird" with Marguerite Sylva. "Near Santa Barbara," the Willard Mack piece, withdraws Saturday and "Evynod of the Hills," which has been playing special matinees, goes in regularly for a time.

"The Song Bird" is by the Hattons and was sent out by H. H. Frazee early in the winter, and withdrawn, it was claimed, because a Broadway house was not obtainable. Recently there was an offer to buy in on the show, agreed to by Frazee, but awaiting the agreement by the authors.

The piece was shown in Chicago several seasons ago, with Jane Cowl, but the star refused to appear on Broadway because of the role, which calls for a mother with a grown son. Since the Chicago showing, music has been interpolated with Miss Sylva in mind.

A piece called "The Survival of the Fittest" is also named for the Village.

### SCRUTINIZING "APHRODITE"

Boston's Censor Casey Looking Out in Advance.

Boston, Feb. 16. The Boston censor is showing considerable interest in "Aphrodite," due at the Boston opera house in a couple of weeks.

Not satisfied with going through the usual formality of viewing the show at the opening, Censor Casey has let the Shubert people know that he wishes to look over all the pictures and material for poster advance advertising before it is put out.

This is the first time that advance matter has been censored here, and evidently means the show is to be gone over with a fine tooth comb.

### "MR. PIM" AT GARRICK.

"Heartbreak House," the G. Bernard Shaw play which has been running since fall at the Garrick, will be succeeded Feb. 28 by a new play, "Mr. Pim Passes," which the Theatre Guild is now preparing.

The latter piece will run six weeks and will be followed with a new piece starring Joseph Schildkraut. The show is an adaptation by B. A. Glazer and is now called "Lillian."

### EDNA GOODRICH'S CLAIM.

Los Angeles, Feb. 16. Edna Goodrich leaves here Friday for New York to conduct a legal battle with the management of a Fifth avenue hotel over the loss of jewelry from the safe.

Miss Goodrich says she will return here to make pictures for First National under contract.



# CANADA WELCOMES GOOD AMERICAN PLAYS, BANS TRASH ONLY, SAYS JOURNALIST

**Dominion Public Tired of Being Bunked by Second Rate Casts Advertised as "New York Companies"—Won't Have Risque Farces—Prefer English Artists, but Are Not Prejudiced Against Americans—Resent Flaunting of Stars and Stripes and Anti-British Agitators.**

By S. MORGAN POWELL

Dramatic Editor of the Montreal "Star"

(The following statement was furnished to Variety by Mr. Powell in response to a request to comment on a reported prejudice in Canada against American plays and players.—ED.)

Montreal, Feb. 16.

Regarding the reported antipathy to American shows throughout the Dominion and the reason for this belief that American shows, following English companies and stars which did big business, have done very little, I wish to state emphatically that so far as my knowledge goes—and I am in the closest touch with dramatic matters throughout Canada—there is absolutely no foundation for any allegation of prejudice.

American shows coming into Canada get a fair chance. A much fairer chance than English shows going into the United States, if Boston's attitude towards "The Maid of the Mountains" may be taken as a fair sample.

"Maytime" did poor business here for two reasons, first, it had been around three times before, and secondly, the company was the poorest yet seen in "Maytime" here.

Moreover, Canadians are sick and tired of having third-rate companies palmed off on them as "the original New York cast." They are sick and tired of cheap melodrama, of bedroom, parlor and bath farces; of plays that eulogize nothing and nobody save the U. S. A., and wave the Stars and Stripes continually in their faces.

Welcome Only Best

They welcome any good American play with a competent cast, but they do not grow enthusiastic over poor material, either in plays or in players.

The press matter sent out by the

## "CLOSED SHOP" VOTE REPORTED FAVORABLE

**Voting Slow But Will Put Over Equity's Object.**

The "Closed Shop" now under a referendum vote to the members of the Actors' Equity Association, will be carried over, according to accounts this week.

While the voting has not been as brisk as looked for, the favorable post-card vote so far received insures the objective will be gained.

The voting will continue for the remainder of February. The closed shop is called by the A. E. A., "The Equity Shop."

## 7TH GREEK THEATRE.

Amphitheatre in Virginia Will Seat 3,600.

The seventh modern Greek theatre in this country is now in construction. It will be the Paul G. McIntire open air amphitheatre located adjoining the University of Virginia.

All the open air theatres have been built since 1906, four in California, where the climate lends itself more readily to them.

The Virginia amphitheatre was designed by Fiske Kimball. It will cost \$25,000, with an additional cost of some \$20,000 for a large pipe organ. Its full seating capacity will be 3,600, the centre to be completed by movable chairs. The stage is 85 by 21 feet and raised three feet above the arena at its centre.

This will be the largest Greek theatre in America, the next largest being at Poin, Louisiana, seating 2,500.

## MARTIN WRITING POLITICS

Cincinnati, Feb. 16.

Harry V. Martin, formerly publicity representative for Goldwyn in Cincinnati, is now political writer on the Cincinnati Enquirer, succeeding Samuel F. Cary.

agents has something to do with the attitude of Canadians. As a general rule it is ridiculously full-some in praise and the realization seldom if ever comes within miles of the claims made for shows.

Again, artists are advertised who do not come and who are replaced by inferior artists. I have myself seen numerous productions in New York and then the same play here advertised as "the original New York production and cast" when it was nothing of the kind, both production and cast being vastly inferior.

Canadians cannot be expected to gobble up this sort of thing as children do candies and say "thank you."

Seek England's Best

I repeat that there is no prejudice against American plays because they are American or against American actors because of their nationality. Canada is broader minded than Boston in that respect. We welcome and always shall welcome good American plays and competent American artists, but we do not want and we shall never have any use for inferior brands of either.

It is surely only natural that Canada being an integral part of the

## CORINNE DISCLOSES HER LIFE'S HISTORY

**Mystery of Stage Favorite of Long Ago Cleared**

Syracuse, N. Y., Feb. 16.

A Syracuse stage favorite of the 80's who made local theatrical history in the days of the old Grand opera house when it was controlled by H. R. Jacobs, Corinne came back to the Salt City at the Temple last week, unrecognized until her departure from the city. The local appearance of Corinne, now playing with Tony Williams in "The Handicap" in the three-a-day houses, served, however, to strip the veil of mystery from the private life of Corinne.

The veil, Corinne admitted, was carefully woven by her press agents and her adopted mother, the late Jennie Kimball, under whose management she was. Her real name is Corinne Belle de Briou. Her father was Henri de Briou of the house of de Courday. Her mother was Spanish, and she was born in New Orleans.

Upon the death of her parents, she was adopted by Jennie Kimball, herself an actress and wife of Thomas Flaherty, a Boston music dealer. She was exploited by Miss Kimball from the time she was five years old, when she essayed "Little Buttercup" in "Pinafore."

Miss Kimball died at St. Paul, Minn., in 1896. It was understood that she left her adopted daughter a fortune.

## VON TILZER'S "MAD LOVE."

Song Publisher's Musical Piece Going in Rehearsal Next Month.

"Mad Love," the musical show by Francis X. Ford, with music by Harry Von Tilzer, goes into rehearsal shortly after March 1. Lew Fields will produce it.

This is the first production Harry Von Tilzer has written the entire score of for about 15 years. "The Fisher Maiden," which he produced, was his last.

## CARUSO AT DEATH'S DOOR

Wednesday night early all hope for the recovery of Enrico Caruso, the world's greatest tenor, had been abandoned. Last night the condition of the tenor was reported as "critical," and from that time on it was said his death was a matter of moments. At one time during the day it was reported he was dead.

British Empire and the majority of Canadians of British stock, we should prefer good British plays and good British actors to any others. But preference is very different from prejudice. If America has any Forbes-Robertsons, any Herbert Trees, any Martin Harveys, any Wilkie Bards, any Gerald Dumauers, and I certainly do not say America has not, then they will always be assured of a welcome and good patronage in Canada, provided the vehicle in which they appear is a good one. In any case they will be welcome personally.

Bluff "Called"

I fancy a good deal of this agitation about Canadian aversion to Americans originated in the hot-heads of incompetent people who find that the days when they could bluff Canadians have gone by forever and who have been trying to cover up their own incompetence by passing the buck, to use one of your national phrases.

American plays which make the American the only superior thing on earth, which belittle the British, which deal with unpleasant or indecent subjects, or which cover up impropriety with the pretense of its moral teaching will continue to get a short shrift throughout Canada.

Send your best plays and your best players and Canada will give them a welcome and the anti-British element in the United States a lesson in international courtesy. But don't expect us to buy second hand goods and say "Look how wonderful it is."

I am proud to number many of your leading actors and actresses as my personal friends and I believe every one of them will back me up in every word I have written here.

## ALL-COLORED SHOW IN BROADWAY HOUSE

**Show Starting Rehearsals With 40 in Company**

An all-colored aggregation featuring Miller and Lyle and Sissle and Blake is planned for a Broadway house early in April.

Al Mayer, an independent agent, is casting the piece which goes into rehearsal next Monday with a company of 40.

Al Mayer is representing a Broadway theatrical producer and theatre owner, who will select one of three houses for the New York premiere following a brief road break in.

The piece is to be called "The Mayor of Jim Town," book by Miller and Lyle and Sissle and Blake doing the score. The latter team have set back European bookings pending the outcome of the venture while the former team secured a release this week from their Keith contracts.

## BUYING ASTOR SITE.

Shuberts Reported Negotiating, to Join With Bijou.

The Shuberts have been negotiating for the purchase of the Astor theatre. It is owned by E. R. Thomas and B. K. Elmsberg, each of whom holds 50 per cent. in the property.

Thomas, it is understood, is willing to sell his half for \$250,000, but Elmsberg is holding out for a higher price.

The Shuberts are said to have in mind the conversion of the Astor and the Bijou, directly in the rear, into one house of larger seating capacity.

The Astor was originally leased to Wagners & Kemper who sold it to Cohen & Harris, who, in turn, sold it to the Shuberts.

## MINISTER BELIEVES IN SUNDAY SHOWS

**Binghamton, N. Y., Preparing for Innovation**

Binghamton, N. Y., Feb. 17.

Municipal free film shows Sunday afternoons at the Binghamton Central High School with free municipal orchestration and a board of municipal picture "leg" and "bedroom" show censors "without automobile goggles" is the project to be tried out here under the auspices of the First Congregational Church of this city.

Back of the innovation stands the Rev. James F. Halliday of the First Congregational Church and Dr. Richard E. Burton, head of the Department of Literature of the University of Minnesota. Originally the local movement was limited to pictures. Dr. Burton is responsible for the suggestion that it be extended to the leg and bedroom shows.

"Some say that pictures are immoral," commented Dr. Burton. "I do not agree. I believe that the percentage of injury that comes from moving pictures is considerably less than from the spoken play. The lasting effect on the vision is less than on vision and ear."

"I don't agree with those who see signs of national degradation in the fact that thousands flock to see Charlie Chaplin or Douglas Fairbanks. Considering Charlie, I admit that I look with awe and admiration upon his genius. He has one of the most beautiful, sensitive, young man's faces I have ever seen when he gets off that little mustache. If he makes the million dollars he is reputed to make, I don't begrudge him it. He earns it."

"Nor have the movies anything to do with the crime wave. It's due to the social unrest following the war; not to pictures. If some pictures are unfit for children, there's no one to blame for them seeing them except their parents. Too many children rule the roost these days."

"If we take an interest and do our part of the work by co-operating with the producers and managers, draw the attention of the municipal authorities to indecent pictures and work in the homes of flabby parents whose children boss them, there'll be a mighty change for the good."

## B'WAY AT SEASON'S PINNACLE; LENT NOT AFFECTING BUSINESS

**Few Attractions Off With Some Ahead of Normal Pace—Success of "Small Town" Comedies—Hippodrome Current Barometer.**

The most flourishing period of the spring season takes in this week and next in the legitimate theatres on Broadway. Showmen and ticket brokers are agreed that the pinnacle of the season will again fall on Washington's Birthday week, regardless of the early advent of Lent, which generally starts after Feb. 22. Demand in the agencies continues excellent, with only a few attractions claiming any signs of Lenten slump. A barometer like the Hippodrome shows the business pace to be not only as good for the first week of Lent, but better than the week prior to Ash Wednesday. The takings last week went to \$64,650, a jump of over \$2,000 from the week ending Feb. 5. That and other indications again show the predicted decline of Lent as affecting business, so far as New York is concerned.

Road business too appears to be standing up well. Conditions in Boston are not considered normal as yet, following the bad storm in the fall. Showing there that patrons will pay the attractions they want was recalled this week when the opening there of "Abraham Lincoln" bowed into an advance sale of

## P. M. A. PUBLICITY HANDLED BY W. R. SILL

**Shubert-Equity Row Settled—P. M. A. Surplus, \$98,000**

The Producing Managers' Association at its last week's meeting, in addition to expressing itself against the "Equity Shop," determined upon establishing its own publicity department. The P. M. A. plans to speak officially through the department on general matters.

William Raymond Sill was named as the publicity director for the P. M. A., his appointment being made last week.

William Harris, Jr.; John Golden and L. Lawrence Weber, appointed to act on the increase in theatrical advertising rates announced by two New York papers, comprise the committee on publicity. This committee's report on the rate matter was up for further consideration this week.

Among members of the P. M. A. there was little doubt but that the "Equity Shop" vote would be sure to go through as arranged by A. E. A. officials. One manager said an Equity official stated there was not a chance of the plan being defeated.

At the meeting it was stated the Shubert-A. E. A. row over "riders" on chorus girl contracts had been settled between the two principals, it having been provided that should such a settlement be arrived at there was no need for the matter being again brought to the general arbitration committee appointed some weeks ago by the P. M. A. The assumption was that the Shuberts had agreed to forego the "riders."

There is no in the treasury of the P. M. A. \$98,000. The fund is designed to act as a permanent one for use in future activity of the P. M. A. With the P. M. A.-A. E. A. settlement having a little more than three years to run, it is figured the fund will total \$500,000 by the summer of 1924.

## REN WOLF MUSICALIZING.

**Rewriting "Heartsease" for Next Fall's Production.**

Rennold Wolf is writing a musical version of "Heartsease," designed as a starring vehicle for a tenor now on tour in an operetta.

The musical version, for which a new title will be selected, is due for presentation next fall. The composition of the score has not yet been definitely assigned.

"Heartsease" was the biggest of Henry Miller's early successes. He starred in it about 15 years ago. The original play was written by Henry Arthur Jones.

## B'WAY AT SEASON'S PINNACLE; LENT NOT AFFECTING BUSINESS

**Few Attractions Off With Some Ahead of Normal Pace—Success of "Small Town" Comedies—Hippodrome Current Barometer.**

The success in New York of small town comedies is a feature of the season. "Lightnin'," now in its 127th week at the Gaiety, is sure to complete a third successive year. It now has beaten all American records and probably holds the greatest money gross record of any single comedy yet presented here. "The First Year" at the Little shows evidence of running into next season, and perhaps make a two season stay of it. A third small town comedy is now figured to have a chance, it being "Miss Lulu Bett" at the Belmont. The piece is taken from the book of same name, and it opened cold in New York. The ending was changed after the first week and the first comment on the play was reversed. Business for "Lulu" has steadily climbed, with the gross going to \$3,100 last week, the figure being about \$1,500 under the actual capacity of the small Belmont.

There is no question as to the season's farce hit, as "Ladies" (Continued on page 31.)



## SHOWS IN N. Y. AND COMMENT

## NEWS OF THE DAILIES

A seventeen-story addition to the Plaza Hotel, fronting on 58th and 59th streets, is to be built at once at a cost of \$2,500,000.

A Yiddish theatre is to be opened soon in London's West End, the first in the metropolis. Jewish actors from all parts of the world are to be seen at intervals, and a plan is under way to present 50 plays on 50 successive nights.

The Massachusetts legislature has turned down a bill to banish high heels, shoe manufacturers having appeared and fought it as a "freak and foolish measure."

"Happy New Year," a new play by Hale Hamilton and Viola Brothers Shore, will be put into rehearsal by John Golden March 7.

To avoid congestion at the Metropolitan Opera House, automobiles are being called in groups of ten. The police have declared the starters discriminate in favor of parties which tip the heaviest.

Miriam Rubin, an 8-year-old Illinois girl, had been talking steadily for ten days, at last reports, having slept only an hour in that time. Physicians were baffled by the case.

Kochanski, a Polish violinist, who made his debut in New York this week, has been declared one of the world's artists.

Avery Hopwood will sail soon for London to prepare the production of "The Bat."

With De Wolf Hopper as auctioneer a tea party at the Biltmore led to subscriptions of \$32,500 for the Hoover benefit performance of "Carmen," to be given Feb. 22.

The New York Supreme Court refused to grant John D. Williams an injunction against Lionel Barrymore to prevent him from appearing under any management other than his.

Titto Ruffo, tenor of the Chicago Grand Opera Company, denied he intended to quit that company for a place in the Metropolitan.

Hans Wulle, playing the role of the ghost in Hamlet, was stricken on the stage in Berlin and died later in a hospital. His collapse was preceded by an unintelligible line of talk having nothing to do with the role.

Willard Mack closes Saturday night in "Near Santa Barbara," and opens Monday in "Smooth as Silk," at the Lexington.

William Faversham made another move this week with "The Prince and the Pauper," this time quitting the Apollo for the Selwyn. This is his third move since the show opened.

Erno Dohnanyi, Hungarian pianist, and his wife, Elsa Galafres, a dancer, have arrived for an American tour.

Ivan Caryll, composer of the "Tip Top" score, is sailing this week for Europe, to join R. H. Burnside, Fred G. Latham and Victor Jacobi, all Dillingham representatives.

Clare Kummert is to present four one-act plays at a matinee, February 28.

Catherine Proctor, understudy to Florence Reed in "The Mirage," subbed for the star at three performances this week.

The widow of Joseph J. Ryan, son of Thomas F. Ryan, announces she will fight to break the will of her husband, which left the bulk of his estate to Dorothy Lucille Whiteford. She has asked for letters of administration.

Pushman and Bayne have joined the N. Y. A.

Jane, Marnac, star of "The De Luxe Wife" in Paris, was burned when metal trimmings on her gown came in contact with the footlights and caused a short circuit.

Mollie Williams has been awarded a verdict of \$500 and costs against the Bucherman, an Albany cleaner, for gowns lost when a fire destroyed his establishment.

Emmett Corrigan is to have the leading role in "Nemeses," a new Augustus Thomas play, to be produced by George M. Cohan. Casting now is in progress.

Caruso's cook, who says he was fired because Mrs. Caruso did not like the way he cooked calves' brains, was awarded a verdict of \$750 against the tenor this week. The tenor will appeal.

What the dailies scent as a press agent stunt the cashier at the Rivoli theatre declares was an attempt to hold up the Rivoli theatre box office. A shabby young man stuck his hand through the opening in the booth, grabbed \$5 in (Continued on page 24)

"Afgar," Central, (15th week). Has about six weeks more to run. Last week the takings jumped with the house sold out Monday to a party. Week-end strength sent gross to around \$16,000.

"Bad Man," Comedy (24th week). For past two seasons this house has been lucky in getting staying attractions. "Bad Man" however, much superior to "His Lady Friends" of last season. \$12,000 right along.

"Broken Wing," 48th Street (11th week). More than held its own last week. Natural drop in middle of week (Ash Wednesday) failed to hurt here. Over \$11,000 again.

"Cornered," Astor (11th week). Holding to strong pace of over \$15,000 weekly, with last week around \$100 better than previous week. Should play out season here.

"Dear Me," Republic (5th week). This comedy ought to run until spring. Not in the hit division, however. Getting between \$9,000 and \$10,000.

"Deburau," Belasco (9th week). The class of the dramas, drawing "lowbrows" and "highbrows." Remarkable adaptation by Granville Barker; great production by Belasco. Selling out clean with \$17,800 weekly.

"Emperor Jones," Princess (3rd week). Second week of regular presentation after a series of special matinees, stood up "Different" weird in conception also playing special afternoon performances.

"Enter Madame," Fulton (27th week). Extra matinee still played, with the takings warranting. Off a little upstairs but show went over \$15,000 last week; nine performances.

"Erminie," Park (7th week). Has two more weeks to run; starts road tour in Philadelphia.

"First Year," Little (18th week). A John Golden show which some showmen predict has a chance of approaching the remarkable record of "Lightnin'" also Golden's. Both small town comedies. "First Year" better than \$12,500 weekly; nine performances.

"Gold Diggers," Lyceum (72nd week). "Lightnin'" only contender. Takings at \$14,500 is under former's weekly gain but "Lightnin'" is running nine performances and the scale is higher.

"Good Times," Hippodrome (28th week). Takings for the big house usually reflect conditions. Lent has failed to affect gross; last week saw a jump, the total going over \$64,000.

"Greenwich Village Follies," Shubert (25th week). Two weeks more, then tours. "Her Family Tree" may move over from Lyric, continuing house musical attraction policy.

"Her Family Tree," Lyric (8th week). Offers to move show over to Shubert. This would leave house open to reception of feature picture. William Fox has option on house for pictures for summer.

"Honeydew," Casino (24th week). Final week here, goes to Philadelphia for four weeks starting Monday (Chestnut Street O. H.) with other eastern stands up until spring. "Blue Eyes" succeeds next week.

"In the Night Watch," Century (4th week). Melodrama commanding more attention than first indicated. Agency demand good; also for cut rates. Gross climbed last week with \$20,000 claimed.

"Irene," Vanderbilt (65th week). Strongest musical card in seasons still playing to great business considering size of house. Better than \$15,000 weekly.

"Ladies' Night," Eltinge (28th week). Remarkable record at box office here last week when \$15,100 was drawn, without aid of advance sale as with New Year's week which grossed less at \$14,729. Is the outstanding farce hit on Broadway.

"Lady Billy," Liberty (10th week). Continues to pull excellent business, and stands a good chance of lasting until the weather breaks.

"Little Old New York," Plymouth (24th week). Went ahead of its settled gain last week with nearly \$12,600 in. Matinees continue to draw capacity. Will last out the season.

"Lightnin'," Gaiety (127th week). Clicking along regularly at a pace not much under \$16,000 weekly. Probably the biggest single profit-maker ever on Broadway.

"Macbeth," Apollo (1st week). Arthur Hopkins production starring Lionel Barrymore and Julia Arthur. Unusual interest in premiere Thursday night. Injunction to restrain Barrymore refused John Williams.

"Mary Rose," Empire (9th week). Looks like three or four weeks more for this offering. Gross last week a little under \$10,000. Succeeding attraction not settled. John and Ethel Barrymore mentioned in "Claire de Lune."

"Mary," Knickerbocker (18th week). Looks like a cinch until warm weather, with the pace still around

\$20,000 weekly. Road companies reported doing just as well.

"Meanest Man in the World," Hudson (19th week). Business here figured to drop further than it did with change in lead role (George M. Cohan). Last week it drew \$13,900, considered very good. Should last out season.

"Miss Lulu Bett," Belmont (18th week). Both house management and producer feel this one has landed. Gross has steadily climbed. Last week it reached \$8,100, which is about \$1,500 under capacity.

"Mixed Marriage," 63rd St. (3rd week). Has another week to go; about \$4,600 last week, figured good enough for attraction of the kind. Irish Players with matinees withdrew after three performances. Irish propaganda film comes in Feb. 28.

"Near Santa Barbara," Greenwich Village (3d week). A little flurry for first week failed to carry on and show stops Saturday. "Evynod of the Hills," playing matinees here, goes on as regular attraction beginning Monday. "The Survival of the Fittest" named for premiere soon.

"Prince and the Pauper," Selwyn (16th week). Went over \$12,000 again last week at the Apollo. Moved in Monday and will stay in this house three more weeks.

"Passing Show of 1921," Winter Garden (8th week). Though this attraction is not selling out it is getting important money and rates next to "Sally" in weekly gross business.

"Peg O' My Heart," Cort (1st week). Revival, with Laurette Taylor starred again, opened Monday. "Peg" played this house originally and made its long run there in 1912.

"Rollo's Wild Oat," Punch & Judy (13th week). Continues to get a good play and little doubt as to its chances of running for rest of season. Clare Kummer to offer four one-act playlets at special matinees, starting next week.

"Rose Girl," Ambassador (2d week). Opened last Friday night. House designed for musical attractions principally. "Rose Girl" bright in spots.

"Sally," New Amsterdam (9th week). Still the musical smash of Broadway with a clear lead over the field. Doing all it can hold with the gross varying only as to amount of standing room. \$34,253 last week.

"Skin Game," Bijou (18th week). This Galsworthy play is drawing steady patronage with the gain around \$8,000 weekly. Engagement still indefinite.

"Samson & Delilah," 39th street (4th week). Getting between \$9,000 and \$10,000 weekly. Work of star (Ben-Ami) largely credited with this attraction standing up.

"Spanish Love," Maxine Elliott (28th week). Picked up last week with the takings going to \$12,100. Looks safe until warm weather.

"The Bat," Morosco (26th week). The non-musical leader. Got \$18,754 last week. Chicago Company able to get more only through capacity of the Princess and Sunday nights there (nine performances in Chicago).

"The Green Goddess," Booth (5th week). \$14,000 weekly now or slightly better. Gross nightly is around \$1,800, which means standing room. Strong demand at agencies. Melodramatic hit.

"The Tavern," Cohan, (21st week). Off a little last week, with the takings going to around \$11,400. This may be one attraction feeling the advent of Lent.

"The Mirage," Times Square (21st week). This drama has run much longer than predicted. Brisk support from cut rates.

"Thy Name Is Woman," Playhouse (14th week). A profit maker though business not in the big money division. Around \$8,000. Four players in company.

"Tip Top," Globe (20th week). Bettered its gain for normal eight performance week, but scale increase for Friday night (Lincoln's Birthday eve) to \$1,400. Gross over \$27,000. Can run into next season.

"Three Live Ghosts," Bayes (21st week). One of the best profit makers this season. Is ahead \$26,000 to date and should increase that \$10,000 before it is through. Around \$9,000. Can make money at \$5,000.

"The Champion," Longacre (7th week). One of the strongest comedies on the list playing to capacity, except for gallery. Drew \$13,600 last week.

"Wake Up, Jonathan," Henry Miller (5th week). Matinees here are stronger than night patronage. Little over \$10,000 last week. Should run into spring.

"Woman of Bronze," Frazee (24th week). This drama continues to hold up strongly as predicted. Still getting around \$11,000 weekly.

"Welcome Stranger," Cohan & Harris (23d week). Getting a great play. At \$2.50 it is comparatively (Continued on page 32.)

## LEGITIMATE REVIEWS

## LEAGUE OF NOTIONS.

London, Jan. 31.

After several postponements C. B. Cochran has given us at the Oxford (Jan. 17) as fine a show of its type as we have ever seen, produced by John Murray Anderson. It is not too rich in humor and the fun-making element is extremely weak, but that is a defect which the comedians will speedily rectify.

The keynote is spectacle, and in that it has had few rivals. There is a good deal of originality in the setting, but the scenery is not particularly sumptuous.

Plot there is little, and after the prolog, which contains all the story there is, there are 18 "episodes," which embrace every phase of the art of the theatre.

The prolog opens in a realistic fog scene with Pierrot and Columbine wending their way home. They meet a harranged theatrical manager, who explains that he is idealist, and, taking pity on him, conduct him to "The Show Shop," where a crazy tailor works on a huge patch-work quilt and the vivid and many colors of this article provide the motif of the show. There is one more scene in the prolog—"A Studio in Chelsea"—and here are the much-advertised American types of beauty—for once they live up to their reputation—and the Dolly Sisters, who score with a musical number "I Love, Thou Lovest."

The "revue" is an entertainment of infinite variety suggested by the crazy tailor (A. W. Baskcomb) and his crazy quilt. The items are all good, but among the best is "Flats to Let," a somewhat unfunny parody on the miseries of the perpetual hunt for houses or flats. A couple trudge from one side of London to the other "flat hunting." But their two children prevent them getting in anywhere, until at last the maddened father shoots the little ones (played by Bert Coote and A. W. Baskcomb) and all is well. George Hassell and Dorothy Warren get all that is possible out of the parents, but H. F. Maltby, the author, has provided his interpreters with poor material.

The Dollys have a capital dance number, added by several of the chorus and Jud Brady's collies. "Hiehlowbroo" is another playlet in which Coote and Hassell tell each other stories over the phone, the said stories being enacted behind them. The second story is the best and gives Jenny Dolly a chance.

"A Young Man's Fancy" is a dainty number with a whimsical main idea. A Dresden china shepherd and shepherdess live happily on a musical box until a dancer appears. Then the shepherd deserts his love, but after a while returns. This dainty number is one of the big successes, and Josephine Trix scores heavily in the principal vocal number. Coote gets some humor out of an interlude with golf clubs. Fortunello and Cirillino present what is probably the finest knockabout tumbling turn ever seen in London, the youngster being remarkably clever. "Hell's Kitchen" introduces the "Fete des Mannequins" and allows Clifford Morgan to get away with a good song, "Two Dreamy Eyes." Helen Trix and Josephine Trix have "Snap Your Fingers at Care," and the Dolly Sisters get a good dance over. Grace Christie scores in an episode with Benda masks, a novelty which roused the audience to enthusiasm.

"Russia" is a beautiful spectacle, with its quaint dresses, and the Dolly Sisters, assisted by Earle Leslie, give a fine exhibition of Russian national dancing.

Helen Trix and the producer—or it may be C. B. C.'s showmanship—provide the real big thing of the evening in a number "Rat-tat-a-tat." In this the audience, provided with tambourines, help out the artists. It is a pity that this really brilliant "stunt" was not kept until the final curtain.

In the second half "The Garden of Dreams" is a beautiful Persian scene, with George Rasely as the singer. Miss Christie gives her dance with a silver bubble in the scene and has much to do with its success. Helen and Josephine Trix at a piano contribute yet another success. These two clever ladies are the big personal hit of the entire production.

Another H. F. Maltby playlet, "A Ghost Story," shows none of the ability of the man who wrote "The Rotters" and "The Temporary Gentleman" but Baskcomb as a drunk, Hassell as the ghost and Dorothy Warren as the incubated one's wife extract what humor there is.

The outstanding feature is the burlesque "On the 'Alis." It is burlesque of the best and funniest type, and the clever people playing it rise to great heights. The Dollys are delightful as the statue clog dancers, and Hassell's principal boy is a thing of unadorned joy, but the nalm must go to Baskcomb for his illustrated song.

The book and lyrics are by John Murray Anderson and Augustus Barratt, with help from many other people, and August Barratt is also responsible for the always tuneful

music of the production, although Herman Darewski is to be thanked for the music-hall burlesque.

There is little doubt that "The League of Notions" will be as successful as any of Cochran's other productions, but that comedy must have been long before this is read, *Gore.*

## LE COMEDIEN.

(The Comedian.)

Paris, Jan. 28.

Comedy in 4 acts, by Sacha Guitry, Period: Present.

The comedian ..... Lucien Guitry  
Author ..... Desfontaines  
Manager ..... Alphonse Franck  
An actor ..... Saint-Paul  
Stage manager ..... L. Kerly  
Footman ..... G. Lemaire  
Maillard (uncle) ..... Berthier  
Antoinette ..... Mme. Alice Herlat  
Marguerite ..... Yolande Laffon  
Jacqueline ..... Falconetti  
A dresser ..... Ellen Andre

The latest work of Sacha Guitry was produced in good style at the Theatre Edouard VII, under the management of A. Franck (chairman of the Paris directors' union). It made good and excellent business is being recorded.

It is the dressing room of the star actor on the occasion of the last performance. The comedian is comparing notes with two companions, Antoinette and Marguerite. The former is his particular friend and will possibly have to give way to the latter in the next production.

A college mate is announced. It is Maillard, who calls to introduce his niece Jacqueline, a timid creature of twenty summers. The girl is infatuated with the popular comedian and the uncle suggests he should receive her without his make-up, plainly revealing his age of past fifty years.

The actor seems enchanted at the idea that a young girl should be really in love with him, and when Jacqueline is invited to enter, he goes out of his way to make himself agreeable. The girl is more struck than ever, and when the actor purposely but off-handed mentions he is leaving for a rest but is dining alone the following day at a restaurant prior to his departure, the infatuated girl whispers she will meet him there.

In the second act the comedian has returned to Paris with the girl who adores him. They have been away together and she is now installed in his home. Maillard reproaches his old friend for his action, but it is to have a clear conscience.

The comedian reciprocates the affection of his new mistress, but realizes it is an illusion. The difference of age will always be an obstacle in the future. He is sufficiently blind albeit to confide to her an important role in the next play, though she is a novice. He considers he can impose the stage-struck girl on the public.

In the third act, during rehearsals, she gives proof of sincerity but lacks talent in spite of the comedian's careful prompting and tolerance.

The stage is set as for rehearsals, and Lucien Guitry conducts the show from the auditorium, as during a real rehearsal. In the fourth act, back in the dressing room, after the premiere. The manager drops in and hints at the disastrous results of Jacqueline's acting. It will be impossible for her to continue to hold the role. When this is revealed to the would-be actress her pride is bitterly hurt. She declares she must continue or she will quit the actor. And the comedian, true to his art, takes no steps to detain her, though his heart is touched at the abrupt termination of their love intrigue.

Such is the role played by Lucien Guitry in his son's piece, and it suits him well. He is probably the finest actor in France today. *Kendrew.*

## ADLER'S YIDDISH REVUE.

Buffalo, Feb. 16.

To Jacob P. Adler, throughout his long and eventful career in the Yiddish theatre, it seems always to have been given to bear the flickering torch of progress. For forty years—forty years this very week— (Continued on page 18)

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## ELDERLY ACTRESS BURNED TO DEATH

**Elizabeth V. Thompson Found  
Dead in Her Lonely Cot-  
tage at San Bruno.**

San Francisco, Feb. 16. Caught in a fire trap in her cottage at San Bruno, Cal., last week, Mrs. Elizabeth V. Thompson, an aged woman formerly well known on the legitimate stage, was burned to death. Her charred body was found huddled inside the cottage near the front door, which, according to the police, showed signs of having been vainly tugged and pulled to be opened. On the other side of the door lay the blackened body of a pet cat.

In the early '70s Mrs. Thompson, as Bessie Darling, was nationally famous through her part in such roles as "Lady Macbeth," Juliet, Queen Katherine, and Julia in "The Hunchback." For the past seven years she lived alone in the San Bruno cottage, hiding her poverty and pride from the outside world and time and again refusing charitable aid because of the latter. Her death came as a blow to her few remaining acquaintances. The fire is believed to have started when she attempted to light an oil heater. Mrs. Thompson had one daughter, Marie, who died last year while visiting here. Another daughter is believed to live in this part of the state.

## YE LIBERTY TO MACARTHUR.

San Francisco, Feb. 16. When Ye Liberty Playhouse in Oakland re-opens as a dramatic stock theatre for a ten or twelve week season, commencing Sunday, March 6, the theatre will be known as The MacArthur, the name of John J. MacArthur, proprietor, of the theatre.

The change of name marks the 17th anniversary of the theatre and is being made because of numerous errors in printing of the road shows unaccustomed to the "Ye" part of the name.

## FRISCO DIVORCES.

San Francisco, Feb. 16. Agnes Johns has been granted a divorce from William Abram. Both are well known stock players. They were married in September, 1915.

Harry Ettling, stage manager of the Hippodrome, secured a divorce last week from Myrtle Ettling, formerly a member of Monte Carter's company.

## Alcazar's Manager Appointed

San Francisco, Feb. 16. Mrs. Fred Belasco and Mrs. Mannie Mayer, widows of the late leasees of the Alcazar, have appointed Lionel B. Samuels, an associate of the house for 14 years, their representative and manager of the theatre. Miss Marion Mayer, daughter of Mrs. Mayer, is also associated in the management of the house.

Commencing next month a musical comedy show will be used for a week every seventh week at the house.

## Jack Cook at Orpheum, Oakland

San Francisco, Feb. 16. Jack Cook, East Bay newspaperman, was last week reappointed press representative for the Oakland Orpheum. The appointment was one of the first official moves of Harry Cornell who returned as manager of the house after a sojourn in Salt Lake City. Cook, who was recently wed, had been giving his full time to a daily newspaper during Cornell's absence.

The Edwin H. Flagg Scenic Co. has completed the redecorating and installed new scenic equipment in the Empress, Denver, Empress, Salt Lake City, Rialto, Phoenix, and theatres in Bisbee, Santa Ana, Long Beach, the Apollo and Ambassador at Los Angeles, and a new house at Ft. Bragg.

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## COLUMBIA CO. OVERHAULED

**Manager of Musical Stock Has Four Comedians.**

San Francisco, Feb. 16. The axe fell heavily at the Columbia in Oakland, last week when Jimmy Rohan, manager and proprietor, gave his musical comedy company a general overhauling. He now has four comedians: Harry Harrigan, Eddie Gilbert, George Rehn and Charles Yendys; a leading woman, Doris Cosgrove; a soubrette, Gwendolyn Evans; ingenue, Vera Knight; and leading man, Lou Davis.

A jammed house greeted the new company its first day, a week ago Sunday. There are ten choristers in the line and several of the girls do solos. The house is playing to an exceptionally large family trade and has special nights for its patrons.

## MORRISONS DIVORCED

San Francisco, Feb. 16. Albert J. Morrison, member of the dramatic stock company at the Matland was last week granted a divorce from Mrs. Alta M. Morrison, non-professional, on the grounds of desertion.

They were married at Aurora, Ill., in 1913 and separated in this city in 1919.

## MIRIAM WILLS' FREEDOM

San Francisco, Feb. 16. Miriam Wills was granted a divorce last week at Los Angeles from Jack Clifford on the grounds of desertion.

Clifford is here rehearsing a new act in which he will be assisted by "Fid" Johnston.

## "HOUSE OF JOB" AT COLUMBIA

San Francisco, Feb. 16. "The House of Job," by Mr. and Mrs. Alfred A. Hesse, is scheduled for an initial performance April 1 at the Columbia.

The authors are reported to be sponsoring their own piece. Alfred Hesse was formerly with "De-classe."

## Ben Berman Married

San Francisco, Feb. 16. Ben Berman (Waterson, Berlin & Snyder staff in San Francisco) was married last week to Mildred Solomon, non-professional.

## LOEW'S CASINO.

San Francisco, Feb. 12. Because there was too much singing in the vaudeville part of the program which bordered on the musical comedy type, this section was not conducive to best results in view of the presence of the Will King company.

"The Love Tangle," billed as a nautical musical farce, having two mixed couples, resembles a tabloid with the chorus eliminated. It was placed to open, where it did not fare very well. The dialog exchanged between the four is along familiar lines but well handled and the principals displayed pleasing voices.

George Devoy and Mae Dayton with their skit, "At the Station," were second. They finished satisfactorily with the man doing an eccentric dance accompanied by Miss Dayton on the concertina. "Playmates," composed of four girls and two boys, all juveniles, made a favorable impression with their singing and dancing specialties. An eccentric dance by one of the girls received the most individual applause. The youngsters conclude with singing and fast stepping and were accorded quite some applause.

Fred Swift and Kitty Daley had the final vaudeville spot. Their musical offering struck the house just right and they easily took the hit of the bill. Swift secures many laughs with his numerous novelty instruments and his selections on the auto horns went over especially strong. The playing of the concealed instruments on his person was another outstanding feature of the act. The King vehicle was "Perfect 36," presented in two acts, and introduced Dorothy Priddy in the ingenue role, who was added to the stock organization this week. Miss Priddy is temporarily replacing Clair Starr (Mrs. Will King).

## ORPHEUM, FRISCO.

San Francisco, Feb. 16. Elizabeth Brice, in "Love Letters," with Gattison Jones, headlines an extraordinarily long program at the Orpheum this week, there being nine acts on the bill. Miss Brice holds the limelight with her clever impersonations of various types of girls and her charming singing, but Jones, with his dancing, and Al Hockey, at the piano, also scored. The act carries considerable scenery, but does not create a big stir.

Jack McAllen and Mary Carson, in fourth position, went big, the audience seemingly being unable to get enough of McAllen's humor and clever skating stunts. He was recalled several times.

J. C. Nugent, next to closing, gave the bill prestige with his humorous talk and finished well up with the leaders. For an encore he talks on any two subjects selected by the audience.

Kenny and Hollis, placed sixth to give the bill much needed pep following the Brice act, put the house in good humor and scored the laughing hit of the bill. Their request for applause "to make them dance" was successful and Kenny's burlesque dance, in which McAllen and others on the bill appeared, was good for more laughs.

With mannerisms suggesting Grace La Rue, Dora Hilton, with Fred Ahl at the piano, scored a hit in the second spot. Miss Hilton has a superior voice.

Percy Oakes and Pamela Delour, with a dance cycle capably and neatly executed, did a swinging dip splendidly. They drew exceptionally big applause.

Mr. and Mrs. Gordon Wilde opened well, their shadowgraphing getting a fine hand.

Claude and Fannie Usher, holdovers, repeated well, and "Step Lively," with Mildred Rogers, another holdover, closed the bill, gave the program a strong close.

## PANTAGES, FRISCO.

San Francisco, Feb. 16. Pantages has a well-balanced bill this week, holding well up to the average all the way.

"The Doll Frolics," featuring the McKinley Sisters, proves a merry revue, and tops the bill. The trio of girls are refreshing in songs and dances—mostly dances—their Egyptian number being especially well done. They carry effective settings.

Howard and Ross registered a big hit next to closing, the juggling and playing of banjos simultaneously proving a novelty.

The Four Bellhops closed the bill in lively shape with their acrobatics. Redmond and Wells, a mixed couple, were the laughing strength of the program with their clever talk in second spot. Wells scoring tremendously with his eccentric dancing. They are good enough for next to closing.

Baldwin, Jr., Blair and Co., in "The Petticoat Man," a bedroom farce with antiquated situations, secured some laughs.

The Melotte Duo opened in fine style, their souse pantomime, which precedes their wire stunts, giving them a good start.

## HIP, FRISCO

San Francisco, Feb. 16. An average bill was well received by the usual capacity Sunday audience.

Fred's Pigs provided a novelty for the closing position. Gualano and Marguerite scored the applause hit of the show, partly through the accordion playing of the man, although Miss Marguerite's singing offering went a long way to supplement the interest of the turn. The girl assists her partner by accompanying his selections with her animated presence, a few steps and tamborine incidentals.

Brooks, Clinton and Co. offered a sketch "The Old Minstrel Man," which was nicely placed, and got substantial returns. Ernie Gordon and Evelyn Delmar made up a mixed team with piano and comedy numbers. The man goes in for "nut" stuff, but they passed quietly. Their opening number was their best applause getter. Material that would work up from that would get them over better. Their present frame-up, beginning well and then easing off, is wrong end first.

Charles Hart and Co. are man and woman ballroom dancers with mar. accompanist at the piano. They have a pretentious "flash" offering for an opening number and made a good impression.

Josephs.

## Alice Gentle Has Ptomaine

San Francisco, Feb. 16. Alice Gentle, newly engaged leading woman with the MacArthur Players, who open the MacArthur, formerly Ye Liberty Playhouse, Oakland, March 6, is confined to her apartments in San Francisco with ptomaine poisoning.

Miss Gentle is still under contract to the San Carlo Opera Company but was unable to appear last week.

## FRISCO NOTES.

San Francisco, Feb. 16. N. Anthony Baker has succeeded Walter Belasco as supervising director of the Belasco Studios, which prepares and teaches the students the art of movie acting.

Frank H. MacQuarrie, formerly publicity director of the Allied War Exposition in Washington, D. C., is now in charge of the publicity at the Alcazar.

The Colonial, Stockton, has resumed vaudeville policy, using four acts from the Bert Levey offices on Sundays, Mondays and Tuesdays.

Manager Douglass, of the Merced theatre, recently completed there, has announced the construction of another house in that city for pictures.

Frank Lewis, former owner of Neptune in Venice has bought the lease on the opera house at Hanford from C. L. Langley. Lewis will continue the same combination policy of road shows, vaudeville and pictures.

Johnny Heinzman, former western representative for the Bro. Way Music Corporation, is now assistant manager of the Continental Hotel.

Charabel Fontaine, local favorite, made her debut as leading woman with the Mission Co-operative Stock company at the Valencia theatre in the Mission district last week in the comedy, "Believe Me Xantippe."

After a four-day stay at the Ye Liberty, Oakland, "Uncle Tom's Cabin" occupied the highspot at the Savoy, this city, last week.

Construction of a \$60,000 theatre to be used as a T. & D. house, will soon commence in Salinas, where a contract was let last week by Elmer L. and Charles Brown, of that city, to Leo J. and Joseph S. Ruegg, of San Francisco. The building will be completed 150 days after actual work starts, according to the contract.

Herman Heller, conductor of the California theatre orchestra, sustained minor injuries of the face and hands last week when the automobile which he was driving was struck by another car in the Richmond district. His wife, who accompanied him, escaped uninjured, while the people in the other car were forced to submit to treatment at the Emergency Hospital as the result of the accident.

Elwyn Harvey leaves the Alcazar stock as leading woman March 5. Her successor has not been named.

Charlotte Dawn, after visiting here for several weeks, during which time she appeared in the revue at Marquardt's Cafe, has returned to Los Angeles and pictures.

"In search of beauty and improvement" is the motto of Miss Clair Starr, ingenue with the Will King musical comedy company at the Casino theatre and incidentally wife of King, who left for New York city last week on a two months' jaunt. Florence Priddy will assume the ingenue roles during Miss Starr's absence.

Negotiations are pending between John Tait, cafe owner, and H. F. Moss and other associates, for the Dreamland Rink property, long consecrated as a temple of sport for pugilistic gladiators. Tait is the owner of the house, and for some time Moss and his associates have been dickering for the purchase of same. If the lease is secured, the property will be transformed into a general marketing place.

Willie Pierce is now in charge of the Fred Fisher local offices.

Ben Bentley, road man left on a trip via Los Angeles last week that will take him into Denver.

Bert Pitman, for the past few years an advance man, will represent the Bert Levey interests in the Denver office.

Frank Atkins, Marysville theatrical manager, is reorganizing his musical comedy company for a rotation stock in Marysville, Chico and Orville.

George Woods came down from Seattle last week to secure talent for the Bangalore Cafe in the northern city of which he is the amusement manager.

Francesca Robeno opened at Marquardt's last week.

## IN PARIS.

(Continued from page 2.)

Porto-Riche's "Les Passe," while Joubert will make his debut in class-les in June. Le Bargy will probably return in March, his role not yet being settled. In April Ibsen's "Un Ennemi du Peuple" will be taken into the repertoire.

"Nelly" from the English of Fred Thompson, adapted by Jacques Bousquet and Henri Falk, with the music by Marcel Lattes, is due at the Gaite early in February.

A musical version of Prosper Merimee's "Colomba," by Henri Busser, is to be produced shortly at Nice, with Mmes. Bugg, Charny, Bayle and M. Conrad.

Mme. Malba has passed through Paris on her way to Monte Carlo for the winter, where she will give a few concerts.

Raphael Baratta, according to the local press, will create a piece by Maurice Magre at the Apollo in March. Is this "The Storm"?

Program, Alhambra.—Sarah Bernhardt in "Vitrail" (until Feb. 10). Culpitt, Gardy, Leon Rogee, Royus trio, Valesras trio, Mile. Izard, Willer d'Ornini, La Bas duo, Betove (the latter a new musical act of Michel Levy).

Paris Theatres.—Comedian (Edouard VII), L'Inconnu (Antoine), Les Portes Glaves (Thursday des Champs Elysees); Nelly (Gaite), Cyrano de Bergerac (Porte St. Martin), L'Homme a la Rose (Theatre de Paris), Matrone d'Ephese (Renaissance), Altes Briseses (Vaudeville), Le Roi (Varietes), La Rafale (Gymnase), Les Conquerants (Antoine), Le Simoun (Montaigne), les Grog-nards (Sarah Bernhardt), L'Atlantide (Marigny), Mme. l'Archiduc (Mogador), Le Retour (Athenee), J'Veux Tromper Ma Femme (De-jazet), Le Pauvre Sius l'Escalier, and rep. (Vieux Colombier), Bonheur (Arts), Troisisme Route (Albert I), En l'an 2020 (Chatelet), Bour-gemestre de Stilmonde, etc. (Moncey), Femme de Luxe (Michel), Euy Femme de Barbe Bleu (Potiniere), Phi-Phi (Bouffes), Chasseur de Chez Maxim's (Palais Royal), Le Scandale de Beauville (Capucines), Ceinture de Venus (Apollo), Devant la Mort, etc. (Grand Guignol), Marie Gazelle (Marjal), Fruit De-fendu (Chun), classical operetta at Empire, Trianon; revues at Casino de Paris, Folies Bergere, Ba-Ta-Clan, Gaite-Rochecouart, Mayol, Bouffes du Nord, Abri, Balleff's Rus-sian vaudeville at Theatre Femina.

## BEAUTY REVIEW.

(Continued from page 10.)

a chorus finale, the choristers are on alone for a pattery rhyme saying the troupe has done its best, etc., and they hope the bunch out front liked the show. "The Beauty Revue" is one of the leaders on the American wheel this season, if not the actual leader as far as the box office is concerned. Not having seen all of this season's American shows, the reviewer is not in a position to say it is the best on the wheel, but he can truthfully say it is the best all round burlesque show he has seen outside of the several Columbia summer shows during the past ten years and the leaders on that wheel this season, in 25 years.

It's going to be tough for the fellows who have "turkeys" on the American wheel to follow the "Beauty Revue" at the Olympic. The gas house critics have tasted blood and they'll be apt to make comparisons for the rest of the season, with the "Beauty Revue" as the standard.

Tuesday night was "Amateur Night" at the Olympic and the house was packed like a Bronx Express at 6 P. M. It's a rare occasion now when notables are not on hand to catch the Olympic's Tuesday night "Amateur Show," the guest of honor Tuesday night being Felix Isman and a party, who arriving late were seated in the wings.

Bell.

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SAN FRANCISCO

# SCENERY BY EDWIN H. FLAGG STUDIOS



# INSIDE STUFF—LEGIT.

(Continued from page 14.)

The device is wing-shaped and is attached to the ceiling in the center of the theatre. It successfully absorbs the echo and has been used in big hotels for special concerts.

Numerous instances have occurred recently in the mid-west—almost numerous enough to cause suspicion of advice from some source that reaches all the players, or otherwise indicating a broad coincidence—of actors who want to quit roadshows and still are unwilling to pay their own fares back to the starting point and the fares of their successors, as stipulated in Equity contracts.

In these cases the actors have enforced a system whereby the management has been compelled to "fire" them and thus assuming the fares both ways. This is done by deliberately hostile behavior, such as being late on the stage on cues, "going up" in lines, dressing sloppily, and the hundred and one other things an actor can do to ruin a performance, yet which are not specified in the Equity contract as being grounds for dismissal without fares. When the management gives notice, the management must pay fares. So, instead of giving notice these underhanded and unprofessional individuals force themselves into being given notice.

The New York Evening World, per its Sophie Loeb, has been conducting a campaign against ticket speculating, carrying it to the point where the notice below is published as an advertisement in the programs of the New York legit theatres:

## Do You Pay Big Prices for Theatre Tickets?

Do you want moderate priced theatre tickets?  
Will you help to get them by being public spirited?  
If you will, it can be done—quickly.

1. Refuse to buy tickets from speculators or anybody who charges more than 50 cents above box-office price.

2. Look at the back of your ticket.

If the exact price you have paid is not stamped thereon, together with the name of the seller of your ticket, retain seat-stubs and notify William H. Edwards, Collector of Internal Revenue, Custom House.

SOPHIE IRENE LOEB, Chairman,  
Public Spirited Citizens' Committee, Evening World.

Critics of the Yiddish drama have often complained of the difficulty of educating the Jewish theatregoer to an appreciation of anything except the ordinary melodramatic clap-trap. What the Yiddish producer is up against is well illustrated by an incident surrounding the recent engagement of Jacob P. Adler in Buffalo. The Adler performance this season is in the form of a vaudeville revue and entirely baffled the old line of Yiddish patrons.

In the skit, "The Tragedy of the Comedy," by Ossip Dimow, Adler, playing the part of a broken old actor, is given some lines apropos of the ingratitude of the public. He complains that here he is, a broken-down old man, without a penny, although he has made fortunes for managers, that the local managers pass bad checks on the unsuspecting actor; that the actor is always the under dog, mistreated and preyed upon by those who exploit him.

The day after the performance the local Yiddish manager was besieged by irate Hebrews demanding to know what Adler meant by the lines. Had there been a fight? Had he (the manager) given the actor bad checks? What did he mean by cheating the old man? For shame to mistreat such an actor as "Mr." Adler! The local manager tore his hair and explained as best he could that the larger share of the receipts had gone to the company, but the questioners shook their heads suspiciously but could not be convinced.

"It's no use," observed the local manager, "in Yiddish the theatre a spade is always just a spade."

The oldster and the youngster were at it again.

"So you never knew that Nat Goodwin once seriously took a shot at Hamlet and Eddie Foy at Cassius?"

The youngster admitted the impeachment.

"Nat had come to New York from his home town, Boston, where he had made a hit in a monologue and imitation act. Rosy checked, blond, ambitious, he got backing for a Shakespearean tryout. He'd been imitating Edwin Booth among other celebrities. He put Hamlet on at Niblo's Garden, a long since razed theatre at Broadway and Prince street. The town turned out. The theatre of America was even then a pretty young thing. The play proceeded with the audience interested, until Goodwin came to the soliloquy.

"Among the theatrical critics of that day was 'Pegleg' Thompson, a newspaper celebrity. Thompson had one wooden leg. He'd lost a leg in the Civil War. Thompson was an ardent Booth admirer, and regarded anyone's entry into the Shakespeare field who was not mellow and a scholar as a sacrilege. Goodwin got pretty well down into the Hamlet monolog, keeping in mind all the time the reverence in which Booth was held, and striving to capture the Booth melancholy and tenderness. But youth would be served. Nat's voice was a youngster's voice, a voice that would be gay despite the actor.

"Pegleg" pulled himself to his one real and one artificial stump as Nat got to 'when we have shuffled off this mortal coil.' Pushing his way to the aisle, and standing facing Goodwin on the stage, the critic shouted, the while shaking a crutch at the astonished actor: 'Not a damned bit like it!'

"And, forthwith, he strode with a reverberating stomp! stomp! stomp! up the aisle and out of the theatre."

"And the Eddie Foy stab at Shake?"

"It happened in Chicago. Eddie wasn't known then. William Morris, a player with an ambition to play Mark Anthony, had engaged a theatre for a Shakespearean engagement. The company included John D. Gilbert as Caesar and Foy as Cassius. The company had been rehearsing three weeks, and came the opening, which was a matinee. The house was crowded. The play proceeded, with the audience accepting the supporting players for what they were trying to do. The interest, of course, was in Morris's performance, Morris, yet to appear. Along comes the forum scene, with Gilbert, temperamentally a comedian, getting away with it, as the noblest Roman of them all, and Foy getting by nicely. Then comes the stieling scene, with Caesar crumpling up after the stabbing, and motionless. Then Morris's cue, and on he starts. Something went wrong with the lights for an instant. But it was the instant when the star was striding toward the body for his piece de resistance. But in the half light Morris stepped down hard on Gilbert's tummy. The dead Caesar, with Gilbert's funny mug, doubled up like a jackknife, facing the audience.

"That was plenty. The show went no farther, nor did the engagement."

James "Mail" Sennett and George "Lefty" Miller, of the A. H. Woods office, have a new play entitled "Free Love" which they will produce shortly. It is rumored.

## AMONG THE WOMEN.

(Continued from page 14.)

stage child. The one enjoyable character is Louise Closser Hale. Not one of her lines must be missed. It was a pity she didn't have more.

The action takes place in a small town, so the women weren't dressy. Miss Calhoun wore a batiste eyelet robe over green satin. A tan tailored suit was worn with a pink jumper. The hat was a severely shaped small brimmed sailor, most unbecoming. An organdie dress was messy.

Miss McComas, in a one-piece red cloth dress, was, indeed, a different person than the kitchen drudge, showing what little it takes to change

## LEGIT. REVIEWS.

(Continued from page 16)

this rugged old warrior has been the standard bearer of the Yiddish stage, has played unflatteringly the thankless role of the pioneer, and which ever way he has turned has lifted with him to his own heights the medium of his great art. His is a proud record, one that the leader in any walk of life might well envy, for he has stood from the very first for all that is best in the veritable jungle of vulgarities and inanities known as the Jewish stage. And now—at what must be almost the close of his long string of memorable triumphs he emerges once more from the ranks as the standard bearer, this time for the first time in the annals of Yiddish theatricals, lifting the institution of Jewish vaudeville out of the slough of its mediocre despond, lending a dignifying pace to this uncertain type of entertainment, and giving to the Yiddish theatre what is perhaps its first real revue in the accepted Broadway sense of the term.

Nor can this be ranked as any mean achievement; the way of the pioneer is hard—his work the work of courage. To the many trained in the ways of Ghetto music halls, this latest "concert" will have but passing appeal. But to those who have witnessed the strides of the Yiddish stage from melodramatic clap traps to the threshold of a distinctive institution and art, this new adventure in the field of revues will be doubly significant.

For some weeks the Adler-Thomashevsky combination has been playing through the East and Middle West to capacity houses, apparently shaping up for its New York presentation which is to take place shortly. Sunday night at the Majestic an overflow house, made up of Jews, gathered from a radius of a hundred miles about Buffalo came to pay homage to the name of Adler. What they saw was the shell of an old man electrified by the fire of his own genius, still touched with the superb poise and artistry of old. In intermittent flashes glimpses of the glory and grandeur which have made him the idol of his people.

The story of the revue which is by Ossip Dymow is inconsequential. The curtain rises on an actors' club in New York revealing a manager and composer arranging a production for Adler and Thomashevsky. The dialog is wickedly crisp and poignant. They must have a cheap production, costs are high, and they finally agree to commission Dymow to write a skit for the occasion. It must be a two-act sketch and he should be able to write it in ten minutes. Impossible, says the playwright. A four act play in ten minutes, that would be easy, but a two-act skit in that time—impossible. The terms are finally agreed on and the playwright goes off to work.

There follows a number of vaudeville turns including several scenes by Mme. Bessie Thomashevsky from her recent successes notably "Jennie Runs for Mayor," some vocal selection by Karena Post, and a cello solo by Joseph Cherniatsky. The last two named, who come here

a woman's looks. Also a black dress and a white one, not supposed to be dressy, were worn.

Gertrude Hoffmann was warmly welcomed at the Palace Monday, doing her old well set-up act with a couple of changes. Her Leon Errol imitation is likely to come out, owing to its length. It was a clever bit nevertheless.

The white peacock is still the handsomest on any stage, if not the gaudiest. As Petrova Miss Hoffmann was splendid, in a white satin gown with every line accentuated.

And what Max Hoffman did to that Palace orchestra!

"The Eyes of Buddha," a production act laid in Japan, had wide scope for colorful dressing. A chorus of eight girls wore two sets of kimonoas of costly materials. A third change were trouser-like, in reversible black and white. Ruth Hale, a specialty dancer in the production, wore two very good-looking mandarin costumes.

An unpleasant incident occurred when one of the mandarin coats slipped off her shoulders. This must have been the fault of the dressmaker.

Sallie Klieh, a principal, wore a good-looking gold kimono, with its long sleeves of chiffon ending in long tassels.

The woman in Howard's spectacle is getting too heavy for soubret clothes. Her dress of brown velvet was trimmed in blue satin. A cape hung at the back, and there was much gold fringe in trimming.

Viola May (with Nat. Nazarro, Jr.), in a peach-colored dress trimmed with blue, has legs like Harry Lander. She did some back kicking that had the shine taken off by Ruth Hale's remarkable work. Miss May changed to a very short frock of yellow satin with black edging.

Minnie Allen (with Billy Montgomery) must have been contemplating burlesque when she ordered her present wardrobe. All right at the Columbia, but all wrong at the Palace. A silver and brilliant dress had a blue sash. With it was worn a jet toque with numerous feathers of ill shades. Her stockings were those horrible open net. A long jet dress was lined in henna color, which clashed with a flame paradise on another jet toque.

Resista, in an ordinary pink dress, was introduced by a woman in an iridescent tight-fitting gown with a flowing piece of corse maline attached to one shoulder.

## FRILLS AND FASHIONS

(Continued from page 7.)

of jade green chiffon with its little bunches of bugle fringe dotted here and there, which also served as a trimming for the deeply scalloped hem. Resting cosily on one shoulder was a huge bird of yellow paradise, but why does Miss Hudson don the hat for her number?

William Rook is doing the same act as last year, with the same dresses, which look it. The one to show the least effect of age was of dull silver cloth, with the huge bustle of chateaux net.

William Kent has a dainty miss in his skit, who wore a very full dress of black taffeta that had rows of piped cording round the skirt, with an opening down the front showing a panel of cream lace. She carried on her arm one of those good looking padded coats.

Frank Hurst wore a suit of check that gave one the idea his tailor might be in Omaha the Tent Maker.

after notable triumphs in Russia, are artists of unusual attainments and compare favorably with any concert performers heard here. Miss Post has a voice of amazing flexibility combined with a rare dramatic sense. Mr. Cherniatsky, who plays with excellent feeling and tone drew repeated encores from an enthusiastic audience.

Adler himself does not appear until late, playing only in the Dymow skit called "The Tragedy of the Comedy." The scene is laid backstage. Adler appears as a broken down old actor escorted to his dressing room by a canny Irish janitor who is given some bitingly cynical lines. The old man muses on the fickleness of an ungrateful public which is about to forget him after forty years in the service. The outbreak of spontaneous applause which followed these lines, bore living testimony to the falsity of the occupation. As he muses thus, Miss Thomashevsky dressed as a char-woman comes down the aisle, incanting a Hebrew chant. She ascends to the stage where she recognizes the old man. She reminds him of his past triumphs. In a trance, he reviews his past successes, giving short scenes from his most famous roles. The flashes, aided by excellent lighting effects are extremely effective and furnish the actor an admirable opportunity of the display of his art.

The performers end with a "dress" scene in which all of the company appear. The performance runs smoothly and was over at 10.45, an unusual achievement for a Yiddish road attraction. Among the old timers there was some grumbling that the show did not have enough of Adler, but the large majority, realizing something of the difficulties which the star has surmounted in his present appearance, and the unquestioned strides which Jewish vaudeville has taken thereby, left the theatre satisfied in the knowledge of having witnessed something new and unique in Yiddish theatricals.

Burton.

## DULCY.

William Parker.....Gregory Kelly  
Gordon Smith.....Harry Lillford  
Tom Sterrett.....John Westley  
Dulcinea.....Elliot Nugent  
Schuyler Van Dyck.....Lynn Fontanne  
C. Roger Forbes.....Gilbert Douglas  
Mrs. Forbes.....Wallis Clark  
Angela Forbes.....Constance Teller  
Vincent Leach.....Norma Lee  
Blair Patterson.....Howard Lindsay  
George Allison

Indianapolis, Feb. 16.

Dulcy, a three act comedy by George S. Kaufman and Marc Connelly, advertised "With a bow to Franklin P. Adams," was given a premiere at English's Monday night and continued through the week, preliminary to moving to the Cort, Chicago, for an indefinite stay next week. It is a nervous show, staged by Howard Lindsay, under the direction of George C. Tyler and H. H. Frazee, and managed by Wilbur H. Williams. Bynn Fontaine and Gregory Kelly got the headlines here, but it is understood that Kelly will remain with the piece only until early in the summer.

when he returns to English's with his own stock company for the summer season.

Dulcy went over nicely here, but whether it was because of Gregory Kelly's local popularity or the worth of the production remains to be determined when a Chicago audience gets hold of it; rather when it gets hold of a Chicago audience, for it took hold of the first nighters here and shook the dickens out of them. Not that they shook with laughter—they shook with nervous apprehension over what kind of a situation Dulcy was going to get her husband, Gordon Smith, into and out of next. The authors got the Smiths and the others, all guests at the Smiths' house party, into and out of at least a dozen tight places, all by the turn of a hand or the arch of an eyebrow so sudden and unexpected that the audience continued to gasp, not from mirth but from sheer surprise.

It is not by any means the kind of thing calculated to rest a tired business man, but certainly the authors never intended it to be.

The characters are well cast, particularly Lynn Fontanne as Dulcy, Mr. Kelly as Willie, Dulcy's brother, and Wallis Clark as C. Roger Forbes. The show is well mounted, with but one set—the Smith living room—throughout.

The Smiths live near New York City. Smith wants to effect a merger of his jewelry manufacturing company with that of C. Roger Forbes. He invites Forbes, his wife and daughter Angela down for a week end. Dulcy, to surprise her husband and hoping to help him by making the party gayer, invites Schuyler Van Dyck, thought to be a millionaire musician but later discovered to be suffering from hallucinations to this effect, and Vincent Leach, a "scenarist."

Tom Sterrett, advertising engineer handling the Forbes account, comes down to talk business with the old man, which is what Forbes had hoped to do with Smith, until Dulcy took charge of the party.

Dulcy is utterly devoid of a sense of the appropriate and, stumbles through three acts making everybody desperately uncomfortable, where she intended to make everybody happy.

It was very noticeable that the audience shared the discomfort of Dulcy's husband, who saw his plans for the merger shot into four million atoms, revived by Dulcy's blunders and then scattered again by another. Willie Parker sits around and says funny things about and to the folks, and apparently has no place in the scheme of things until well toward the end of the second act, when he helps Angela elope with the "scenarist," to the horror of her father, who hates anything connected with the films. That apparently is the last of Willie until after Dulcy has completely wrecked the peace and comfort of everybody on, off and in front of the stage. He comes sauntering back with Angela and the announcement that he left the "scenarist" somewhere on the road and married Angela himself. Being relatives by marriage Smith and Forbes go on with the merger and Dulcy takes credit for the whole affair because she introduced Willie and Angela.

The minor threads carry Van Dyck through a flirtation with Mrs. Forbes which adds to Mr. Forbes' discomfort and gets Henry, the Butler, unjustly accused of stealing Angela's necklace. Blair Patterson calls in time to announce that Van Dyck is mentally unbalanced and carry him off. Tom Sterrett gets pushed around to nowhere in particular.

Miss Fontanne and Mr. Kelly took a dozen curtain calls.

## ROBIN HOOD.

Robert of Huntington.....Humbird Duffy  
Sheriff of Nottingham.....Hailan Mostyn  
Sir Guy of Gisborne.....Jaxon Hean  
Little John.....Sam Stevens  
Will Scarlett.....George Shields  
Allan-a-Duke.....Mildred Rodgers  
Friar Tuck.....John MacSweeney  
Lady Marian.....Clara Campbell  
Dame Durdan.....Sylvia Thorne  
Anabel.....Joe Lenta Howe

Baltimore, Feb. 16.

Ralph Dunbar is presenting a revival of DeKoven's operetta, "Robin Hood," at the Academy this week. A large crowd opening night enthusiastically greeted the favorite play of 30 years ago. The over-sophisticated creatures of this jazz era of musical evolution are rather inclined to sniff derisively at the romantic ditties of the past generation. And yet one of these old plays will bob up once in a while and plague the devotees of shimmy-shaking, asthmatic syncopation and cuticle exposure with a successful run. The offering Monday was well sung, well played and pleasingly staged.

Whether he be music lover, one who would laugh or one who likes to see shapely limb and lightly tripping toe, the theatre-goer scarcely fails to enjoy this revival. The story of the "honest" outlaw who robs only the rich and who finally foils the Sheriff of Nottingham and comes into his cardom and his fair lady's hand is presented with a cast of distinction and one which deserves far wider heralding than it received here. Among favorites who have played here before are James Stevens, who played "Marcel" with fine swagger with the Aborns several years ago, and

(Continued on page 19)



## CABARETS

Paul Salvin has acquired the Hoffman Arms Inn, on the Morris Road, and will immediately begin to renovate for the coming hot weather. The road house is situated near Lynbrook, L. I. Al Saunders took it over for a season. It will be in direct opposition to Blossom Heath situated about a mile farther down the road.

Salvin will redecorate the "Arms" and is planning to install a "name" combination that will furnish the dance music. Art Hickman's band is mentioned as a possibility. If the orchestra from the coast is not available the assignment will probably fall to Whiteman's ten who now inhabit the Palais Royal nightly. Mr. Salvin's intention is to conduct it upon an exclusive plane for a summer resort.

Paul Salvin, in addition to having acquired the Hoffman Arms Inn, on Long Island, has also taken over the Mamaroneck Inn on the Boston post road. It appears as if Salvin were about to establish a chain of road-houses extending over Long Island, the Boston thoroughfare and up along the Hudson on the Albany trail as well, if he can connect in that direction. Salvin made an offer for the Chateau Laurier, City Island. It was turned down by the present proprietors.

Al Sanders is suing Reisenweber's and the Hotel Shelburne corporation, alleging breach of contract. His attorney is Leon Lasky. Sanders asks damages to \$2,500, salary at the rate of \$100 weekly. It is alleged the defendants asked Sanders to act as manager of the revue presented at the Shelburne last summer. At the time he was rehearsing with Jean Bedini's "Twinkle Toes," and secured a release to accept the Reisenweber offer. The agreement was to extend 40 weeks, Sanders to continue as manager of the floor show at Reisenweber's after the Shelburne revue was taken off. Sanders says he was informed there would be no revue at Reisenweber's, but it appears the management changed its mind, the show being put on, but without Sanders engaged. The contract was oral.

Ziegfeld's Midnight Frolic was announced as a new show for Wednesday night of last week, with a press performance given. The reviewers had been on the roof the evening before to witness the new production of Ziegfeld's "Nine O'Clock." All they found new in the midnight show the night following were numbers and people out of the first performance, those doing two shows that night instead of one. The first half of the midnight show was almost entirely made up from the previous performance, leaving nothing really new in the last show. It is probable Ziegfeld intends to put on a new midnight show when he returns from Florida.

Blossom Heath, Long Island, is scheduled to reopen about April 1 under the direction of the Susskinds, who have been operating it. The place is being redecorated. Saranoff, the violinist, will organize a band of seven pieces he will lead to furnish the dance music for the resort.

The restaurants and dance palaces got the "works" again Monday night when they were forced to shut up tight at 1:30 on that particular evening. Since the warnings, that went the rounds about two or three weeks ago, carrying the order of no music after one o'clock and everybody out by two, some of the places have continued to cheat though not as brazenly as before. How long this last edict will hold good is a question that only the insiders can answer though it's more than likely it won't hold up for any extended period of time. Not with the fire water at \$5 a quart.

The Moulin Rouge, beneath the Palais Royal, is preparing a new floor show that will get under way about March 5. Rehearsal started Monday. The downstairs establishment generally carries a cast of 15 or 20 entertainers though it is not known just how many will be included in the forthcoming revue.

Charles Cornell's new revue entitled "Hello Paris" will open at Billy Gallagher's, Broadway Garden, tonight (Friday). The cast includes Mr. and Mrs. Weber, Ethel Arnold, Al Wagner, Jack Phillips, Gertrude Dwyer, Annie Margulies, Al Mowbray, Bert Frutsky, Leonard Chick, Edna Lee, Buster Fimelle Frances Collins, Gracia Palma, June Carter,

Frank Badker, Neuman Fier, Geo. Napoleon, Ralph Dexter and Herman Bergen. A chorus of twelve includes Betty Britton, Mabel Herbert, Agnes Grogan, Emma Allen, Emily Stanton, Margie Brady, Carolyn Nelson, Edna Scanlon Dolly Ford, Lillian Melvin, Adel Francis, Irene McRae.

Addison Fowler and Florenz Tamara, dancers, formerly at the New Kenmore, Albany, are now at the Blue Bird Cafe, Montreal.

Mrs. Katherine C. Newmān, proprietor of the famous Newman House at Saratoga Lake, died in an Albany, N. Y., hospital Feb. 13 from the effects of an operation. Mrs. Newman has been running the hotel since the death of her husband a few years ago.

The new Healy's ballroom, in place of the Golden Glades, will open Feb. 26 with the present ice and carpet show there closing this Sunday night. The Healy ballroom will have an orchestra presided over by A. Baldwin Sloane, with Al Columbo as concert-master of it. Mr. Sloane and Helen Hardwick, at present prima donna of the Healy show, may give special dances in the ballroom.

Eddie Sheehan, at Shanky's for over six years, has left there to accept a position with the Lackawanna office at Binghamton, N. Y. Sheehan formed the Shanley Trio in the restaurant, sometimes a quartet, and the singing group with Eddie at the head were a fixture of the Shanley cabaret almost since it opened. Eddie also ran the cabaret in the restaurant, acting as stage manager for it. He has been a very popular boy in the restaurant and among cabarets of New York. Another of the Shanley favorites of seasons back, Bill Hanley, the red head, left the restaurant list of entertainers to become an attorney in Hoboken because it is his home town, he has been a big hit as a lawyer, is strong politically and just as well liked at home as he was on Broadway. Eddie Sheehan will probably equal that record in Binghamton.

## LEGIT. REVIEWS.

(Continued from page 18)

George Shields, one of that company's finest "Mephistsos."

The advent of a chorus and set of principals whose singing was all that could be desired, who are effective in comedy and who boast in addition good looks, is so novel that it seems almost too good to be true. Of the entire cast the most fascinating was Clara Campbell, who plays Maid Marian. She plays high comedy with verve and snap, achieving brilliant effect, and in the more romantic passages her intuition seems unerring. Her singing is acceptable but her main appeal is to the eye and she misses no opportunity to play up to it. Humbird Duffy, playing the title role, besides possessing a fine tenor voice shows considerable ability as an actor.

The play should draw well during its stay here and received very favorable notices in the dailies, one review concluding with "Don't miss 'Robin Hood' if you enjoy what is really worth while in the theatre. One act of it is worth all the 'Inanities of 1921' that come our way. Such biting music is not written once in 20 years; much of the old-fashioned humor can be forgiven for the sake of the deathless tunes."

O'Toole.

## THE ROSE GIRL.

Fillard, Overseer, David Andradra  
Flourette, a Flower Girl, Marjorie Gateson  
Mme. Dony, a Wealthy Parisienne,  
May Boley  
Philip Telicot, Manager for Police,  
Laila, Fred Hillebrand  
Count Henri De Guise, Stewart Baird  
Adelle La Flamme, Marcella Swanson  
Jeanne Du Verne, Beatrice Swanson  
Andreane Lollypop, a Would-be  
Financier, Ship Camp  
Oswald Pettibore, His Partner,  
Louis Simon  
Victor Marguette, La Roche, a  
Member of the Count's Staff, Charles Purcell  
Mignon Latour, the Rose Girl,  
Mabel Withee  
Nadine Bankoff, the Count's Fiancée,  
Zoe Barnett  
A Gypsy Dancer, Rose Rolando  
Louise, a Gypsy Girl, Aleta  
Marie, a Gypsy Girl, Florence Gast

This show was booked for Broadway about last Fall. It was Anselm Goetzl's first production try on his own, his further interest being the composing of the score. Something went wrong with arrangements. The piece was temporarily closed to fix the book. The Equity said it was all right and then said it wasn't. The answer was that "The Rose Girl" was taken off. Several other pay contracts may have figured in the buying in of the piece offered at the new Ambassador Feb. 10. It was the dual pre-

miere of show and theatre and under the direction of Lee Shubert.

The lighting up of the Ambassador was attendant with much interest. It is one of the first of a string of new Shubert theatres planned and building in the upper 40's west of Broadway. The construction plan of the house is triangular, giving it width over the ordinary building lines. Whether added seating capacity was gained appears to be a question, but the house looked unusually large on the lower floor. The exterior in brown brick is not imposing. The interior, therefore, was more an artistic surprise. It is done in gold and marble, giving it an imposing atmosphere of richness well attuned to its name. The marble is that purchased from the Knickerbocker hotel, the lobbies of which it decorated (the hotel is now being converted into an office building). Persons seated in the balcony complained the rail was in line with their vision. There were no backs to some of the balcony seats. The house was rushed to completion and was opened after two postponements. Perfection in final arrangements could not have been expected.

Dr. Goetzl and William Carey Duncan wrote "The Rose Girl." "The Royal Vagabond" is also their work. That show was put on by Cohan and Harris two seasons ago. Reports from out of town were that it was just an operetta. Then George M. Cohan started working on the play, and stories came flooding to Broadway that he had made an admirable job of satirizing the "Vagabond." The piece arrived here and was billed as "Cohanized" and it registered from the jump.

The same strain of humor could well be absorbed by "The Rose Girl." With such a quality the chances of the new show would be much enhanced. It is bright enough and pretty, but something of interest and punch were regarded necessary by Mr. Shubert, following the second debut out of town, in Atlantic City recently. At the time Charles Purcell was the only featured name, he, by the way, being new to the piece. Lydia Lopokova, the Russian danseuse, was added. For her a special "Ballet des Perleuses" was interpolated, staged by Michel Fokine. This gave the billing three names instead of one.

The Lopokova ballet came at the opening of the second act, set in the interior of a Parisian perfume shop. Eighteen girls of the ballet aided, in groups of six. Two groups were elevated to the stage via a large trap door, with no attempt to mark it, and one group was lowered the same way at the conclusion. It was interesting enough, the Fokine name meaning as much as anything else to the number. The Swanson Sisters, late of "Florodora," were in the ballet. They also had bits in the show.

Another barefoot dancer, however, drew the attention of the first nighters in the first act. Rose Rolando by name. Dark skinned, lithely muscular, exceptionally graceful, glossy-haired. She novelly entranced, dressed gaudily but very sparsely. The show of bare skin was ever apparent. She frisked about the stage fascinatingly while a male quartet sang "Wonderous Midnight Eyes." This new dancing peach excited as novelty as she came on. Enwrapped in a silken thing she was quickly lifted on the upstretched arms of the four singers who marched off with her. But the audience wanted more of Miss Rolando. The show went on but the applause continued and she was called out three or four times, stopping the performance. She did that, too, when the show was out of town, with little credit given.

Since the original try-out at least half the cast has been replaced. Mabel Withee is still in the title role, and she looks better as the ingenue than any of her appearances to date. Coupled with Purcell in several numbers she was sweet all the way. Miss Withee's voice still is tremulous but it shows considerable improvement. Louis Simon is also retained. His role is not meaty.

Fred Hillebrand is one of the new members, replacing Roy Atwell. He is teamed with Marjorie Gateson and the pair coupled well, being used dually more than the others. "When Our Sundays are Blue" was liked more for its dancing by the couple than the melody. Miss Gateson was best with "When That Somebody Comes," a pretty tune, which at its conclusion brought out the hat-box size Aleta, a toe dancing confection. Hillebrand with "Isn't that good" humorous sayings was amusing. He took the jumps with "My New Jersey Home" partly in duet with Miss Gateson and won a hit. The number humorously ridic the outdoor advertising idea. An eccentric dance by Hillebrand resulted in his big applause inning.

May Boley, Zoe Barnett and Stewart Baird, all new to the cast, had an excellent chance with Hillebrand in the first act with "Flirtation Quartette" and the number went for a series of encores. Miss Boley's stunts, aided by Hillebrand, caught the house. Baird was best in a very pretty number, "May and September," sung with Miss Withee. Miss Barnett was late with "Lingerie." She handled a dialect very well, as Nadine Russian, lover of the Counte (Baird). Her costumes, however they may have been given an original touch, were not pretty.

Purcell had one number alone and two with Miss Withee. To-

(Continued on page 23)

## OBITUARY

## FRED B. HENDERSON.

Fred B. Henderson, one of the executives of the Orpheum Circuit and for ten years head of the Chicago office, and also the proprietor of Henderson's theatre, restaurant and dance hall at Coney Island, died Feb. 9 of heart disease. He was stricken on the golf links at a club outside Los Angeles and died almost immediately. He was 52 years old and a native of Wurtzboro, N. Y.

Mr. Henderson had been in the show business since boyhood, his father having established his fa-

through his "Cowboy Minstrels" with which he appeared. For a past several seasons he produced and managed acts. Last spring the deceased went to Italy for voice culture, planning to debut on the operatic stage. Returning here in September rather suddenly, it was noted his voice had turned bass. Knowing then of his affliction, he immediately went West.

## DAN MORRIS

Dan Morris, a player and amusement promoter for fifty-five years, died in his New York home, 313 West 50th street, Feb. 7, 74 years old. He first appeared at the old 444 Bowery, New York. He appeared in what he called his "panorama o' Ireland" for thirty years all over America and he came far as "Barney the Guide." He starred in "Sheik Agah" and other Irish plays and last appeared with Fisk O'Hara.

He leaves a wife and two sons, known on the stage as Gus Mortimer and Maurice Darcy.

## MARY EMERSON.

Nellie Louise Bauman, known on the stage as Mary Emerson, of the road company of "East L. West," died at St. Luke's Hospital, Utica, N. Y., Feb. 11, from pneumonia. The body was taken to New York for

## IN FOND REMEMBRANCE

of my brother

FRED

Who departed this life February 24th, 1920

Always remembered by  
TOM McNAUGHTON

burial by her mother and sister and Harrison Grey Fiske.

The actress was taken ill when the show played Utica two weeks ago. She had been with the company for about two months.

## RUDOLPH CHRISTIANS

Los Angeles, Feb. 16.

Rudolph Christians, 52 years, picture actor, last with Universal, died Feb. 7, in Pasadena, of double pneumonia. He was buried in Forest Lawn cemetery. No ceremony by clergy was held, but two fellow players, Sigmund Moos and Paul Wigel, spoke a eulogy at the graveside.

Christians is survived by a wife and daughter in Germany.

## NICHOLAS POWER.

Nicholas Power, picture machine inventor and retired president of the Nicholas Power Co., died Feb. 7 in Miami, Fla., after a brief illness. He was 66 years old.

Mr. Power, who was born in New York Oct. 22, 1854, was one of the pioneers of the film business, having invented the Power cameragraph and projecting machine, one of the first modern projectors.

## RINALDO LIVINGSTONE.

Rinaldo Livingstone, former actor, and at the time of his death a member of the commercial staff of the San Francisco Examiner, died Feb. 9, aged 76. He had been on the Examiner 33 years.

Mr. Livingstone began life in the U. S. Navy and was one of the first marines. After serving throughout the Civil war, he went on the stage, and for many years was one of the favorites in the west in the days following the Civil war.

## Oliver Le Joy.

Oliver Le Joy, a blind musician, known throughout northern New York, died in Glens Falls, N. Y., last week. He was 85 years of age. A premature explosion in a mine blast 25 years ago caused the loss of sight.

Marion Sackett died at her home, 451 West End avenue, New York city, Feb. 14. Around 40 years ago she was one of the most popular leading women of the stage. She appeared in support of E. L. Davenport, Lawrence Barrett and Clara Morris, among other stars of those days. Miss Sackett, the widow of Marosa Jenkins, often contributed to periodicals.

The mother of Stella and Dollie Morrissey ("Jingle Jangle"), and Harry Montgomery ("Sweet Sweeties"), died Feb. 17.

IN LOVING MEMORY  
OF  
MY DEAR MOTHER  
ELLA JANIFER BEAUMONT  
WHO PASSED AWAY FEBRUARY 12th, 1921  
Her love and devotion as a  
mother and pal will always live  
in my memory.  
— MAY HER SOUL REST IN PEACE —  
JOHN HENRY BEAUMONT

mous amusement resort and dining place 40 years ago.

In addition to managing his own business, Mr. Henderson was president of the first board of the Coney Island Bank and, as head of the Orpheum circuit in the west, purchased numerous sites and supervised the construction of many theatres now owned by the circuit.

He was twice married, and is survived by his second wife and three children, also his mother and two sisters.

## JAMES G. HUNEKER.

James Gibbons Hunecker, musical and art critic of the N. Y. World and author of numerous works dealing with music and musicians, died of pneumonia Feb. 10, after only a few days' illness. His funeral was held in New York's new town hall last Sunday, thousands of persons paying tribute to his memory.

Mr. Hunecker was a native of Philadelphia, born Jan. 31, 1860. His maternal grandfather, was James Gibbons, Irish poet, and his paternal grandfather John Hunecker, noted organist. He began serious study of music after he had been graduated from Roth's Military

IN LOVING MEMORY  
of my dear brother-in-law  
FRED McNAUGHTON  
Who passed away February 24th, 1920  
Always to be remembered by  
ALICE LLOYD

Academy, Philadelphia, and the Philadelphia Law School. He studied the piano in Paris with George Mathias, and for 10 years was assistant to Rafael Joseffy, as teacher of the piano in New York Conservatory of Music.

Prior to his service on the World, he had been dramatic and musical editor of the New York Sun and musical critic on the Times, Morning Advertiser and Recorder. His last two literary works, one of which, "The Steeplejack," was distributed within the last two weeks, and "Painted Veils," were among his choicest works, but his most notable was "Chopin: The Man and His Music," accepted here and abroad as a classic. It was published in 1900. Mr. Hunecker was personally known to all the world's great singers and musicians of the last quarter century.

## MARY RICHFIELD.

Mary Richfield, who, with her husband, Thomas J. Ryan, composed the team of Ryan and Richfield, died Feb. 11 at her home in Ridgewood, N. J., after a lingering illness. She and her husband, veterans of the variety business, had been on the stage about 25 years, when Mrs. Ryan retired about five years ago. Ryan and Richfield were among the very earliest accepted vaudeville sketch players, doing a series of Irish comedy playlets. Mr. Ryan devoted his attention to his invalid wife and during the last three years left the stage altogether for that purpose, seldom leaving Mrs. Ryan at Ridgewood, even to visit New York.

## BERT LAMONT

Bert Lamont died of heart trouble at the home of his wife's parents in Kansas City Feb. 13. He was about 38 years of age. Lamont was a tenor, best known in vaudeville



**"LADIES OF THE JURY" (13).**  
Comedy.  
16 Mins. (Special Set).  
5th Ave.

A new and novel comedy idea, on the women's rights thing, this time a full jury of 12 women with but one man, the court attendant. The piece was staged by Frank Fay, with Fay and someone else presenting the act.

The skit has laughs all through, runs quickly and the staging has been aptly done. It really is a *well* player. The jurywomen are types, just those one would suspect would occupy a jury box: the fierce feminine, the mild, the pretty, homely, thin, fat, catty, and so on, with here besides one an actress and another with an ambition to meet film actors.

The women are in the ante-room for a conference and vote as to the guilt or innocence of the man just tried for the murder of his wife. The evidence, as read by the forewoman, had been: the wife in preparing fried eggs for her husband's dinner cooked them on one side only. He went to the kitchen, seized the bread knife and, returning to the dining room as his wife was playing to appease his anger a victrola record, stabbed her in the back.

The forewoman claimed the man was guilty without a doubt and should be sent to the chair. She asked for expressions of opinion. One lovely young brunet said he could not be guilty, he had such beautiful eyes. Another wanted to know why any wife should serve fried eggs for a man's dinner; that in her house they always had chops or steak, etc. One of the other women jurors stated that in her opinion a woman should know better than to fry eggs on one side only. Yet another said that her husband was such a dear she couldn't conceive of the situation. A gushy young woman laughed at all of the expressions and made puns until a horsey suffragette over in a corner remarked if she didn't stop gawling there would be another trial for murder.

In between were different conversations, groups talking, and one woman continued knitting. The actress asked the bunch to rush it through as she had to go to a rehearsal and then told four or five of the others about a John she had had the night before. The fellow wanted to take her taxi riding, she said, but she found the next day he had a wife and two children. One of her companions mentioned it seemed impossible a married man would go so far and said her husband was a dear, perfect in every way, and she wanted all the women to look at his picture in her pocket. As she showed the picture the actress said that was the man she had met the evening previous, while another stern visaged jurywoman exclaimed he had been the second of her three husbands. The wife insisted both were wrong, when the actress asked if he did not wear a diamond ring on his little finger, whereupon the wife swooned.

Insistent calls for a vote caused one of the women to remark there was a bargain sale today and if she did not hurry it would be missed, drawing an advertisement out of her bag. The women crowded around to read it and they agreed to hurry it up, all voting not guilty excepting the forewoman. They swooped down upon her, asking how she could stand out against 11, especially as they all wanted the bargain, whereupon the forewoman gave in, making not guilty unanimous. They called the attendant to inform the court to free the man as the jury had to leave, when the attendant replied the judge had gone to lunch and they would have to wait until he returned. Some argument followed as to why women were given rights if they had to wait around for a man, tiring the attendant, who shouted "There's a rat" as the curtain came down, while the women were climbing upon vines and chairs.

It's a certain laughing act and looks expensive with its 13 people, all having speaking parts of more or less importance. It's one of those elastic scripts that can stand any additions and may be continually built up. For a real laugh get "Ladies of the Jury."

**FRANK and LEARY.**  
Songs.  
12 Mins.; One.  
H. O. H.

Two men, one handling the vocalizing, the other accompanying on the cello. The singer has a thin tenor that sounds best with the ballad. The musician is capable. They should work into an acceptable offering for the smaller bills.

They did nicely No. 2. Con.

**RICHARD KEAN and Co. (1).**  
Prolean.  
18 Mins.; Full Stage (Special).  
23d St.

The method employed by Richard Kean to introduce impersonations of celebrated actors bears a strong resemblance to that used by Thomas E. Shea in a similar type of act. A man seated at a table takes up a photograph of Richard Mansfield at the opening of the Kean act and speaks a few lines, recalling Richard Mansfield's portrayal of "Shylock" in "The Merchant of Venice." Mr. Kean is on following a day, as "Shylock" and delivering a speech from "The Merchant."

An impersonation of John Barrymore playing the dual characters of "Dr. Jekyll and Mr. Hyde" is next, following the "co" again picking up another photo and mentioning Mr. Barrymore. This is the transformation scene. The "co" then announces Mr. Kean will give an original portrayal of "Peter the Miser." The latter is the best of the three, although all of Mr. Kean's are artistically characterized, each scoring.

A special eye of blue satin, with an opening in the middle for Mr. Kean's entrance is carried. The turn has value for No. 3 in the big time bills. Bell.

**WM. LE MAIRE and Co. (2).**  
"The Barber's Barber."  
17 Mins.; Three (Special Set)  
Columbia (Feb. 13).

William is a brother of George and Rufus and has been blackfacing in vaudeville with more or less success for several seasons. He is a tall elongated comic with a good "puck."

His present vehicle may develop into something worth while but it needs a lot of fixing. The action begins in a special set representing a barber shop with William as the colored barber. Laugh one is the old gag of dropping a hot towel onto the customer's face with the latter making a howling exit.

A pretty manicurist is present. She owns the shop. Some laughs are obtained by crossfiring about his wife and some comedy business with a letter from his ex. Some of the dialog is familiar.

A customer arrives for a shave and Le Maire uses a prop ice cream soda for lather followed by a comedy shave. He blows half of the subjects' mustache off and chisels off the other half, using a chisel and hammer.

Another comedy touch here is the customer refusing to move his head as he is watching the manicurist's underpinning. Le Maire solves that by sitting her on whichever side he is shaving.

For a finish Le Maire leaves in response to a phone call for Abe Cohen and the customer starts to vamp the manicurist. He slips her a drugged drink and is about to frisk the place when Le Maire returns, announcing that he has her watch and returned for the cash register.

The finish is woefully weak, almost a replica of the old Conroy and Le Maire finale in "The King of Black Wallis." The present act was probably inspired from the barber shop scene done by Lew Fields in a production. Con.

**WORSLEY and ROGERS.**  
Talk and Songs.  
14 Min., One.  
H. O. H.

Possibly a new combination at present depending upon the soloing of a duo of ballads delivered by the "straight." Both are men.

In sack suits the comic, who also whistles, is minus anything to concentrate upon except the Hebrew dialect employed and with the present material both are incapable of upholding the other. The accent is unnecessary, the conversation needs bolstering for comedy and 14 minutes is too much time for the act to run—though the two slow melodies are probably responsible for that. However, they were the only incidents that attracted attention.

**NIHLA.**  
Posing.  
10 Mins.; Full Stage (Special).  
23d St.

Regulation posing turn. Nihla, well formed young woman wearing pink silk union suit, stands on pedestal in front of white screen, while male assistant in balcony focuses series of colored slides on her with stereopticon. Slides include usual flower, butterfly, winter landscape effects and reproductions of well known paintings, with couple of "kind applause" patriotic subjects for finish. Special set of artistic drapes adds value to poses.

Pleasing opening or closing number. Bell.

**JACK CONWAY and Co. (2).**  
"The Cellar" (Farce).  
15 Mins.; Three (Special Drop).  
Jefferson.

Jack Conway is out of burlesque. He had played a "lad" in a number of Wheel shows, last season with the "Liberty Girls." There are two players assisting in the farce comedy now offered, written around booze prohibition and the supposed hiding of "red eye" in cellars. One of the roles is a bit, there being a straight as principal aid.

The "lad" character is employed in "The Cellar" but Conway is dressed in regulation street clothes. He has come to the cellar of a friend who has stored away liquor in a trunk. Mention of the friend's wife is made and how good a shot she is with a revolver. Wife does come down stairs but Reilly (Conway) quickly dons a pair of jumpers, saying he is the new janitor, his friend hiding behind the trunk. One look at the "gat" which wife first shows gives Reilly cold feet, which he says he'd rather have than be cold all over.

A bottle of booze is finally produced, wife saying she is going to visit her mother for the night. There is reference to leper germs that didn't sound either funny or necessary. While his friend sings Irish ballads Reilly gets drunk. It is a clever and laugh getting bit of business but went too far. Conway in drinking from the bottle allowed the liquid to dribble and squirt from his mouth and on to his trousers.

The house laughed heartily but it is doubtful if the more polite audiences in the big houses will take to it keenly or kindly. Conway is a good comedian. His act will probably reach the smaller big timers. lbee.

**VAHRAH HANBURY and Co. (2).**  
Songs, Piano and Violin.  
15 Min., Full Stage (Special).  
H. O. H.

The appearance will probably assist to a great extent. There is nothing lavish.

Miss Hanbury, the singer, has for accompanists two girls (Claire Rivers and Enid Alexander), both of pleasant looks, taking their turn at soloing upon a piano and violin, thence combining for singing. In the intermediate houses the act should prove acceptable if kept down to the stated running time. Anything beyond that might be tedious.

Miss Hanbury does a quartet of songs, one of which is the "Soul" lyric from "The Climax" of long ago and another that borders on the pop variety, with the others of the standard style generally associated with concert rendering. Her voice has a nice quality, but she seemed at a disadvantage when moving about, due to a slight awkwardness, and this had best be overcome or a stationary position maintained. The feminine instrumentalists make one change, while Miss Hanbury doubles that schedule, with all pleasing. Though the white wig, worn by the pianist at the opening, impressed as unfashioned decoration, it failed to add to the stage picture.

Friday night the turn did nicely, getting three or four curtains, with a short encore following.

**NITI BILBAINITI.**  
Spanish Dances.  
Full Stage (Curtains).  
5th Ave.

A Spanish dancer who seems to be more dependent upon castanets than either or all of the three dances she did, with a piano player in the orchestra.

The dances did not strike, but the Spanish girl is of pleasant appearance and, of course, a brunet. She is reported to have tried out other turns around New York, with no better success than this one will likely meet with.

Bilbainiti (if that is the correct spelling) might get away with a lot in a production, dressed up and backed up or she could possibly get over much better on a roof, doing but one dance there, combining her best into that one and making it short. Sime.

**EUGENE and FINNEY.**  
Bar Act.  
6 Mins.; Full.  
Columbia (Feb. 13).

Red-nosed eccentric comedian and straight in a coking routine of horizontal bar stunts.

Straight features a double back somersault from bar to landing mat with comical best a jump from bar to bar on top. The latter's efforts at pantomime comedy don't help the act an iota.

Athletically they are an interesting opener for the smaller bills. Con.

**BOB LA SALLE and Co. (1).**  
Piano, Songs, Dances.  
11 Mins.; One.  
H. O. H.

Bob La Salle was half of the Krantz and La Salle act, and is using a male pianist in his "single" offering. The new turn resembles the double, with the pianist singing the introductory lyrics leading up to La Salle's dancing finish. The finish is the dancing imitations, each introduced by the pianist in the same lyrics as in the double turn.

La Salle is just as strongly equipped as before and can pick up the tempo of any bill in any spot allotted. It's a corking turn. Con.

**"SUITE 16" (3).**  
Comedy Sketch.  
18 Mins.; Two (Special).  
23d St.

"Suite 16" is a combination bedroom and bathroom farce, played by three, juvenile, ingenue and character man. A set in "two" divided into three sections, shows bathroom in the middle and bedroom on either side. Bedroom on left is occupied by young chap on a tear the night before. Re on right by ingenue. She enters bath in negligee and a second later juvenile, not knowing bath has occupant, also enters. Bath has snap locks, and both doors closing by accident, man and woman find themselves locked in room. Up to this point the story denotes legitimate comedy development, but the action from there on deteriorates into farce of the small time variety.

The third character, supposed to be the father of the youth, enters the latter's bedroom, and discovering it empty, goes into the bathroom. By wrapping screen around the father, the youth, his son, manages to get girl and himself out of the room. A wild chase in and out of doors, a la French farce, winds up with the girl in youth's bed, and youth's father caught in same room. Finish had youth forcing father to consent to wedding between himself and girl, boy using compromising position he has maneuvered father into to force agreement.

The three players handle their roles with ability. The sketch holds plenty of laughs derived from the type of situations and horse-play sure on the small time, for which division it has apparently been set. Bell.

**HILL and SANDERS.**  
Bicycle.  
12 Mins.; Full Stage.  
Keeney's, Brooklyn.

Arthur Hill, formerly of Hill and Sylvanay, has framed a cycle turn around the old-time high-wheel bike of 30 years ago, using that style exclusively in addition to a wooden cart wheel and unicycle for trick stuff. Miss Sanders assists in the comedy end and does a brief bit of riding toward the finish. One of the tricks has Mr. Hill holding Miss Sanders on his shoulders while he rides the unicycle. The feature is the holding aloft of Miss Sanders on the palm of Mr. Hill's hand, he at the same time riding the high bike. This calls for a fine display of strength as well as good riding.

Inasmuch as the old-fashioned bikes are used, it might be a good idea to dress the turn, for added novelty, in the costume style of the period in which the high wheels were popular, with old-time melodies for incidental music.

As it stands it makes a first-rate opener or closer for the pop houses, with possibilities for the big time. Bell.

**LORRAINE SISTERS (4).**  
Dances.  
Full Stage (Curtains).  
5th Ave.

The Lorraine Sisters, two young dark-haired girls, have arranged a dancing act; they have also tried to give an appearance of a production, without the girls themselves being able to hold up this sort of turn. They are nice little dancers, one with a good kick in her left foot, but not dance turn leaders. Their Spanish dance naturally was compared with dances by a Spanish girl just ahead of them and the Lorraines suffered, badly, through it. Maybe by the time the first half ended at the 5th Ave. the Lorraines were the owners of a couple of castanets and knew more about Spanish dancing, also Spanish costumes.

A leader is carried by the Lorraines, also a pianist who, when covering up the waits for changes, played a xylophone standing next to the concert grand. That is something new in piano accompanists.

The Lorraines can't get anywhere with this turn unless they are agreeable to small time, if small time thinks there is enough value for the money. Sime.

**MAY WARD SMITH.**  
("Resista")  
Freak Act.  
14 Mins.; Full Stage.  
Palace.

"The Girl No Man Can Lift," says the program, with "the 17-year-old prodigy" also in the billing. The May Ward Smith is displayed, with "Resista" bracketed beneath. That may be through two Resistas being around, both doing a similar turn, which is the same as Annie Abbott did for many years and has revived. The Johnny Coulton thing in Paris, resisting against a lift from the floor, brought this trick back to general attention, although there has been a Resista for several years playing in vaudeville.

This Resista is a slight blonde girl, not looking older than proclaimed. A woman announcer, somewhat stout, is busy and brusque. She first speaks from the stage, then brings forth Resista and follows her into an orchestra aisle where anyone is invited to attempt to lift her from the floor. A couple unsuccessfully try. The women return to the stage with the announcer inviting a "committee" from the orchestra. Four or five men respond. A series of lifts are gone through, none succeeding in taking the girl's feet off the floor.

Comedy is attempted in this way for laughs, some returned, but also some of it not nice comedy, such as when one of the plants in harshly grabbing the girl pulls up her soubret skirt displaying the underdressing. For a finish the girl steps into a steel frame and is raised about eight feet, to the top of the apparatus supporting it. Three of the men are invited to hold her there if they can. The announcer shouts "Resista, 300 pounds," and the girl commences to descend, despite the apparently violent efforts of the men, hanging onto the rope, to keep her at the top. The effort becomes so violent the men on the rope are pulled from the floor as the girl slowly comes down, and are hanging when she alights. Tuesday evening this portion robbed the turn of any suggestion of illusion, for as the girl stepped forth from the frame, instead of the men dropping with a thud as they ordinarily would, they still hung, which proved that either the apparatus was not working properly or they had been badly rehearsed. It is unlikely anyone in the house failed to note it and that turn closed quietly, though it held the audience in the closing spot.

The act needs plenty of showmanship that the female announcer cannot provide. It also needs plants that if they come from the orchestra should look as though they belonged there.

These freak turns are probably well enough for the small towns. They can talk about it there. In houses like the Palace they may look at it and that's all. Annie Abbott played the Broadway. That's about the grade. Sime.

**DEVARO and ZEMESTER.**  
Horizontal Bars.  
7 Mins., Full Stage (Special).  
H. O. H.

Surrounded by a set of the servants' quarters on a plantation and having sunflowers on the three bars, the two men, in blackface, go through the usual swings, turns and twists, except there is some talk spaced in before each takes his turn on the cross pieces.

The conversation is evidently supposed to make for competition between the two which has one costumed as of the old school of "darker" with the other modern. The talk sounds extremely weak, with no comedy in it, and simply revolving around the customary expressions allotted to persons of color. It failed to add anything. Probably fair enough for the neighborhood houses.

**LEA and FITZ.**  
Acrobatics.  
12 Mins.; "Two."  
H. O. H.

In gym costume, straight delivers physical culture lecture, announcing he is over 60 years old, followed by muscular posing and deep breathing exercises, showing unusual development for his years.

White-face comic in baggy pants joins him in some contortion stunts and pantomime. Straight features a leap over a table and chair from a short standing take-off, also high kicks, touching a basket at 10 feet and a double kick at seven.

Comic dives over four chairs to a hand stand on table, and both pull fast ground tumbling at finish.

A little modernizing and polish will make this an acceptable turn for the smaller bills. Both are good athletes with speed one of the chief appeals. Con.



**WILLIAM KENT and Co. (2).**  
**"A Little Atmosphere" (Skit).**  
20 Mins.; Full Stage.  
Colonial.

William Kent has been dabbling in the musical comedy field for the past three seasons or so, originally coming from stock. Kent may not have figured his chances being so good, which explains why he hasn't built up anything special for the vaudeville debut. But there is enough in the "atmosphere" skit to show Kent's class as a comedian.

His role is that of a "stew." On his first entrance he pulled a fall that looked like Errol and ran about a bit along the Errol style. But the rest was Kent. He is supposed to be a husband who keeps wife waiting alone while he tests the booze around town. Nothing is said about prohibition, so this turn antedates Volstead. Wife said she is going back to mother. Later she decided to stick around and go it fifty-fifty with William, that taking in red liquor and everything.

A dash of booze leads Kent into a dance number that starts as a single and winds up as a double with Elsie Shaw. It is really the best thing in the act. Funny bits and falls brought laughter all around and netted real returns.

When the dance is worked up to its full value it ought to be a smash. Shaw is excellent for it. She has a few punch lines of her own, and that makes Kent look the better. Kent has been known for his nervous shiver, which, by the way, has nothing to do with the shimmy thing. He used it in legitimate and inserts it in his act legitimately, spouting a rhyme, "The Slightest Draught," and he does not overdo the shaking. Some bits, as the eyebrow vampire, sounded familiar and may have been in one of the shows he played in. A laugh came when the butler (another resemblance to Errol's act, though none of the business has been lifted) said the landlord called to raise the rent. Kent replied that was good, because he himself never could raise it.

Kent knows some of his material isn't new. He said in a curtain speech that he surely will stick in vaudeville and the next time the audience saw him billed there he'd have a new act. On his strong showing No. 3, Kent should become a vaudeville favorite.

**THREE ANDER GIRLS.**

**Novelty Dancers.**  
10 Mins.; Full (Special Set).  
Columbia (Feb. 13).

These three girls or a similar combination played around as three Andersons. A cyclorama envelopes the stage representing a boudoir or dressing room with a bureau, pier glass, special lamps, etc. For the first number two of the girls pop out of a chest opened by one. An undecipherable song is followed by a ballet dance.

A change is made in view, the girls stripping down to one-piece sailor pants with orange colored blouses and caps for a hornpipe. Another "view" change and two of the girls do a double dance with whirled and kicks.

A solo by the other in silk trouser costume. She does a fair eccentric followed by the two in blue knickers for a rope skipping routine of buck dancing and manouevring that saved the act from utter prostration.

Hopelessly small time, due chiefly to the production flash.

**BROWN and SINGER.**

**Piano and Songs.**  
12 Mins.; One.  
H. O. H.

Al Brown (Fulton and Brown) and a girl comprise this team. Brown is the author of songs in the turn, and both are pianists, switching at the box every few numbers.

Brown makes a burglar entrance, with "lights down," flashing a light in her face at the piano, with some dialog about being a melody thief and non-hit song writer as an introduction for "Musical Comedy Jimmy Valentine."

The act is ready for the big small-time and has unlimited possibilities.

**MARTIN, MORRISON and MARTIN (2).**

**Songs.**  
12 Mins.; One.  
H. O. H.

Unless the lobby billing and side signs erred this act ran minus one of the members Monday night. It is a man and woman combination, with the former at the piano.

The girl makes two changes and joins him in several doubles. He solos and pianoloes while she is changing. Her delivery was amateurish, neither possessing an assured delivery, with the material averaging below the talents of the couple.

They need loads of experience and a new vehicle.

**MILLARD and MARLIN.**

**Skit.**  
One (Special Drop).  
5th Ave.

Millard and Marlin are a mixed two-act who open with their backs to the orchestra as they face a special drop of a church front, in bridal array and with the musicians playing the wedding strain.

It's the weakest portion, as the opening should be, though here and elsewhere that wedding or bridal thing has grown so terribly tiresome and monotonous that whoever does it just seems to ape some one else who has done it better or worse, and they all do it badly enough in vaudeville.

But, on the other hand, this same couple take even an older frayed bit, the Bowery tough dance, and lift it up away above anything any others of late have done with it. That is because of the girl. While the man may have framed the turn and is entitled to some credit for a good arrangement, the girl makes the act. She is of the cute personality, with a subdued voice and an inherent soft manner that always wins out if not forced nor simulated. The girl also appears to be a natural pantomimist, securing as much from her expressions as she does from dialog, even more. They sit on the stage for their song in tough dress. The Chink bit is wasted.

The act was No. 2 Monday evening. On that special program it should have been next to closing. Otherwise No. 4 is its place, for the young woman will easily hold it there on any big time.

**GERTIE CARLISLE and SIX SWEETHEARTS.**

**Singing.**  
16 Mins.; One.  
Keeney's, Brooklyn.

This is Gertie Carlisle, originally of Carlisle and Midgely (Sammy and Sarah). Joe Maxwell produced the act. It has been on and off for a long while. Miss Carlisle, again heading it, is assisted by six young fellows, the latter forming a singing sextet. Act opens with harmonized number by the men. Miss Carlisle is on next, leading a "Boogy Man" number, and appearing in kid make-up.

Incidentally Miss Carlisle still does the "kid" thing as convincingly and appears quite as youthful as she did when she started, back in the days of variety. To do Miss Carlisle justice, let it be recorded she started when she was very young indeed, and although having been before the public for years is still apparently in the ingenue class as far as age is concerned.

A neat singing turn that is sure in the pop houses and could render a good account of itself in the big small-time bills.

**MACK and NELSON.**

**Comedy Talk and Songs.**  
14 Mins.; One.  
Columbia (Feb. 13).

Two neat appearing chaps in tuxedos with song doubles broken up by dialog.

The pair haven't missed a standard gag in the crossfire material, pulling in turn, "He had to die to get into the parlor"; "he's so lazy he married a widow with five children," and George Rosener's story about the mouse that drank the home-made whiskey and then hollered, "bring on the cat!"

Other infringements were the phoney cornet imitation and all of the dialog.

They got the numbers across with good delivery and voices, a guitar accompaniment to one getting their big results. When they secure original material they should advance.

**CORINNE ARBUCKLE.**

**Songs.**  
12 Mins.; One.  
23d St.

A small time single with possibilities. Possessed of a contralto singing voice that has the tonal qualities of a rich male. Alone in the lower register. Corinne Arbuckle combines this with appearance, personality and a first rate delivery.

Opening with a jazz number, Miss Arbuckle did a Chink song, an Irish mother ballad and a current rag ballad, the turn building up with cumulative values to a legitimate applause climax for the finish. Costume changes were made for the first three numbers. Outside of the costumes Miss Arbuckle had no other assistance except her voice at the 23d St., appearing in front of a house drop in one and using the orchestra. Just a trifle more experience, a satin drape or two, classier costumes and a male accompanist, and Miss Arbuckle can step right into the first half of a big time show anywhere.

**COOGAN and CASEY.**

**Skit.**  
13 Mins.; One (Special Drop).  
5th Ave.

Alan Coogan and Mary Casey have been playing around this season so far, mostly outside New York. They first opened on the big time at the Colonial early in the season, but immediately closed to rewrite the dialog. Coogan was formerly of Mullen and Coogan, leaving vaudeville when the two men dissolved partnership, going into a commercial line and shortly after returning.

The turn opens as a skit for a two-act, with Coogan escorting the girl home late at night, the first time he had met her. The opening consists of flip talk of a rounder making a play, with it afterward dwindling down and dwelling upon the "Will you marry me" thing, the girl's name of Mary made to pun along, and at the finish of that particular line of talk Coogan asks the girl to loan him \$2, as so many others are now doing.

The only laughs in the dialog of any account are when each time, as the girl insists she must go inside the house (drop of cottage exterior), Coogan says: "Wait a minute. Listen," and starts it over again.

The girl finally goes in, but shortly after comes out, in a pajama suit, at presumably after midnight, talking with a young man in the open she had previously refused to kiss. That never was written by a playwright. It neither fits in nor looks nice, whether the pajamas are or are not becoming.

Coogan does a song and dance, the act ending with a double, "I Wish I Knew," and a short dance. It's not a hefty two-act by any means. It lacks material, although the real lack may be personalities. Anyway, it could and should be strengthened up. The 5th Ave. audience Monday evening was rather chilly toward it.

**DONALDSON and VAN.**

**Talk and Songs.**  
14 Mins.; One (Special).  
23d St.

Man and woman. Man wears cowboy garb, chaps, etc. Supposed to be connected with picture studio, special drop in one showing typical western frontier town such as used for locations in regulation western films. Woman is seeking job in pictures, opening turn with short song to that effect. Following exchange of talk with man relative to engagement, woman exits and man solos "Bronco Jim," comedy song on order of "Casey Jones," only verses relate to cowboy instead of railroad life. Selection on carpenter's saw by man next, well handled and productive of peculiarly tuneful melody. Girl back, having changed dress worn at opening to riding costume. More talk, man reciting short comedy poems, with ballad sung by man to woman for closing. Man's entertaining abilities passed the act No. 2.

Will do for early section of small time bills.

**PASQUALE and POWERS.**

**Instrumental.**  
11 Mins.; One.  
American Roof.

Man piano-acordeonist and woman violinist. The man was formerly of Pasquale and Golden, a male instrumental pair. They open with a popular duet, he off while she offers a classical solo, playing with considerable technique and expression. She is a plump little girl with a pleasing personality. After he does a popular melody solo she returns in knickers and they do a conversational love duet and quarrel on their instruments, utilizing the best known phrases from "pop" ditties.

Very satisfying three-a-day turn.

**MCCARTY SISTERS.**

**Songs.**  
10 Mins.; One (Special Drop).  
Columbia (Feb. 13).

Two youngsters, playing around the middle west. In kid get-ups with hair ribbons, etc., they open with a song, revealing pleasing voices.

Another song with a patter chorus follows, the shorter kid going in for comedy through mugging. "Cha Dee," or something similar, is next delivered from seat on a settee followed by "Baby Smiles" with the comic playing a "uke" and doing a prop laugh for comedy.

A parody on a ballad is followed by a good dance routine, putting them away nicely. These kids have potentialities that haven't been scratched in the present vehicle. They need new and special songs to "make" them for they have the personalities and other attributes.

The present vehicle will pass nicely in the early spots on the better bills but the proper song cycle and the services of an experienced producer would put them in the feature class.

**DONALD KERR and HIS LADY FRIENDS (5).**

**"Handle With Care" (Dances and Songs).**

20 Mins.; One and Full Stage (Special Hangings).  
Jefferson.

Donald Kerr was formerly with Effie Weston. From vaudeville the team went into a production and for the last season Kerr has danced alone in musical shows. Latterly he was with "Poor Little Ritz Girl."

"Handle With Care" classes as a revue. Sammy Lee first led it. An injury to Lee's foot brought about his temporary retirement. There are a quartet of "Lady Friends" and a pianist, the latter having a song or two.

Kerr's acrobatic dance won good applause. With the girls here in bare knees they looked best but whitening should be used.

The act is fast, very tastefully set and dressed and rates with the class dancing turns of the season.

**LA VIOLETTE.**

**Magic.**  
12 Mins.; One.  
H. O. H.

Seen around as La Folette, this musician works in evening clothes, showing a couple of good "switch" tricks, one being accomplished with the aid of a "black art" table.

His best illusion is a card trick, which he works up for good laughs by going into the audience, having a spectator tear up a card, retaining a piece. Putting the piece in a piece of paper he requests a fat lady to sit on them while he borrows a cigaret from a spectator and returns to the stage to reproduce the card in the cigaret. The lady delivers her paper, which contains the missing tobacco of the smoke.

La Violette can hold interest in the smaller houses. His accompanying chatter is fairly diverting and he is a passable showman.

**LIEUT. THETION and Co. (1).**

**Sharpshooter.**  
12 Min., Full Stage.  
American Roof.

A picture sheet precedes and announces the lieutenant is a French Ace, having won several medals as a bomber with the French flying forces. He appears in a French officer's service uniform and has a female assistant in similar costume.

The standard sharp shooting routine of shots is run through, including some pistol shots, breaking targets while reclining on back, mirror shots, etc. Using real bullets the artist breaks six disks worn on the woman head as a head dress.

Some good long distance shooting from the rear of the orchestra was applauded.

The Frenchman is a good sharpshooter, but apparently nervous Thursday night, missing quite frequently. His war record helps considerably.

**PEALSON and WALLACE.**

**Singing and Cross-talk.**  
11 Mins.; One.  
American Roof.

Pealson is probably of the old male team of Pealson and Goldie, comedy duettists, working with a female partner. He adheres to the character of a "yiddish" hall boy in an apartment house, she feeding his comedy. Brief conversation, a "raggy" ballad duet in which he shows off his excellent voice—more cross-fire, some of it new; he a ballad when she changes to evening gown for a ballad and he back in Tuxedo with derby over his ears; operatic travesty medley mixed with excerpts from modern ditties. Scored the hit of the bill. First rate three-a-day turn.

**LANG and GREEN.**

**Old Songs.**  
9 Mins.; One.  
American Roof.

A sympathetic turn framed around an elderly man and woman who sing old songs, harmonizing with exceptionally strong voices.

The woman, a motherly gray haired lady, recites "Waiting," having mother love for a theme and holding a strong appeal.

"Maggie" is doubled and a novelty finish is secured through the couple suddenly breaking into a fast one step to a jazz melody by the orchestra.

The act in addition to the sympathetic appeal entertained at the American and can duplicate in any of the pop houses.

A flat repeal of the daylight savings law, with local option privilege for cities and villages, will be rushed through the 1921 New York State Legislature, it was declared, after a stormy session of Republican assemblymen, in which the caucus rule was necessary to whip city legislators into line for direct repeal.

**PALACE.**

The bill ran very dead at the Palace Tuesday night. Its life came late. There was little new of moment for the Palace regulars and that little uninteresting. A rearrangement seemed advisable, but the management seemingly was satisfied, though the misplacement was so apparent it could not be missed by a novice.

Gertrude Hoffman headlines and closed the first part. Miss Hoffman returns in the same turn she did before. Monday matinee Miss Hoffman included an impersonation of Leon Errol in "Sally," and was to have done Marilyn Miller, the co-star of the same show, but she found the Errol bit too long and discarded it altogether without attempting Miss Miller. Of her repertoire Tuesday evening, the Petrova impersonation of the "Shulamite" recitation did the best and was the best. Miss Hoffman interjects just the least touch of travesty into it, whether intentionally or not, and that makes it somewhat smarter, though it is Petrova's big thing of her turn as well.

Miss Hoffman looked very slim and youthful, from the rear of the orchestra as she came flitting upon the stage for her first number. Walter Travers is now directing for the Hoffman act, through Max Hoffman having taken charge of the music on the Ziegfeld roof. As orchestrations are no small part of the Hoffman act and should be a big part of all acts with music, it becomes necessary that Max secure a successor who can succeed him. In Mr. Travers, Max says he has found one. Miss Hoffman closed her act with the Coney Island traps and drums, receiving the usual appreciation for a turn full of hard work that is well set and nicely gone through.

The newest acts to the Palace, of the regular vaudeville, were Nat Nazarro, Jr., with his present frame up, and "The Eyes of Buddha," a George Chooos production turn of several people, including eight choristers and running 31 minutes. The Nazarro act made the big hit of the bill, next to closing, exchanging places with Montgomery and Allen, who were pushed one turn ahead of it after the Monday performances.

At the close of the program was May Ward Smith (Realist) (New Acts) in a strength resisting turn that got onto the stage about 10:46 and through that had no trouble in holding the house. Not many departed during the act, though it is not a closing turn if there is to be any value secured out of it on a customary sized bill.

Gordon and Ford substituted for the Innis Brothers, with the Brothers No. 4, but through Gordon and Ford having to make three houses that evening, they had to take the No. 2 spot, which failed to help them or to send them across with any degree of warmth. The house seemed to know the act though.

The switch placed Edwin George in the fourth position, and he gained plenty of laughs with his routine that is so strictly a routine from Mr. George's repetition of it, it might be varied more than it is, at any cost, for it's chancing a good act and return dates in future to so faithfully reproduce a turn of this character each time.

Still who can blame George? He tells it all himself in one remark. Doing the hat-catching-missing business and finally saying, "If I don't do it now I'll throw it away," then missing again and throwing away the hat, to a big laugh, he remarks: "That's more than I would have gotten if I had done it right," and adding, a sotto-voice, "It took me 39 years to find that out."

After intermission and the Topics, Bert Levy, with his sketching, found the same favor as always. Mr. Levy is reviving President Wilson in the popularity of vaudeville goes. Whereas a year ago the President evoked slight applause, now when Mr. Levy sketches him and writes above his head, "He did his best," there is a tumultuous response.

After the Nazarro act Billy Montgomery and Minnie Allen, with George Kirby (called Little Elmer in the billing) went through their piano-singing number to considerable laughs during it, but died away at the finish, not sufficient applause to warrant an encore. The same piano business is employed, though the toy piano could not be used, owing to the absence of the encore. Mr. Kirby is a tall, lanky young man who sings a ballad and allows himself to fall about. Montgomery is taking a great many "falls," more than usual, but there doesn't seem to be enough substance to the turn proper. That may be because Miss Allen does not sing enough. Singing will never hurt this act.

The Nazarro number with its band of six and Violet May, the dancer, has a lot of pep, ginger and versatility, the latter supplied by young Nazarro. He says he started on the stage at seven with the Nat Nazarro Trio and is now 17. The turn has been reformed since young Nat played it, with the sailors behind him. The girl dances well, but in this program was hurt through a girl dancer in "Buddha" having beaten her to it with the same style of kicking. Nazarro always dances among his other accomplishments,



and the band here helps. It has something new in jazz playing, the trombone and cornet playing against each other, much as you hold the open end of a phone transmitter to the open part of the receiver. It gave a peculiar effect and almost ranks with the laughing trombone for jazzing novelty. The turn in all did well and it should have in the spot, for the people in front had been waiting for something to happen for quite a while.

"The Eyes of Buddha" (No. 3) as a production is decidedly there, but so much so as an entertainment. The dialog is flat, the general idea appears to have been taken from comic opera, and while there is a musical star in that finds liking, there is not enough entertainment for the 31 minutes consumed. Nace Murray is featured and probably is the "Police Commissioner No. 1." A couple of dancers do well in a way, with the girl having the high kicking plan of greater or less development, but missing that gracefulness in high kicking that is essential. Howard's Animals opened the show.

## COLONIAL.

Business here since the holidays has shown considerably better attendance over that of the fall. Monday night the upper floors were clean a little after eight o'clock and the lower floor was spotted by but few empty seats in the rear by the time the show started. A healthy line extended well onto the pavement with the box office enjoying a brisk sale.

The second half of the show with two of the three name attractions present held to form and worked out to much better advantage than the before intermission section.

William Rock headlined, showing his revue "1-2-3-4-5 Girls and Two More" in the sixth spot. Rock had the present act last spring, shelving it to produce "Silks and Satins," a revue which had a box office scale of \$350 in New York. The show didn't start much on Broadway, but on the road made quite a stay of it, closing but two weeks ago.

Rock's vaudeville revue still remained fresh, for it was not overplayed, and it was a simple trick for this showman to quickly put it back on the boards. He certainly worked fast and the rather smooth way it played showed Rock to be still there in directing. He has with one exception a new bunch of girls. One only is doing a single specialty outside of his own hits. That is Hazel Webb. On her first appearance she sure looked a peach, decorated only in a little lingerie thing that started far above the knees. Her number was "Jassemova." She later had the roue number with Rock and was the grandma at the close. That was after Rock's "I'm Eighty, but I'm Young" with the girls in a costume flash. Rock's English Tommy number hit the house right. He has extended the finale bit in "one," calling his "actresses" to act for the "Fifteenth Letter in the Alphabet," a kissing bit. Counting that the act ran about 33 minutes. When the "company" shimmied off there was concerted applause but Rock did not take a bow. He was peeved because of the dropping of some props being placed for Van Hoven's act which followed.

Van Hoven brought his straw lid and his lily white arms into view at about three minutes to eleven. He was a howl all the way. They haven't seen Van at the Colonial for so long, if he were ever there, that most of his stuff was new. But they didn't forget some things and when he asked the leader "Don't tell Annie, for God's sake," it brought hearty laughter. One thing was noticed about his kids—the handshakers, ice holders and such, all wore the same kind of ribbed black stockings. Van Hoven probably has gone shopping and bought hose for the kids by the dozen. By changing that detail there might be less of the pant in the gathering of the youngsters. Van was aimed to deliver the comedy punch and he sure delivered.

Another act just back from England was Muriel Hudson and Dave Jones who opened intermission. They have been abroad for about a season. "The Moth and The Flame," by which they tab their routine, appeared a combination of former acts by Jones, with several new bits inserted. They carry a painted drop showing the "Green Beetle," a road house, Jones in tux plays a "baron," plus the same slight dialect. Miss Hudson still possessed with the nery hair is a seeker for the baron's title, that is, until he declares himself to be just a barber. Miss Hudson alone was intrusted with what singing there was. Jones was serious with a recitation "That Street Called Broadway." They danced off to good returns.

The first half saw the piano present in every act, the instrument being played in four of the turns, and used for a laugh in the other. With Ruth Royce falling out of the bill, Billy Montgomery, Minnie Allen with "little" Elmer came doubling up from the Palace. On fourth at the Colonial they pulled a cold flop, the abrupt ending of the act figuring.

Franklin, Charles & Co. closing intermission easily took down the applause honors of the evening and matched Rock in the scoring. The

men were ringing wet when they finished but the house insisted on the leverage lift they use for encoring. The understander is using a handkerchief over his jersey for the feat. A silken or colored covering would look better.

William Kent and Co. (New Acts) made his vaudeville debut in a comedy skit called "A Little Atmosphere." The success of Kent's first try makes him look like a regular for the two-a-day. Frank Hurst sang and told stories No. 2. He acted with "It's All Over Now" and got lots with a new Irish freedom song. At that his chatter was as well liked if not better than his songs, with several of which he strained. He had Les Poe at the piano.

Kate and Wiley closed the show classily. Valda Lynn Bruno accompanying, showed her one person dance revue in the opening spot. A lively Spanish number drew attention and she trotted off to nice appreciation.

## ALHAMBRA.

A weak first half bill at the Harlem house ruined the show and it never got going thereafter. There was enough strength in the nine acts to satisfy the usual Alhambra audience, but the lay out was off.

Charles L. Gill in a maudlin sketch, "The Christmas Letter," held third position and took the edge off Duffy and Sweeney, following. The latter duo labored valiantly to lift the sagging show up and only partially succeeded. They pulled hearty laughs with the low comedy falls and slap-stick, but most of Duffy's irony was muffed.

The Gill sketch is not big time. The Harlem house with a notoriously "soft" audience snickered at some of the splashingly sentimental passages.

Marmeline Sisters and David Schoeller closed the first half. It is a first class dancing and pianolog offering, but at this particular spot the show needed comedy. Jay Dillon and Betty Parker, in the second after intermission spot, could have switched positions to the advantage of the bill.

The second half held all the strength and comedy. Leo Carillo, with practically the same act he showed around 10 years ago, started the last half off in great shape. Carillo had no trouble after his opening, and got big results with his Chinese dialect stories, auto pantomime, "wop" speech and recitation. He was called back for a few remarks.

Dillon and Parker followed in one of the prettiest and cleverest song and dance conceits of the season. They are a personable couple with oceans of class and personality. The production helps the stage dressing, being in exceptionally good taste. The dialog and songs were new and sparkling, delivered with a polish that insured them one of the hits of the program.

Margaret Young next and cleaned up with her song cycle. Miss Young was forced to hold the stage until after 11. This girl is improving all the time and has an excellent repertoire of numbers in her present array. Among her best were the chorus girl impression, a wailing lament about the depleted crop of Johns, "Ohio," a new song and an excellent negro character song, "Goin' Out the Way You Came Back," finished in high favor.

Jess Libonati deucing it with his xylophoning, shadow boxing and uncontrollable hair, ran into a couple of accidents. He broke a hammer on the last run of a complicated syncope, and after apologizing in a brief speech, missed the leader's cue and had to office the orchestra to keep going until he picked up the tempo and melody. The mishaps didn't affect the appreciation with which the Harlemites received Lib's efforts, for there was his usual recognition at the finish.

The Reynolds Trio, a fast dancing act, opened. It is a two-girl-and-boy combination. The latter is a corking acrobatic eccentric stepper. The girls look nicely in a couple of changes, and are nimble about. It makes a nice evening starter for the big bills.

The Marie Geni Trio closed to a handful. The younger of the three girls, before doing some "perch" stunts, pulled laughs by asking in dialect, "Please are you all going out?"

There was enough show but too much dancing and too little comedy in the first half. With the second half playing like wildfire, business was off a trifle, the back of the lower floor and boxes showing vacant patches.

## JEFFERSON.

An anniversary bill was offered this week with ten acts in the show instead of the customary nine. Business has been good here but the big orchestra floor was not capacity Tuesday night. The front two-thirds which holds the higher priced seats (83 cents including war tax) looked capacity, with the rear third having some empty spaces. (Seats in the rear are 55 cents).

Six acts were placed before intermission, several withdrawals finding names carded not on the program. Mabel Burke was compelled to withdraw before the matinee Monday when Gertrude Sears, assisting, was suddenly taken ill. Miss Burke had

already hung her act. Burt Gordon and Jenn Ford were called in to fill and spotted fifth, and scored a clean hit. The "crank you" comic and his brunette partner came doubling down from the Riverside, and it was said they had a third assignment Tuesday night at the Palace. The act was given in total apparently, though Gordon dodged one or two high notes, which made no difference, and the team did not attempt encoring. Frank Gaby was another withdrawal, and Mary and Ann Clarke filled, No. 3. With the Near East collection current the turn of the Misses Clarke fitted better than ever. The house was surprised and was in doubt even after the comedienne said she "had been married to a tank for 15 years."

The collection for the starving children in Europe between Jack Conway and Company (New Acts) moved to No. 4, with the addition of the Clarks, and Gordon and Ford. Closing intermission came Donald Kerr and his "Lady Friends" (New Acts). Before the latter turn there were three comedy turns in succession, with the first part of the bill turning in a high registering laugh score. The show in total was strangely free of singing, but ran along smoothly and entirely satisfactorily, applause winners ranging throughout the performance.

Virginia Pearson and Sheldon Lewis and Company in Mr. Lewis' dramatic playlet, "The Second Chance," headlined. It was offered No. 8 and took a flock of curtains. Miss Pearson making a little speech. She set on addressing her audiences as "friends," which seemed true enough but sounded funny. "The Second Chance" is quite an improvement over the sketch offered by the couple last fall ("Jealously"), and is cleverly written and up-to-date. Some of his statements anent criminology sound logical and true, markedly one about the rogue's gallery. His role as a criminologist and friend of the district attorney is not consistent with the later development that he was a former crook. There is sustained dramatic interest especially for the first half of it. Miss Pearson was queenly in appearance and Mr. Lewis was immaculate.

The second section, like the first, was rich in comedy, with an admirable change of pace from the dramatics of "The Second Chance." Davis and Darnell in "Bird Seed," originally programed for fifth, opened intermission. The spot was programed for Frank Gaby, rather a coincidence, because of the gabby, witty and clever style of Davis. The turn worked at a bit of disadvantage. Arriving late the stage lights, especially in front, were all taken up, which compelled the act to work with a make-shift, because of the necessity of a practical door in one.

Ed Gallagher and Joe Rolley showed their new skit, "At Palm Beach" on next to closing. They are using an excellent painted drop for the act, which is entirely in one. Some of the lines sounded as derived from more or less familiar bits, given a fresher application, with the general result being quite successful. There is little doubt but that the turn was devised for apron presentation, where a late spot is always possible. It is running ten minutes and a little extension would be of value. Following the wealth of comedy ahead of them Gallagher and Rolley went over for a real score. Rolley's business with the mouth organ and his hoofing being about the right finale.

The Four Ortons opened the show with as fine a tight-wire act as seen in years. One of the younger men is a marvel making turns of sensational kind. The routine is made to par with it. The comic is made up a la "A. Mutt." His business with the duck at the finish is a scream, flying back and forth with the duck in his out-stretched arms as though pulling him through the air. It looks like the cream of wire turns.

Marcelle Fallet, the little French girl violinist, made a very pleasing No. 2, with her white-haired mother as accompanist. Interest attains through the playing of the maiden during the war for the French refugees and the A. E. A. Mme. Fallet is exceptionally accomplished with the violin. Her playing of a gypsy number indicated she was qualified for the concert platform. The act was given nice appreciation.

Eleanor Pierce, with her dance frolic, closed the show, holding in a good percentage. The turn has Gil Squires and Jerry Benson in support, the latter at the piano. Ivan Bankoff staged the act.

## BROADWAY.

A corking good show at the Broadway for the current seven days that received unusual attention from the Monday night gathering, not quite capacity. Two or three of the acts could have delayed proceedings had they so willed, but begged off with the proverbial alibis. A good natured audience that ate up any semblance of a morsel that was thrown to it and was always generous with appreciation.

Dugan and Raymond headed the billing but there was many a successful bit that came both before and after them, which brought all the names down, or up, to an even

parallel. The material in the sketch is pie for Dugan who continues to make the least possibility register for laughs, and with the falling apples in addition they walked in.

Ruth Budd, who held the No. 4 spot, probably provided the most genuine entertainment that the show held with her work upon the rings and rope. What a "whale" this gal is on the swaying round irons and the swing she is doing that takes her out of sight up in the files and comes back to carry her out over the orchestra pit. From there to the rope with a foot-hold slide head downwards, for a finish, to a "one finger stand" that's a delight. Added to the gymnastics is her opening in "one" with a piano player, who incidentally remains throughout the entire routine, with the miss making her entrance from a lamp placed alongside the keyboard to deliver two songs and a short dance, thence to an insert where she delivers an abbreviated melody on a mandolin with the athletic portion following. It's 15 minutes of action, with Miss Budd possessing an abundance of personality and a good sense of showmanship besides her natural ability and the "pep" to work her head off. A great girl, this, who can show in any house and make em like it—if she has to.

Starting off were Maxine Bros., and Bobby who did more than the average "opener" by really supplying the schedule with momentum, and were followed by Bartram and Saxton who sang their way across easily to the tune of much applause which forced them to return and offer excuses. They've eliminated the Jap number which certainly hasn't done any harm. Also it seems as if different little bits, that were formerly there, have gone, which has added improvement to the act. They deserved the returns as the quality of their voices is above par and the less "acting" the two men attempt goes to add to their entertaining value.

Hugh Herbert and Co. rounded out the initial trio of acts to many a chuckle. The sketch holds a large source of amusement made more prominently so by Herbert. Came, in turn, Miss Budd, then Jack Inglis with his "nut" offering, who had some difficulty in getting under way, but after once getting a fair start came through nicely with his clowning and miscellaneous recitations.

Dugan and Raymond held the sixth position with Sylvia Clark next to closing. Miss Clark built up as she went along, topping off with a Russian number that took her away to an acknowledgement that left room for more if she had so desired. A nice "single" holding up with the best, Yvette, the violinist, was in the closing spot and held em with the first flash at the stage picture. Very pretty. The two boys continue to aid materially with the saxophone player having the edge in this respect.

A good show, all told, that was strong on comedy and honest to goodness entertainment throughout with the whole resembling more of what a vaudeville bill is expected to contain than the usual trend of affairs has led one to believe of late.

## 81ST STREET

The bill framed up was a pleasing show for the Tuesday night regulars and they were out in force that evening. Even unto the Cheese Club, the gathering that sponsored the "overall" propaganda when the prices, for exclusive raiment were hitting the high spots. Its members occupied the foremost chairs on the lower floor. A bit of reading matter was also flashed upon the screen, between two of the acts, that had exclusively to do with that organization, and in addition Charles Leonard Fletcher commented on it in a short speech after he had finished. Quite a night for the "cheese" boys and girls.

No particular name out front to take credit for the draw that was connected with the vaudeville half of the program, so it must have been the film (George Arliss in "The Devil") for filling the house both down and up. The sextet of turns ran along easily with all gathering their share from the patrons.

Reck and Recktor initiated in with an acrobatic novelty that took them away well up in the running with anything that followed. Both men are in the conventional evening attire with the routine calling for a one-foot hold from a loop suspended just below the front border, the other half of the team laboring below. A fast spin, with the lad on the bottom, doing the turning while spaced from his partner by the length of a stand lamp took the pair away to more than favorable returns. A good novelty opener.

Mr. Fletcher held the No. 2 spot and offered four studies in that position. His final characterization, of a "tramp," brought him more in the way of acknowledgement than the others, while his comedy recitation that held a prohibition theme, and for which he returned to deliver added to the response.

Mae and Rose Wilton scored with their vocalizing. The girls sing well together, while one steps out of the picture long enough to render a solo which put her in solid minus the harmony. The selection

on the piano and violin also was successful, with the "one" call for an encore.

Bobby Leonard and Co. were allotted three-quarters of the comedy the evening contained and proved more than equal to it. Mr. Leonard's heavy co-worker is doing a great straight for him and scores individually, despite the comedian holds all the humorous values which the sketch contains. The opening portion, of the house-keeper relating weird details as to what has previously happened in the room occupied by the "drummer," has been retained, though there doesn't seem to be any evident reason for it.

Bobby Heath and Adele Sperling were placed next to closing and the former experienced some difficulty in getting under way as the inhabitants seemed unfamiliar with his melodies of former times which he delivered ensemble. The pair strengthened, as they proceeded, with the finale of the youth assisting from a side box building it up for substantial returns. Miss Sperling flashed a particularly pleasing appearance and stepped forth in a duo of costumes that brought forth favorable comment from all sections of the theatre.

Winifred Gilrairie, with her male partner and quartet of girls, brought the first half to a close. The dancing pleased, though the girls aren't routining any too smoothly and some touching up as to unison between them should help.

## AMERICAN ROOF.

Nothing startling in the bill at the American Roof the first half, nor was it an especially attractive program. It opens with Wilbur and Adams (New Acts), followed by LaRue and Graham, a mixed two-act, with the man playing a policeman feeder to three characters essayed by the woman. He conducts himself like a seasoned legit, opening with a number, "The Cop of the Old East Side," in the midst of which a "swell" woman rushes on frantically bawling the loss of her "baby," which turns out to be Fifi, her dog. In the end Fifi is discovered in her handbag. She goes off and he does another number, after which she returns as a fierce Italian woman, who wants to kill her sweetheart because she loves him so. While he offers another talking song she changes to a soused female of the east side, and they hold a comedy conversation. Acceptable three-act offering.

Tappan and Armstrong are two women who open with harmonizing, one singing straight throughout while the other does strenuous "nut" and clowning stuff. The "nut" essays a coon number minus all dialect. She might fare much better with a high class male straight as a foil. They miss the twice-daily designation by a very narrow margin, but scored a big hit at the American.

Closing the first part was the Rose Revue, a young man in a Tuxedo and straw hat filling in with vocal numbers in a good voice, while the two girls change costumes, of which there were quite a few, and all of them neat and apparently expensive. They do several styles of dancing and do it quite well. But their exits after each number are crude and lacking in class and speed.

Pasquale and Powers, followed by Pearson and Wallace (New Acts), Artie Mehlinger with Billy Griffith at the piano, was next to closing. Artie still adheres to his style of backing up three steps and then marching forward, repeating this bit of business continually. He wallows over his numbers emphatically and intersperses them with brief stories and gags. Leonard Brothers, a neat pair of hand-to-hand and trapeze workers, with a teeth-hold for the finish, closed the show.

## KEENEYS.

A good specialty show at Keeney's, Brooklyn, the first half, seven acts, with more than enough old favorites included to have warranted billing it as a "young old-timer's festival." Maybe it's good luck, or perhaps good management, or rather a combination of both, with the latter figuring about 90 per cent. in the arrangement, but somehow or other Keeney manages to get em over in and week out consistently, regardless of the limited scope of his single week "circuit" or any of the other numerous difficulties that beset the independent.

Louis Pincus is booking the Keeney houses (Newark and Brooklyn) now through the Amalgamated offices, having succeeded Fred Curtis several weeks ago. The first half show evidenced that Mr. Pincus knows his business, can frame a small time show with the best of em, and furnishes the answer to the "good management" part of the conundrum as to how Keeney does it.

Crumbley and Brown, a two-man colored singing and talking combination, started off the works. The comic corks up, deepening his natural brunet complexion, possesses a knowledge of small time comedy values and gets a good average for laughs, with familiar material, well handled. The straight sings pleasingly. A song about a checker game, with good comedy business, held considerable novelty. Hill and Sanders (New Acts)



were second, and Edna Aug third. Miss Aug's scrub woman was new to the larger part of the audience, as it will be to nine-tenths of the pop audiences today. It's just as funny as it was a decade ago. Miss Aug putting over her comedy points with a natural, easy method that betokens the experienced comedian. The gag about the marble yard being on fire was a bit too deep for Brooklyn, and Miss Aug had to explain it, getting the laugh away. The first section was a laugh from start to finish, the encore falling off a bit. This can be easily remedied by changing the material at the finish for a still broader travesty bit. The turn went very well on the whole and should shape as a novelty in the big small time shows.

Gertie Carlisle and Six Sweethearts (New Acts) were next, and "Every Man's Sister," a dramatic sketch with plenty of comedy relief, fifth. The act holds special values for the pop houses, with its mixture of comedy and sentiment, and a melodramatic finish that brings the big hurrah applause.

Bobbie Henshaw was next to closing, and cleaned up, as usual, everywhere, where he appears to be a favorite. Mr. Henshaw is still claiming the phrasing of "Stars and Stripes Forever" on the uke as a difficult feat. They might believe that in Brooklyn, but Bobbie should know better. Mrs. Henshaw (Vera Vanatta) now appears in the act, Bobbie calling her from the audience and having her get in the finale with a jazz cornet solo, the instrument being borrowed from the orchestra cornetist. Miss Vanatta is an expert on the instrument, and the duet which closed the turn, with her playing and Mr. Henshaw imitating a clarinet with his voice, just goaled them completely.

The Claire Trio, acrobats, closed. The woman of the turn holds the apparatus from a head downward position on a bar, while the two men perform on rings, etc. One of the men does a corking balance, holding the comic on a pole, the latter balanced on his chin.

Attendance was good Monday night, the house being slightly less than capacity. *Bill.*

#### H. O. H.

At 8 P. M. everything was sold, but the lease Monday night. Blame it on the try-outs, of which there were six, with another half-dozen acts of the regular bill following and the feature picture winding up an evening of quantity anyway.

The Harlem audience sat right through the picture and staggered out, glutted with vaudeville, resembling a six-day bike race bug about Thursday morning at the Garden.

Five of the try outs were New Acts, Lea and Fritz, Frank and Leary, Martin, Morrison and Martin, La Violette and Brown and Singer.

"Phantom Hands," the fifth try out, has been playing the split week stands. It is a "request" thought transmission turn. An announcer and audience worker precedes the turn with a short explanation. The stage holds a black box set with a grand piano. The "Phantom Hands" are placed on the key board but the "switch" is bungled. The male then plays requests from the audience without any verbal or other cueing visible. The act holds great possibilities. An opportunity for comedy is missed by the audience worker. A showman would have had this act at the Palace in four weeks. The audience worker leans over people taking their whispered requests with little or no comment following. People a few seats away lose interest. It's one of the best systems of transmission yet seen, despite this. After 40 or 50 requests the announcer returns to the stage for the final switch holding up the hands to the house.

Mabel Fondau started the regular bill following the try-outs, followed by Paul and Georgia Hall and youthful violinist, and girl singer in clever numbers. Opening as street urchins the act goes to "two" for an antebellum number with the girl in period attire. A violin solo helped.

Rice and Ward killed them. Every move "Pop" made was good for roars, and Miss Rice's imitations were accepted as literally as the Declaration of Independence. They were a panie.

Joe Bennett, with his novelty opening retained from the former Bennett and Richards turn, had no trouble in a late spot. Bennett is a good blackface comic and one of the niftiest loose dancers in the business. His jerky, fast stepping routine put him away solidly.

Dippy Diers closed with pantomime acrobatic clowning and the fall. Diers takes the fall from a standing position atop the four tables and works the rocking up for shrieks for the women. He is assisted by a petite blonde who does some clever balancing stunts, using a bejeweled shovel for apparatus.

A cat fight imitation by Diers and the girl was followed by a shower of tin cans from the wings, one of the stage hands hitting Diers with a fast one that nearly knocked him off the table. It was one of the funniest bits in the act and all the

#### 23D STREET.

An interesting small time bill with plenty of singing, but rather short on dancing, backed by a first rate film feature, "The Education of Elizabeth," featuring Billie Burke. The show had fair comedy values, although the farcical sketch of Leigh DeLacey and Co. made rather a halt in the No. 3 spot. Otherwise there was enough variety to the bill, although it contained two double men acts.

Estelle and LeRoy opened with their neat gymnastic number, offering nothing especially striking in the acrobatic line, but holding attention nicely for an opening number by reason of the tricky work of the woman of the pair, a neat 100-pounder in a cutie-cutie costume of black running to semi-tights. The pair use a tall apparatus like a single standard of a casting act, with cradle atop from which hang the roma rings. Simple feats are worked on this paraphernalia, ending with the man in the cradle doing a kind of upside down feat in hand to hand formations. The man does some mat tumbling in good acrobatic style, wearing a pierrot costume.

Florence Timponi followed with a single straight singing turn of popular published numbers and several ballads. A simple turn without anything to distinguish it from innumerable others of the kind and shaping up about as usual. The audience liked her well enough to allow her 14 minutes and were generous in applause at the fin'sh.

At No. 3 a good comedy number would have done wonders for the bill, but the sketch of Leigh DeLacey and Co. hardly filled the bill. It should have been in another position where it could take advantage of a previous comedy number to break the ice. As a first comedy turn in a bill it somehow is slow in getting away at the beginning, but works up to good laughing material at the close. What was needed was an act that opened with a solid laugh and had 'em laughing at the get-away. The DeLacey act has been made over since it went the rounds last fall. Now the first wife is out of the action and an accomplice-friend of the wife works out the trimming of the husband in order that the two women may get financial backing for their poker game. The rearrangement improves the climax, although it does not help the opening or the rest of the sketch much. It formerly was called "Bringing Home the Bacon," but the title did not appear on the lobby billing at the 23d Street.

It was Nestor and Haynes who delivered the first real comedy of the evening with their patter and singing in "one." They got the crowd laughing at once and kept in that humor throughout, although to achieve that end they had to resort to a good deal of material that was pretty rough, such as the man wallowing the girl all over the stage. Their few lines of doggerel and "I get you, Steve!" is pretty broad fun, too. They don't need this sort of stuff. The girl's eccentric stuff is first rate low comedy results, and the singing and dancing finish is well handled, Nestor's yodling wailing in for those harmony effects that never fail before a pop audience.

Irving and Jack Kaufman, the phonograph singers, have capitalized their phonograph record-making careers to advantage. They sing their first number, a duet, off stage, and make their entrance, both in Tuxedos, through a ten-foot high phonograph of gold tinsel. The act is a straight vocal offering made entirely straight, and has only the entrance as a novelty, but the 23d St. clientele liked their agreeable singing on its own merits.

Bowman Bros., still working in blackface, gave the show another strong comedy spot next to closing, where it was much needed. The steamboat laugh of one of the comedians, their capital singing and the novelty of the finale got them over as one of the ts of the bill, probably the honor bearers of the show. This consists of one of the pair finishing his solo close to the tormentor, and making a lightning change from straight tuxedo to gay minstrel attire. The transformation was done in a twinkling. To top it off the other comedian joined the soloist in a ridiculous burlesque of a woman's boudoir gown with sailor trousers instead of pajamas. Their talk also was well handled and won many legitimate laughs.

Woodlick and LaRue closed with the briar whirling feat, the man working after the manner of W.H. Rogers, although he seems rather self-conscious with his talk, there is too much of it between tricks with the rope and the humor has not the character backing which lends so much effectiveness to Rogers' wise cracks. His manipulation of the rope is exceedingly interesting and the presence of a young woman with a routine of rope feats of her own gives an added touch of showmanship. *Rush*

#### AUDUBON.

Vaudeville at this house will not be discontinued as currently reported along Broadway. There has been a change in the picture end which is in effect now. Alben

Stanley, return, duplicated past performances, "cleaning up" from start to finish. Miss Stanley has several additional comedy numbers that keep things moving at a jolly pace.

Lew Brice and company made a favorable impression. The company is a male pianist who remains at the keyboard. The present turn could stand a better line of comedy talk to start proceedings. Brice finally aroused them with his usual steps, followed by a burlesque ballet, the latter satisfying.

Arthur and Morton Havel, running 12 minutes, during which time they offer a little bit of everything, should continue indefinitely. Arthur Pickens and co. in a comedy skit, four people, preceded Jurrent Events (film). Although the skit is founded on a good idea, it is too conglomerated at present to attain the best results. The two feminine members are scheduled to be married the following day and have all necessary preparations complete. One of the brides-to-be takes a motor trip the night before and meets with an accident. The victim is one of the coming bridegrooms, but this is not known to the driver of the car, who brings him back into her apartment for medical attention. He sleeps until 11 a. m. the following day, the lapse of time conveyed to the patrons via screen flash. Bride-to-be can't get him from her home and fears for the coming of her future husband. Latter enters, followed by the other bride.

Gold and Howard have a fast routine that should keep the turn in the limelight. Both are attired in evening dress as French characters, starting with comedy talk, followed by fast stepping on roller skates and the offering of several comedy song selections.

Lizafed Troupe, numbering seven, opened the show, but a change of routine from their last appearance at this house throws results off quite considerably. They are an acrobatic aggregation of Turks, offering the usual twists and bends, besides making as much noise as they do work. The opening has been changed to that of a kid parade, using all kinds of miscellaneous articles for musical instruments. Each member is completely covered with white sheets. What it is all for is a mystery. Apparently for comedy.

#### HEALY'S "GLADES"

(Continued from page 3)

than any other artist. Miss Hardwick, the prima donna of all Healy's Glades shows, has passed her 3,000th performance there.

When Tom Healy decided Broadway wanted ice skating as a part of its night pleasures, he concluded to convert the garret of the Healy building for that purpose. At that time, about six years ago, to make the garret presentable appeared an impossible feat. It was just a bit worse in its raw appearance than most garrets. In disuse since the building was erected, Mr. Healy converted it into one of the handsomest restaurant rooms of the strictly cabaret sort in New York. The roof was torn off and a movable skylight installed, with the floor reconstructed to hold the ice rink, under which was the apparatus for freezing the ice.

Of undiminished attraction to those who are fond of ice skating and with the Glades presenting the world's best known speed and fancy skaters at different times, the Glades held a steady business. Mr. Healy has reached the conclusion, though, the younger set nowadays prefer dancing during the evening, and with this in his mind posted notice for quit of the present Glades performance to turn the big room into an exclusive ballroom.

#### SPECULATOR BILL.

(Continued from page 12.)

other agency willing to admit that it could be done.

Reports of a fund being raised by the brokers to fight the 50-cent premium bill are coupled with the subscription of a fund for engaging legal talent to fight the appeal of the Rosalsky decision which declared the city ordinance of a year ago limiting premiums to 50 cents to be unconstitutional. It is said the collection of the latter fund was opposed by some agencies. The appeal is due for a hearing at the spring term of court.

In New York this week, as the result of a crusade personally started by David Belasco, five speculators were fined and Magistrate Simpson, in West Side court, declared his intention of soaking everyone brought before him and found guilty of violating the sidewalk ordinance. Belasco created a sensation in front of the Belasco theatre by giving chase to a speculator and then returning to the lobby, where he made a speech to a gathering audience asking their co-operation in ending the sidewalk speculating nuisance.

#### LEGIT. REVIEWS.

(Continued from page 19)

gether they had "There Comes a Sunday," the theme song. The melody begins markedly reminiscent of a number that have been Goetz's in "The Royal Vagabond."

Max Sheck staged the numbers and his novelties drew attention, with three or four good exits and entrances standing out. The Swan-song girls in low back gowns were rolled on at one point and it looked as though the sisters were sitting in bath tubs. Reversed, the girls were shown to be merely draping settees, the low design frocks being responsible for the rest of the trick. Lew Morton was stage director, the production being staged by Hazzard Short.

There were two settings, the first showing a rose garden on the Riviera. Here a back drop showed excellent conception, resembling a foreign poster. The second set was entirely of silks, well blended.

The first night found the show finale at 11:30, with the necessary cutting not a difficult task. "The Rose Girl" has not a deal of musical competition, which betters its chances to register. *Idee.*

#### PEG O' MY HEART.

"Jerry".....A. E. Matthews  
"Alarie".....Percy Ames  
"Hawley".....George Riddell  
"Brent".....Thomas A. Brandon  
"Arvis".....George Sydenham  
"Maud".....Maud Milton  
"Ethel".....Greta Kemble Cooper  
"Mildred".....Mildred Post  
"Laurette".....Laurette Taylor

This reviewer had never seen "Peg o' My Heart" until Monday. With "an open mind," and sipping the piece from modern playwrighting standards, he regards it as a good bit of theatrical property—a play that, presented for the first time in New York, would be likely to score as big a hit as if it had never been seen here before. It is the most certain form of play construction, primitive comedy-drama, but written with smart dialog, with the "fastest" kind of a role for the star wherein the entire company feeds her for quick-witted retorts.

Miss Taylor is eminently fitted for the role of Peg, her vacant, hollow intoning lending itself to the characterization. On the other hand it will be recalled that every actress of the innumerable touring companies who played the role was also sensationally successful. Almost any amateur, with the slightest gift for acting, could not fail in the part. A very waxy wig and grotesque made-up eyebrows did not lend much to the illusion of youth for the star. A deal of snobishness was manifested in the lobby between the acts in referring feelingly to the original cast, which the old-timers declare was far superior to the present one. If this be so they must have been wonderful artists, for the present supporting organization is excellent throughout.

In her curtain speech after the second act Miss Taylor indicated the revival was made for legal reasons, probably with the idea of retaining for the author and herself the financial emoluments accruing from the picture rights. *Jolo.*

#### FAMILY PRIDE.

Mr. Grossnickel.....Joseph Schoengold  
Leon.....Lazar Fried  
Maudie.....Salleha Kuttner  
Alia.....Liza Votom  
Zosha.....Irene Silbert  
The Aunt.....Anna Appel  
Rose Bornstein.....Henrietta Schalter  
Her Father.....Jechiel Goldsmith  
Her Mother.....Bina Abramovich  
Leib.....Max Skulnik  
Ber.....Louis Welsberg  
One of the "Guests".....Sam Pecker  
A Maid.....Clara Lengeler

This three-act comedy was put on at the Jewish Art Theatre Saturday evening with Joseph Schoengold leading the cast. The play is by Sholem Ash and the staging was done under direction of Ossip Dymov.

The reviewer, having no command of Yiddish whatever, took the occasion to test out an oft-repeated assertion of dramatic technical writers that the nearer the play comes to being understandable to an auditor by its visible action without reference to the spoken lines the nearer it comes to being a good play.

With this in mind he refrained from reading the synopsis printed in English on the program until after he had witnessed the performance and constructed his impressions of the story from watching the stage action without understanding a syllable of the dialog.

This process left two conclusions open: Either the dilemma of the dramatic writer is a well-constructed play is not a well-constructed play. The weight of evidence is on the side of the latter opinion, for the reviewer's understanding of the proceedings was a wide mist until the program enlightened him.

Piecing the stage action and the printed synopsis together resulted in a mixed understanding of the object and message of the dramatist, and it seemed on one hand to be a badly distorted social idea. Mr. Ash pictures a very worthy family, formerly rich and now reduced in circumstances, but preserving their breeding and high traditions, who fall and the domination of a thoroughly unworthy woman, by reason of their own foolishness. The worthy people of the play all depend to acceptance of the very low standards

#### MANHATTAN OPERA HOUSE

(Continued from page 1)

daughters of Oscar Hammerstein a judgment of over \$124,000 against the widow (not the mother of the daughters) may hasten the sale of the Manhattan, since the award acts as a lien against it.

There are mortgages of at least \$500,000 on the Manhattan. The ground itself is valued at that sum. Mrs. Hammerstein secured a loan of \$150,000 on the property some time ago, indicating the equity to be much larger than supposed. The increased value is further shown because the most recent loan was granted in spite of the lien which operated on the starting of the Hammerstein suit by the daughters.

Mr. McCormick looked over the Manhattan property about ten days ago, accompanied by his architect. Should he buy the Manhattan the roof skeleton, never completed, may be converted into a picture studio. When the Manhattan was erected Oscar Hammerstein planned a roof garden, but abandoned it after the theatre proper was completed.

Mr. McCormick is married to the daughter of John D. Rockefeller, but is said to be worth \$70,000,000 in his own right. He is one of the Harvester Trust heirs.

#### LOCAL MANAGERS SLEEP

(Continued from page 1)

business on the road, as well as New York, is believed to have influenced the framing of the legislation.

In Connecticut the legislature has in committee a bill which will levy a state tax of 10 per cent. on all admissions—theatres, amusement parks, baseball, etc. Such a bill, if it became law, would bar legitimate attractions from the state and seriously cripple vaudeville, burlesque and pictures.

In Pennsylvania there has been a bill favorably reported on calling for one per cent. of the gross going to the state and applying to all classes of amusement. Such a tax could not be passed on to the public but would be a tax on the attraction manager and the house control. It is estimated such a tax would call for payment to the state of considerably more than \$100,000 yearly from managerial sources, mostly theatre people.

#### Missouri Blue Law.

An attempt is being made to press through the Missouri legislature a blue law which would stop all Sunday performances. If it passes it will eliminate the valuable stands of St. Louis and Kansas City so far as Sundays are concerned and the loss to pictures, burlesque and vaudeville would be far greater.

At Trenton, N. J., Monday was introduced into the New Jersey assembly a so-called "Equal Rights Bill," providing for a penalty up to \$500 where a manager refuses to sell any person a ticket or to deny entrance to any person presenting a ticket.

Legislators generally appear impressed with the fact that amusements and especially theatres are cleaning up vast sums and found the opinion on stories sent out. No attention is given to the jump in expenses during the past two or three seasons that has actually decreased rather than increased the number of productions on the road.

The proposed state admission and gross taxes are of especial interest to the producers and managers of touring attractions. In all cases the bulk of the burden would fall on the attraction because of the sharing arrangements with the house. Shows on tour hold contracts calling for from a 60-40 split to terms as high as 75-25 (a few call for 80-20), and the tax, therefore, would affect the attraction share in like proportion.

#### HASTINGS' BIG SHOW.

(Continued from page 10.)

aggregation is Mattie Billie Quinn, a glaucous little brunette soubrette, who started a riot with a plain hard shoe specialty near the end of the evening and held up the show. Hazelle Lorraine was the ingenue or assistant soubrette, a slim girl of plenty of animation, but a special gift in either the dancing or singing departments. However, she is pretty and makes a nice looking and satisfactory number leader.

The show never lags for a minute. It is made up of a succession of incidents, numbers and bits, which provide constant interest, an effect such as is striven for in a high-class revue, but all in the burlesque atmosphere. Besides, which there is little of the threadbare burlesque material, and what little there is has been given a new twist which makes it distinctive. *Rush.*



## NEWS OF DAILIES

(Continued from page 16)

alekels and started to beat it. The girl cashier rapped him over the knuckles. The man fled. She yelled. A big crowd gathered. The Rosenfeld publicity man wouldn't face the reporters.

Leo Fall, the Viennese composer, has signed a contract to visit the U. S. for a tour next month.

Al Jennings, one-time Oklahoma train bandit, now in vaudeville, was held up in New York the other night and taken for everything he had except a dime. He tried to give the robber the bandits' union password, but the guy evidently was non-union, because he never heard of Al.

The suit of Peggy Marsh for a share of the Field estate was argued this week in the Illinois Supreme Court and a decision is expected in April.

On March 1, George V. Newton, Deputy Commissioner of Internal Revenue in charge of the Income Tax Unit, will become director general of A. L. Erlanger's enterprises. He is regarded as one of the business experts of the government and has been in the service twenty-one years.

Oliver Morosco has arrived in New York.

Boston has a girl, Mary Elizabeth Meloon, 9 years old, who is a music teacher.

T. R. Williams, president of the American Newspaper Publishers' Association, in an address at Harrisburg, declared the peak of high costs of publication has not been reached and he sees no chance for a reduction in advertising rates. Publishing costs, he pointed out, have increased over 200 per cent., while advertising rates have not gone up at half that ratio.

Blanca De Moulin West, who appeared in "Paid in Full," is suing at Bridgeport, Conn., for a divorce from William D. Bishop, son of a former president of the New Haven Railroad. She was married in 1911.

Gatti-Casazza announces a new opera, "Andrea Chenier," for February 26.

The will of Gertrude Boswell Reid, concert singer, has been admitted to probate by Justice Cohalan in the N. Y. Supreme Court.

Joan London, 21-year-old daughter of the late Jack London, is engaged to marry a Californian, Park Abbott, the wedding to take place in May. Miss London is a writer.

The Cleveland Orchestra was heard in New York at the Hippodrome for the first time February 13 and created a good impression.

As a part of its Lincoln celebration, Keith's 81st street theatre staged a special tableau and film, with Arthur Coglier, ticket taker of the house, in the role of Lincoln. He is a veteran actor and specialized for forty years in Lincoln impersonations.

Paderewski arrived in New York February 13, declaring he was exhausted by the five years he has worked to rehabilitate Poland. He is here to rest, and will go to his ranch in California. He states positively he never will play in public again.

Lina Cavalleri has arrived to visit her husband, Lucien Muratore.

Home-going theatre crowds witnessed an 11 o'clock raid on a dance hall at 46th street and Broadway Monday night. Thirty-nine women and fifty men were taken away in patrol wagons. Earlier in the week the police raided a dance hall and took 600 prisoners.

Three plays in book form have been put on the market in New York. They are "Enter Madame," by Gilda Varesi and Dolly Byrne; "Deburau," by Sacha Guitry, and "Cesare Borgia," by Arthur Symons.

Serious talk of abandoning the New Orleans Mardi Gras pageants is heard, because prohibition has literally and figuratively taken the spirit out of the carnival, this year's fête being a dismal affair.

Mme. Blase Kucherna, former singer at the Metropolitan, appeared as complainant against her former landlord, alleging he struck her during a dispute over her apartment.

A bandit invaded the apartment of William Everin, theatrical ticket agent, in the Hotel Narragansett, and at the point of a gun compelled Everin's bride of two months to give up her jewelry. He got \$8,000 in money and jewels, then shook hands with Everin and walked out.

Dorothy Dalton has fled suit against the Hamilton Hotel, New York, for clothes valued at \$6,245 which, she alleges, disappeared while in the care of the hotel.

Ben Welch, stricken blind four weeks ago, could, under an insurance policy, quit work and draw \$75

## If it's a REMICK song.

"REMICK" STANDS FOR THE BEST

And Here's a Great CLEAN Comedy Song

## AIN'T WE

by WHITING, EGA  
GOOD, CLEAN HUMOR, WITH LOTS OF LAUGHS, AND NOT A LINE THAT CAN E

## HAPPINESS

GEO. MEYER'S BEAUTIFUL FOX TROT BALLAD  
A SURE FIRE HIT

## ALL FOR YOU

A WONDERFUL FOX TROT MELODY  
BY ARNOLD JOHNSON - A GREAT LYRIC BY BENNY DAVIS

## WITHOUT YOU

BY GUMBLE, GREER, & MITCHELL  
A SONG YOU'LL LOVE TO SING - A POSITIVE HIT NUMBER

## SPRINGTIME

THE FEATURE HIT OF ANATOL FRIEDLANDS BIG TIME ACT  
A SURE FIRE HIT FOR EVERY ACT THAT CAN USE A BALLAD

## AVALON

THE MOST TALKED OF SONG OF THE YEAR  
Written by ROSE and JOLSONTHREE WONDERFUL NEW SONGS  
IN PREPARATIONTHE BROKEN MOON by LEE S. ROBERTS  
WRITER OF "SMILES"

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PITTSBURGH - 601 LYCEUM THEATRE BLDG  
WASHINGTON - 9TH & D STREETS. NW  
CLEVELAND - HIPPODROME BUILDING

JEROME H. R

DETROIT - 137 FORT STREET W.  
CINCINNATI - 515 WEST 6TH STREET  
MINNEAPOLIS - 218 PANTAGES BLDG

NEW YORK - 219 W  
AKRON, OHIO - M O  
SEATTLE - 321 D

THE OUTSTANDING HIT C

## ROSE

THAT BEAUTIFUL FOX T

BIESE, MAGINE



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weekly the rest of his life, but refuses to do so.

As the result of a court decision compelling a Paris newspaper to print the letters of two authors in complaint against a book criticism, a strike of theatrical and literary critics is threatened in the French capital.

George Kaiser, German dramatist, and his wife, have admitted thefts from friends. They were arrested in Berlin this week.

A fire in the Times Square Hotel, in 43d street, Tuesday night, caused scores of scantily clad women to flee to the street. Thousands of persons in the theatre district gathered to witness the lingerie display.

Willard Mack next week will give a special Shakespearean performance at the Lexington theatre.

In lieu of a seat at the banquet table when it entertains the "ten persons who have contributed most to the theatre," the Drama League

will send Charles Gilpin, Negro star, a letter expressing its esteem.

The latest vagary of the Blue Law mind is to limit the hours and stakes for which billiards may be played. The bill is to be introduced at Albany.

A purse snatcher grabbed the handbag of Jane Oaker, containing \$60, as she was leaving the stage entrance of the Gayety, where she is appearing in "Lightnin'." The thief escaped.

Margaret Anglin is selecting the cast for her special production of "Iphigenia."

Carlton W. Miles, dramatic editor of the Minneapolis Journal, has been in New York the past two weeks seeing all the metropolitan hits and leaves for home today (Friday).

Charged with failure to stamp their names on theatre tickets, six Broadway agencies were cited in court and the cases deferred for a week. The agencies involved are

Tyson Co., Premier, New York Theatre Library, Leo Newman, Sussman and the National Theatre Ticket Co.

Jim Thornton surprised two sneak thieves in his apartment and pursued them when they fled, causing their arrest. They were arraigned in court and held in heavy bail for trial.

Stage and screen stars and many lesser members of the profession, together with representatives of society, joined in making a success of the benefit masquerade ball given for Frankie Bailey at the Hotel Pennsylvania Monday night.

Edward B. Corey, owner of the Cort theatre property, has purchased a 13-story loft building at 16-18 West 36th street, valued at \$750,000.

Charles Surgis, who managed Anna Held when she made her American debut, and is a veteran of the days of Raymond, Laura Keane and other stars, celebrated his 75th

birthday Feb. 11. He has been connected with the stage over 60 years and now is curtain man for Margaret Anglin.

Eight million eggs from "starving China," for which the theatrical profession recently gave benefits all over the country, have arrived in Vancouver and will be put on the American market.

John Ringling has sold the Dayton, Toledo & Chicago railroad to a Chicago syndicate. The line runs from Dayton to Delphos, O.

William Raymond Sill, who lost one of his legs some time ago, has returned to Broadway and is writing a New York column for "The Stage," a new Boston theatrical weekly.

One week was all that John P. Donlon, managing editor of the New York Evening Telegram, published the Saratoga Daily News and Ballston Spa Daily News. Saturday announcement was made that the Saratogian Publishing Company had



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The streets of the town are com  
(Continued on page 29)



# BILLS NEXT WEEK (Feb. 21)

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

Franklin & Green

Rob. Emmet Keane

De La Bastina

"Bubbles"

Sylvia Lloyd

Frank Gaby

Franklin Chas Co

Wilson Bros

Keith's Riverside

Sterlings

Gracht's Manikins

Grace Nelson

I M Ch'w'k & Dad

Rich's & White

De Haven & Nice

Ella Shields

Kramer & Boyle

4 Readings

Keith's Royal

Samsted & Marion

Emmet Ream

Keith's Pollock

Chas Withers Co

Senator Murphy

P Regay Band

Howard's Ponies

Keith's Colonial

Ryan & Bronson

Toto

Avery & O'Neill

Juliet

Nat Nazario & Co

Eva Tanguay

\*D'ly Mack & D'ly

(Others to fill)

Keith's Alhambra

Young & April

Bartram & Saxton

Bobby Bernard Co

Ruby Norton

Bostock's School

Ben Bernie

Wm Rock Co

Chas Sales

Aerial DeGroffs

Moss Broadway

Marcell Felleite

Frank Mullane

Bowers Walters Co

Vera Gordon Co

(Others to fill)

Moss' Coliseum

Bernard & Gary

Mabel Burke Co

Morton & Glass

Gallagher & Rolly

W & G Dooley

(Others to fill)

Van Cleve & Peto

Ryan & Ryan

Swift & Kelly

Great Lester

Dillon & Parker

(Others to fill)

Keith's Hamilton

4 Orpheum

\*Colin O'Moore

\*Tom Wise Co

Burns & Prabito

Marmel St. & S

Jack Ingels

Dorothy Jordan

Julius Tanner

Wang & Snyder

Keith's Jefferson

Bime Herman

Russell & Devitt

\*Russell's Iceclairs

Ruth Royce

\*"Eyes of Buddha"

Geo M. Rosener

(Others to fill)

Moss' Regent

Van Cleve & Peto

Ryan & Ryan

Swift & Kelly

Great Lester

(Others to fill)

Bernard & Garry

Toto

Shelton Brooks & P

(Others to fill)

Gallagher & Martin

Keith's 81st St.

Sawyer & Kell

## BUFFALO

Shea's

William Ebbas

Sybil Vane

Duncan & Raymond

Mel Klee

The Duttons

CHARLESTON, S. C.

Victory

(Columbia Split)

Bud Lorraine

Drew & Wallace

Shm'rk & Thistle R

Ann Suter

3 Falcons

CHARLOTTE, N. C.

Academy

(Greenboro Split)

1st half

Kelly & Brown

Valerie Brown

Demarest & Doll

Rita Gould

BROOKLYN

Keith's Bushwick

Rekoma

\*Boudini & Br'nd

Bert Levy

D'm'st & Collette

Mme Beeson Co

Davis & Darnell

Craig Campbell

Preasler & Klais

Kara

Keith's Orpheum

Raymond Wilbert

Nash & O'Donnell

Gordon & Ford

Eva Shirley Co

Ciccolini

D. D. H.

Moss' Flatbush

Edwin George

Hugh Herbert Co

Innes Bros

Kitty Doney Co

(Others to fill)

Keith's Greenpoint

2d half (17-20)

Margaret Taylor

Lee Howard

Leigh De Lacey Co

Roberts & Boyne

Howell & James

(Others to fill)

1st half (21-23)

\*Jane & Miller

Low Welch Co

(Others to fill)

Rice Ward

Barry & Whitledge

3 Rianos

(Others to fill)

Keith's Prospect

2d half (17-20)

3 Rianos

Lucey Bruch

John Adair Co

Luckie & Harris

Chic Sale

(Others to fill)

1st half (21-23)

Dippy Diers & B

H. & E. Sharrock

Watson St.

(Others to fill)

Keith's Palace

Kate & Indetta

Helen Primrose

Rawson & Clark

Jennings & Mack

Dance Fantastes

Lew Cooper

Winton Bros

CLEVELAND

Hippodrome

Jerome & Newell

Dutton

Mr & Mrs J Barry

"Flashers"

Kane & Herman

Helen Keller

Ara Sio

(Two to fill)

ALTOONA, PA.

Orpheum

Flagler & Mallia

Frank Bush

## ERIE, PA.

Colonial

Christie & Bennett

H J Conley Co

Susan Tompkins

International Rev

(Two to fill)

GRAND RAPIDS

Empress

The Keels

Margaret Ford

Adams & Griffith

Harold Singers

Lee Children

V & E Stanton

Herbert & Dore

GRANDBORO, N. C.

Grand

(Charlotte Split)

Al Powell Co

Betty Hood

Clayton & Dowsy

E. & G. Gull

Bohn & Bohn

A SENSATION  
WITH THE  
"MIDNIGHT ROBINERS 1921"  
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Wadell & Le Costa

CHATTANOOGA

Rialto

(Knoxville Split)

1st half

Young & Wheeler

Hal Springfield

Green & Parker

Lamba Mannikins

(One to fill)

CINCINNATI

B. F. Keith's

Frank Wilson

El Cleve

Dainty Marie

Norton & Melnotte

"Ye Song Shop"

S. Clifton Co

Lynn & Howland

Weaver & Weaver

Keith's Palace

Kate & Indetta

Helen Primrose

Rawson & Clark

Jennings & Mack

Dance Fantastes

Lew Cooper

Winton Bros

CLEVELAND

Hippodrome

Jerome & Newell

Dutton

Mr & Mrs J Barry

"Flashers"

Kane & Herman

Helen Keller

Ara Sio

(Two to fill)

ALTOONA, PA.

Orpheum

Flagler & Mallia

Frank Bush

Resists

(Two to fill)

The Keellors

Brooks & Philson

B & J Creighton

Yip Yip Yaphank's

(One to fill)

ATLANTA

Grand

(Macon Split)

1st half

Lehr Duo

Marie Doris

Keno Fables & W

Milt Collins

M.D.T.'s Speller Co

Spencer & Wm's

Van Cellos

COLUMBUS, O.

B. F. Keith's

Flying Weavers

Jack Joyce

Wayne Marshall & C

Ben Smith

Santos Hayes Rev

Dare Bros



**MILWAUKEE**  
 Majestic  
 Adelaine & Hughes  
 Corinne Tilton Rev  
 Stone & Hayes  
 Eckert & Clifton  
 Bigelow & Clifton  
 Roy Harrah Co  
 Kling's Entertain  
 Palace  
 J R Johnson Co  
 Byron & Haig  
 Sidney Phillips  
 Dooley & Storey  
 Manly & Co  
 Winifred 4  
 Sultan

**ST. PAUL**  
 Orpheum  
 Wm Gaxton Co  
 Cameron Sls  
 Otto & Sheridan  
 Dorée's Opera  
 Cummins & White  
 Olson & Johnson  
 Toney Grey Co  
**SALT LAKE**  
 Orpheum  
 Leightners & Alex  
 Coning & Tucker  
 Joe Laurie Co  
 Selbini & Grovini  
 Healy & Cross  
 Herbert's Dogs  
 Jimmy Lucas Co

**MINNEAPOLIS**  
 Orpheum  
 Fanklyn Ardell  
 Charlie Wilson  
 Murray, Gils  
 Tom Smith Co  
 Delmar & Kolb  
 Gardinetti Bros  
 J C Morton Co  
**NEW ORLEANS**  
 Orpheum  
 Bits & Pieces

## AL ESPE

**THE CANTON**  
 Bobby & Nelson  
 Bob Hall  
 L Wolfe Gilbert  
 B Bouncer's Circus  
 Askl & Taki  
**OAKLAND, CAL.**  
 Orpheum  
 "Step Lively"  
 Kenny & Hollis  
 J C Usher  
 J C Nugent  
 Oakes & De Lour  
 Dora Hilton  
 Mr & Mrs G Wilde  
**OMAHA, NEB.**  
 Orpheum  
 Victor Moore Co  
 Roscoe Allen Co  
 Tracey & McBride  
 Joe Towle  
 Dunbar's Darkies  
 Three Regals  
 Fenton & Fields  
**PORTLAND, ORE.**  
 Orpheum  
 "For Pity's Sake"  
 Hampton & Blake  
 Burke & Betty  
 Moody & Duncan  
 "Miniature Revue"  
 A Rasch Co  
 Delmore & Lee

**SAN FRANCISCO**  
 Orpheum  
 (Sunday opening)  
 A Kellerman  
 Stuart Barnes  
 Janet of France  
 Vokes & Don  
 Tuscano Bros  
 Ramadell & Deyo  
 F & C Walters  
 E Brice Co  
**SEATTLE**  
 Orpheum  
 Valeska Suratt Co  
 Johnny Burke  
 Grey & Old Rose  
 Harry Kahane  
 Flo Lewis  
 Rice & Newton  
 Flying Mayors  
**SIOUX CITY, IA.**  
 Orpheum  
 Fox & Sarno  
 Williams & Pierce  
 McConnell Sisters  
 Breakaway Barlows  
 McWaters & Tyson  
 Hibbitt & Malle  
 B Seely Co  
 Jack La Vier  
 Three Ankers  
 Ferguson & Sunlind  
 Walter Weems

**EVANSVILLE, IND.**  
 Grand  
 (Terre Haute split)  
 A Kellerman  
 "Peculiarities"  
 Welch Mealy & M  
 Casson & Kirke  
 Geo Kelly Co  
 Murray Bennett  
 Curzon Sls  
**FLORANCE, KAN.**  
 Mayflower  
 2d half  
 Joe Nathan  
 Minetti & Riedl  
 "At Turnpike"  
 Walmaley & Kitting  
 Marriot Mono Tr  
**GALESBURG, ILL.**  
 Orpheum  
 Aerial Patta  
 Steve Freda  
 Old Black Joe Land  
 2d half  
 Potter & Hartwell  
**HARRY J. CONLEY**  
 WITH NAOMI RAY  
 "RICE AND OLD SHOES"  
 This week (Feb. 14), Temple, Rochester.  
 Next week (Feb. 21), Colonial, Erie, Pa.

**SACRAMENTO**  
 (21-23)  
 (Same bill plays  
 Fresno 24-26)  
 Wm Seabury Co  
 Hungarian R'spody  
 Valentine & Bell  
 Belle Montrose  
 Herbert Broder  
 McCallen & Carson  
 Foley & La Tour  
**ST. LOUIS**  
 Orpheum  
 E Leonard Co  
 Mile Leitze  
 Laura Pierpont Co  
 Lydia Barry

**VANCOUVER, B.C.**  
 Orpheum  
 A Kallz Co  
 Emerson & Baldwin  
 Bessie Browning  
 Ray Conlin  
 Page & Green  
 Alfred Latell  
**WINNIPEG**  
 Orpheum  
 Alice Lloyd  
 Ash & Hyams  
 Williams & Wolfus  
 Gray La Piero  
 Cressy & Dayne  
 B & B Wheeler  
 Nolan & Nolan

**GRANITE CITY, ILL.**  
 Washington  
 2d half  
 Jewell & Raymond  
**JOLIET, ILL.**  
 Orpheum  
 J DeKos Co  
 Holden & Herron  
 Harrison D'kin & II  
 2d half  
 Walmaley & Kitting  
 Hugh Johnston  
 Cheyenne Days  
**KANSAS CITY, MO.**  
 Globe  
 Connell Leona & Z  
 Brown & Simmons  
 Hart Wagner & E  
 L & G O Meera  
 Arco Bros  
 2d half  
 Frank & Kiddy  
 3 Ladellas  
 "Walters Wanted"  
 Fred Allen  
 Billy Doss Rev  
**KENOSHA, WIS.**  
 Virginia  
 Lizette  
 Nick Hufford  
 (Two to fill)  
 Mohr & Vermont  
 O'Brien Man & P  
 Bernard & Ferris  
 Worden Bros

**WESTERN VAUDEVILLE**  
 State-Lake Theatre Building, Chicago  
**ALTON, ILL.**  
 Hippodrome  
 Fred Hughes Co  
 Bottomley Tr  
 2d half  
 Holden & Herron  
 Burns Bros  
**ATCHINSON, KAN.**  
 Orpheum  
 1st half  
 Christine  
 Robinson & Pierce  
 "Girls Be Girls"  
 Delmore & Moore  
 Jim Reynolds  
**BELLEVIEW, ILL.**  
 Washington  
 Monahan Co  
 Grant Gardner  
 2d half  
 Dressler & Wilson  
 Princeton & Watson  
 3 Alexs  
**BL'INGTON, ILL.**  
 Majestic  
 Howard Nichols  
 Hays & Lloyd  
 "Revue De Luxe"  
 2d half  
 Stanley  
 Southern 4  
 Staley & Blirbeck  
**CEDAR RAPIDS, IA.**  
 Majestic  
 Teschow Cate  
 B & L Walton

**MASON CITY, IA.**  
 Cecil  
 Dove & Mitchell  
 "Pinched"  
 4 Balmains  
 (One to fill)  
 2d half  
 Weak & LeWanda  
 G M Brown  
 Wm Sisto  
 "My Dream Girl"  
**OKM'GEE, OKLA.**  
 Cook  
 "Case for Sherlock"  
 (Three to fill)  
 2d half  
 Monroe Bros  
 Lockwood & Rush  
 "The Champion"  
 Rose Cline  
 "Tid Bits 1920"  
**OMAHA, NEB.**  
 Empress  
 Adonis Co

**DR. JULIAN SIEGEL**  
 Official Dentist to the N. Y. A.  
 1403 BROADWAY (Putnam Building), New York

**MURRAY, VOKEL**  
 B Palmer & Baur  
 Dale & Burch  
 Wm Sisto  
 2d half  
 Blighy Girls  
 Harry Ellis  
 "Any Home"  
 B Clifford Co  
 "Rubeville"  
 Anger & Packer  
 3 Melvin Bros  
**CHAMPAIGN, ILL.**  
 Orpheum  
 "Stanley"  
 Peters & West  
 Gilroy Dolan & C  
 Nate Leipzig  
 (Two to fill)  
 2d half  
 Sophia Kasmir  
 Silver & Duval Co  
 Bradley & Ardine  
 G Yeoman & Lizzie  
 (Two to fill)  
**CHICAGO**  
 American  
 M & P Miller  
 "Fall of Eve"

**MARCUS LOEW**  
 Putnam Building, New York City  
**NEW YORK CITY**  
 American  
 Mazuma Japs  
 Lowe Evans & S  
 Zelaya  
 Monahan Co  
 The Dohertys  
 Grant Gardner  
 "Patches"  
**DAYENPORT, IA.**  
 Columbia  
 3 Blighy Girls  
 E Clifford Co  
 Adler & Dunbar  
 3 Melvin Bros  
 (Two to fill)  
 2d half  
 Sanzone & Deliah  
 J Hayward Co  
 Billy Heard  
 Dale & Burch  
 Golden Troupe  
**DECATUR, ILL.**  
 Empress  
 Sophia Kasmir  
 Silver Duval Co  
 Beale Rempie Co  
 Roy La Pearl

**Haddon & Norman**  
 Williams & Howard  
 Meryl & Prince  
 2d half  
 Christopher & W  
 Kathews & B'kney  
 Baron Lichter  
 "Follow Me Girls"  
**PEORIA, ILL.**  
 Orpheum  
 South Harmony 4  
 Lowry & Prince  
 Harry Hayden Co  
 Bill Robinson  
 Staley & Blirbeck  
 (One to fill)  
 2d half  
 Little Nap  
 M & P Miller  
 Beale Rempie Co  
 Kenny & Nobody  
 Hays & Lloyd  
 (One to fill)  
**QUINCY, ILL.**  
 Orpheum  
 Potter & Hartwell  
 Rudy Walter  
 Weber & Millott  
 Breen Family  
 2d half  
 Aerial Patta  
 Steve Freda  
 Old Black Joe Land

**RACINE, WIS.**  
 Blaito  
 Bernard & Peiris  
 "Straight"  
 Brice & Raugh  
 "Silver Fountain"  
 2d half  
 J Doherty  
 "Rubetown Polles"  
 Emily Darrell  
 Toyma Japs  
**ST. LOUIS**  
 Columbia  
 Myrtle Moore Co  
 Dressler & Wilson  
 Will Armstrong Co  
 W & G Ahearn  
 3 Alexs  
 The McBans  
 Helm & Lockwood  
 Salon Singers  
 Ishikawa Bros  
**SIOUX FALLS, S. D.**  
 Orpheum  
 Forrest & Church  
 "Follow Us Girls"  
 Baron Lichter  
 3 Ankers  
 2d half  
 Jack Lavier

**WILLIAMSON, N. Y.**  
 Grand  
 (Terre Haute split)  
 A Kellerman  
 "Peculiarities"  
 Welch Mealy & M  
 Casson & Kirke  
 Geo Kelly Co  
 Murray Bennett  
 Curzon Sls  
**FLORANCE, KAN.**  
 Mayflower  
 2d half  
 Joe Nathan  
 Minetti & Riedl  
 "At Turnpike"  
 Walmaley & Kitting  
 Marriot Mono Tr  
**GALESBURG, ILL.**  
 Orpheum  
 Aerial Patta  
 Steve Freda  
 Old Black Joe Land  
 2d half  
 Potter & Hartwell

**HARRY J. CONLEY**  
 WITH NAOMI RAY  
 "RICE AND OLD SHOES"  
 This week (Feb. 14), Temple, Rochester.  
 Next week (Feb. 21), Colonial, Erie, Pa.

**Buddy Walton**  
 Newell & Most  
**GRANITE CITY, ILL.**  
 Washington  
 2d half  
 Jewell & Raymond  
**JOLIET, ILL.**  
 Orpheum  
 J DeKos Co  
 Holden & Herron  
 Harrison D'kin & II  
 2d half  
 Walmaley & Kitting  
 Hugh Johnston  
 Cheyenne Days  
**KANSAS CITY, MO.**  
 Globe  
 Connell Leona & Z  
 Brown & Simmons  
 Hart Wagner & E  
 L & G O Meera  
 Arco Bros  
 2d half  
 Frank & Kiddy  
 3 Ladellas  
 "Walters Wanted"  
 Fred Allen  
 Billy Doss Rev  
**KENOSHA, WIS.**  
 Virginia  
 Lizette  
 Nick Hufford  
 (Two to fill)  
 Mohr & Vermont  
 O'Brien Man & P  
 Bernard & Ferris  
 Worden Bros

**TERRE HAUTE, IND.**  
 Hippodrome  
 (Evansville split)  
 1st half  
 Dezzo Retter & Bro  
 Hollins Sls  
 Lester & Moore  
 Herbert Conn & C  
 "Volunteers"  
 Royal Gascolines  
**WICHITA, KAN.**  
 Princess  
 Joe Nathan  
 Minetti & Riedl  
 "At Turnpike"  
 Walmaley & Kitting  
 Marriot Mono Tr  
 2d half  
 Christine  
 Robinson & Pierce  
 Delmore & Moore  
 Jim Reynolds  
 "Girls Be Girls"

**MURRAY, VOKEL**  
 B Palmer & Baur  
 Dale & Burch  
 Wm Sisto  
 2d half  
 Blighy Girls  
 Harry Ellis  
 "Any Home"  
 B Clifford Co  
 "Rubeville"  
 Anger & Packer  
 3 Melvin Bros  
**CHAMPAIGN, ILL.**  
 Orpheum  
 "Stanley"  
 Peters & West  
 Gilroy Dolan & C  
 Nate Leipzig  
 (Two to fill)  
 2d half  
 Sophia Kasmir  
 Silver & Duval Co  
 Bradley & Ardine  
 G Yeoman & Lizzie  
 (Two to fill)  
**CHICAGO**  
 American  
 M & P Miller  
 "Fall of Eve"

**E. HEMMENDINGER, Inc.**  
 PLATINUM DIAMONDS REMOUNTING  
 JEWELRY REMODELING  
 Tel. 971 John 45 JOHN ST. New York City

**J & I Marlin**  
 Kee Tom 4  
 3 Lees  
 (One to fill)  
 Delaney St.  
 Loring & Green  
 Jarro  
 La Bar & Beau  
 Gordon & Gordon  
 Castling Lloyds  
 (One to fill)  
 2d half  
 Noel Lester  
 Jerome & Albright  
 Mae & Hill  
 Tappan & Armstrg  
 Frank Sabini

**ETHEL LEVEY 3**  
 Wandas Seals  
 Ed Redding Co  
 Newport & Strik  
 "Dance Original"  
 (25-26)  
 Sterling Rose 3  
 Pitzler & Daye  
 Twnsall Wilbur Co  
 Wells, Va & Wells  
 Bower of Harmony

**BALTIMORE**  
 Hippodrome  
 Pael 2  
 Murphy & Plant  
 "Sweeties"  
**HOLYOKE, MASS.**  
 Loew  
 Smilletta Sls  
 Armstrong & Joyce  
 Renard & West  
 Johnson Bros & J  
 J & I Marlin  
 2d half  
 Chapman & Ring  
 B Henshaw Co  
 Fads & Frolics  
 (Two to fill)  
**HOUSTON**  
 Prince  
 Weston & Marion  
 Brennan & Marley  
 "The Go"  
 Craig & Catto  
 Gray & Graham  
 2d half  
 Frank Hartley  
 Play & Castleton  
 Wm Morris Co  
 Van & Vernon  
 Sherman Van & II

**INDIANAPOLIS**  
 Loew  
 Summers Duo  
 Callan & Kenyon  
 All Rajah Co  
 Hawthorne & Cook  
 Fashions a la Carte  
**KANSAS CITY**  
 Garden  
 Canaris & Cleo  
 Howard & Hoffman  
 Regal & Mack  
 Trovato  
 Gleasons & H'Ilhan  
**BOSTON**  
 Orpheum  
 Russell & Hayes  
 M Hartwell Co  
 Dan Holt & Co  
 Ralph Whitehead  
 "Money Is Money"  
 2d half  
 Willie Karbe  
 Marshall & Conra  
 Kibel & Kane  
 Frank Sabini  
 Grazer & Lawlor

**CHICAGO**  
 McKelvers  
 Siegrist & Darrell  
 Grace De Winter  
 Marietta Craig Co  
 Royal Four  
 Everett's Monkeys  
**CLEVELAND**  
 Liberty  
 Florette  
 Kennedy & Martin  
 Murphy & Klein  
 Evans & Sidney  
 Bernard & Meyers  
**DALLAS, TEX.**  
 Jefferson  
 Mr & Mrs Wiley  
 Calvert & Shayne  
 Ronair & Ward  
 Arthur Deagon  
 Wheeler 3  
 2d half  
 Busse's Dogs  
 Melville & Stetson  
 Bob O'Connor Co  
 Morey, Senna & D  
 Sherik Ciss & Clint

**DAYTON**  
 Dayton  
 G Ayer & Bro  
 Phil Davis  
 A Sullivan Co  
 Koler & Irwin  
 Fads & Fancies  
 4 Ushers  
 Great Nagle Co  
**LOS ANGELES**  
 Hippodrome  
 Alvin & Kenny  
 Gaynell & Mack  
 Mr & Mrs Hill Co  
 4 Ushers  
 Great Nagle Co  
**ST. PAUL**  
 Loew  
 Larconians  
 Weber & Gold  
 Marriage vs. Divce  
 Annie Kent Co  
 Beattie & Blome  
 2d half  
 Burrill Bros  
 Geo Stanley & Sis  
 Powers, Marsh & D  
 Frank Ward  
 5 Musical Queens

**SALT LAKE**  
 Loew  
 Wrayns Maunkins  
 N De Onson Co  
 Jimmy Lloyd  
 Salinas Circus  
 2d half  
 Bell & Eva  
 Barlow Banks & G  
 Berry & Ancker  
 Mystic Hansen 3  
**SAN ANTONIO**  
 Princess  
 Ralph Seabury  
 E & G DeMont  
 "Love Lawyer"  
 Juss & Oasi  
 2d half  
 Weston & Marion  
 Brennan & Marley  
 "Let's Go"  
 Craig & Catto  
 Gray & Graham

**SAN FRANCISCO**  
 Hippodrome  
 (Sunday opening)  
 Kink Bros  
 "The Go"  
 David S Hall Co  
 De Lee & Orna  
 "Dancing Services"

**MONTREAL**  
 Loew  
 Bollinger & Ryndis  
 "The Go"  
 Murray & Lane  
 Prince & Bance  
 W Johnson Co

**MARCELLA SHIELDS**  
 With TEDDY OGLE  
 "A-T WITTEN and PHILIPED by  
 CHANDON SELLER"  
 1182 Broadway, Suite 301, Bryant 5929

**2d half**  
 Harry De Vora 3  
 Devo & Dayton  
 Swift & Daley  
 "Playmates"  
**HAMILTON, CAN.**  
 King St.  
 Ardell & Tracy  
 Orben & Dixie  
 Elwyn's Mamba B  
 H West & Chums  
 Peters & Le Baff  
**HOBOKEN, N. J.**  
 Loew  
 Rose & Lee Bell  
 Lyle & Emerson  
 Jo-Jo  
 3 Kanazawa Boys  
 2d half  
 Dorothy Royo  
 Falcizan & Patrick  
 Skelly & Helt Rev  
 Ben Linn  
 3 Walters

**2d half**  
 Harry De Vora 3  
 Devo & Dayton  
 Swift & Daley  
 "Playmates"  
**HAMILTON, CAN.**  
 King St.  
 Ardell & Tracy  
 Orben & Dixie  
 Elwyn's Mamba B  
 H West & Chums  
 Peters & Le Baff  
**HOBOKEN, N. J.**  
 Loew  
 Rose & Lee Bell  
 Lyle & Emerson  
 Jo-Jo  
 3 Kanazawa Boys  
 2d half  
 Dorothy Royo  
 Falcizan & Patrick  
 Skelly & Helt Rev  
 Ben Linn  
 3 Walters

**WESTON & ELINE**  
 Leach Wallin 3  
**BIRMINGHAM**  
 Bijou  
 Herman & Ergotti  
 Charlotte Worth  
 E & G Parks  
 Cy & Cy  
 Robinson's Baboons  
 2d half  
 Lockhard & Laddie  
 Rose Garden  
 Eldridge Briv & E  
 Texas Comedy 4  
 Ling & Long  
**BOSTON**  
 Orpheum  
 Russell & Hayes  
 M Hartwell Co  
 Dan Holt & Co  
 Ralph Whitehead  
 "Money Is Money"  
 2d half  
 Willie Karbe  
 Marshall & Conra  
 Kibel & Kane  
 Frank Sabini  
 Grazer & Lawlor

**CHICAGO**  
 McKelvers  
 Siegrist & Darrell  
 Grace De Winter  
 Marietta Craig Co  
 Royal Four  
 Everett's Monkeys  
**CLEVELAND**  
 Liberty  
 Florette  
 Kennedy & Martin  
 Murphy & Klein  
 Evans & Sidney  
 Bernard & Meyers  
**DALLAS, TEX.**  
 Jefferson  
 Mr & Mrs Wiley  
 Calvert & Shayne  
 Ronair & Ward  
 Arthur Deagon  
 Wheeler 3  
 2d half  
 Busse's Dogs  
 Melville & Stetson  
 Bob O'Connor Co  
 Morey, Senna & D  
 Sherik Ciss & Clint

**DAYTON**  
 Dayton  
 G Ayer & Bro  
 Phil Davis  
 A Sullivan Co  
 Koler & Irwin  
 Fads & Fancies  
 4 Ushers  
 Great Nagle Co  
**LOS ANGELES**  
 Hippodrome  
 Alvin & Kenny  
 Gaynell & Mack  
 Mr & Mrs Hill Co  
 4 Ushers  
 Great Nagle Co  
**ST. PAUL**  
 Loew  
 Larconians  
 Weber & Gold  
 Marriage vs. Divce  
 Annie Kent Co  
 Beattie & Blome  
 2d half  
 Burrill Bros  
 Geo Stanley & Sis  
 Powers, Marsh & D  
 Frank Ward  
 5 Musical Queens

**SALT LAKE**  
 Loew  
 Wrayns Maunkins  
 N De Onson Co  
 Jimmy Lloyd  
 Salinas Circus  
 2d half  
 Bell & Eva  
 Barlow Banks & G  
 Berry & Ancker  
 Mystic Hansen 3  
**SAN ANTONIO**  
 Princess  
 Ralph Seabury  
 E & G DeMont  
 "Love Lawyer"  
 Juss & Oasi  
 2d half  
 Weston & Marion  
 Brennan & Marley  
 "Let's Go"  
 Craig & Catto  
 Gray & Graham

**SAN FRANCISCO**  
 Hippodrome  
 (Sunday opening)  
 Kink Bros  
 "The Go"  
 David S Hall Co  
 De Lee & Orna  
 "Dancing Services"

**MONTREAL**  
 Loew  
 Bollinger & Ryndis  
 "The Go"  
 Murray & Lane  
 Prince & Bance  
 W Johnson Co

**MARCELLA SHIELDS**  
 With TEDDY OGLE  
 "A-T WITTEN and PHILIPED by  
 CHANDON SELLER"  
 1182 Broadway, Suite 301, Bryant 5929

**NASHVILLE**  
 Verdome  
 Jack & Foris  
 Raines & Avey  
 J K Emmett Co  
 Monte & Lyons  
 Russo Ties & R  
**2d half**  
 Herman & Ergotti  
 Charlotte Worth  
 E & G Parks  
 Cy & Cy  
 Robinson's Baboons  
**NEW ORLEANS**  
 Crescent  
 Frank Hartley  
 Play & Castleton  
 Wm Morris Co  
 Van & Vernon  
 Sherman Van & II  
 2d half  
 The Briminos  
 McKee & Day  
 Cantor's Minstrels  
 Marston & Manley  
 Mori & Nagami

**OKM'GEE**  
 Loew  
 Wilbur & Grille  
 Rose & Thon  
 Doe & Neville  
 Brady & Mahoney  
 Fred La Reine Co  
 2d half  
 Marvellous De Onzon  
 E J Moore Co  
 Mack & Maybelle  
 Willing & Jordan  
 B Hart Glrie

**STOCKTON, CAL.**  
 Hippodrome  
 Brown's Dogs  
 Manners & Lowerec  
 Eddie Heran Co  
 Chas Rolly  
 "Love Tangle"  
 2d half  
 Chryatie & Ryan  
 Norton & Wilson  
 "Into the Light"  
 Wells & De Verna  
 6 Royal Hussars  
**OTTAWA, CAN.**  
 Loew  
 Eugene Bros  
 Maude Allen Co  
 Fisher & Hurat  
 Andre & Gypales  
 Chernoff's Gypales  
**PITTSBURGH**  
 Lyceum  
 Milo & Herman  
 Dunlay & Merrill  
 Cardo & Nell

**RAYMOND BOND**  
 Presenting His Own Comedy Classic of Stage Life  
 "STORY-BOOK STUFF"  
 This Week (Feb. 14), Lyric, Hamilton, Canada.

**2d half**  
 Wilbur & Grille  
 Rose & Thon  
 Doe & Neville  
 Brady & Mahoney  
 Fred La Reine Co  
**KNOXVILLE**  
 Loew  
 Leon & Stetson  
 Delbridge & Gren'r  
 Mahoney & Holmes  
 (One to fill)  
 2d half  
 Wilbur & Lyke  
 Melroy Sls  
 Harl Helene  
 Bernard & Meyers

**LONDON, CAN.**  
 Loew  
 Heras & Preston  
 Farrell & Hatch  
 P Henry Co  
 2d half  
 John & Ella Burke  
 Lee Beggs Co  
 (One to fill)  
**L'G BEACH, CAL.**  
 State  
 Young & Frances  
 W & I Telak

**SACRAMENTO**  
 Hippodrome  
 Chryatie & Ryan  
 Norton & Wilson  
 "Into the Light"  
 Wells & De Verna  
 6 Royal Hussars  
 2d half  
 Norman & Jeanette  
 Kane & Chidlow  
 "Voice or Money"  
 Hon. Day  
 Louis Ponies

**ST. LOUIS**  
 Loew  
 Rockless & Arley  
 Hon. Day  
 Gill & Veak  
 Tom Mahoney  
 Syncopeated Feet  
 2d half  
 Canaris & Cleo  
 Howard & Hoffman  
 Regal & Mack  
 Trovato  
 Gleasons & Houl'n

**ST. PAUL**  
 Loew  
 Larconians  
 Weber & Gold  
 Marriage vs. Divce  
 Annie Kent Co  
 Beattie & Blome  
 2d half  
 Burrill Bros  
 Geo Stanley & Sis  
 Powers, Marsh & D  
 Frank Ward  
 5 Musical Queens

**Casino**  
 (Sunday opening)  
 Juggling Ferrier  
 Lehman & Tharher  
 Gussy Singatera  
 Follette Peeri & W  
 Clemenceau Bros  
**Wigwam**  
 Bisset & Scott  
 Nora Allen Co  
 Rondas Duo  
 Ward & Raymond  
 2d half  
 Freda's Light  
 Gillian & Maritte  
 Brooks Clifton  
 Gordon & Delmar  
 Chas Hart Co

**SPRINGFIELD, MASS**  
 Broadway  
 The Millettes  
 Bonner & Powers  
 Mack & O'Brien  
 Callahan & Bliss  
 6 Noses  
 2d half  
 Hickey & Hart  
 Paramo  
 Telephone Tangle  
 Hank Brown Co

**WACO, TEXAS**  
 Orpheum  
 Busse's Dogs  
 Melville & Stetson  
 Bob O'Connor Co  
 Morley Senna & D  
 S'lock Sls & Cliton  
 2d half  
 Ralph Seabury  
 E & G DeMont  
 "Love Lawyer"  
 Coscia & Verdi  
 Juss & Oasi

**WASHINGTON**  
 Strand  
 Maxon & Morris  
 Gates & Finley  
 Rivers & Arnold  
 Julia Curtis  
 (One to fill)  
**WINDSOR, CAN.**  
 Loew  
 John & Ella Burke  
 Lee Beggs Co  
 (One to fill)  
 2d half  
 Heras & Preston  
 Farrell & Hatch  
 F Henry Co

**PANTAGES CIRCUIT**  
 New York and Chicago Offices

**BUTTE, MONT.**  
 Pantages (19-22)  
 (Same bill plays  
 Anaconda 23; Min-  
 soula 24)  
 The Norvellos  
 3 Quillion Boys  
 Fox & Ray  
 Sengal  
 Meyers Burns & O  
 Gevenne Troupe  
**CALGARY, CAN.**  
 Pantages  
 Rose Ellis & R  
 Rhinehardt & Duff  
 Wells & Boggs  
 Bruce Duffel Co  
 De Michelle Bros  
 Rheda's Elephants

**DENVER**  
 Pantages  
 Zara Carmen 3  
 Irene Trevette  
 Carl Rosini Co  
 Naval Jazzland 8  
 Teddy  
**EDMONTON, CAN.**  
 Pantages  
 The Rosnailles  
 Sammy Duncan  
 Hector's Dogs  
 J Thomas Sextet  
 Newman & Sloan  
 Mmc. Zuleika Co

**GT. FALLS, MONT**  
 Pantages (22-23)  
 (Same bill plays  
 Helena 24)  
 Gordon & Day  
 Belle Oliver  
 Copp's Family  
 Britt Wood  
 House David Band

**L'NG BEACH, CAL.**  
 Pantages  
 Wyoming 3  
 Geo & Ray Perry  
 "State Room 19"  
 Walton & Brandt  
 "Putting It Over"  
**LOS ANGELES**  
 Pantages  
 3 Sons of Jazz  
 "Salvation Molly"  
 Maud Earl Co  
 The Pals  
 3 Harlons  
 Douglas Dancers  
**MINNEAPOLIS**  
 Pantages  
 (Sunday opening)<



# THOMAS J. GRAY

INCIDENTALLY REMINDS YOU OF

"THE BABY GRANDS"

**JANE and KATHERINE LEE**

(ASSISTED BY WM. PHINNEY)

in "THE NEW DIRECTOR"

THE BOHEMIANS, Inc.

A. L. JONES—MORRIS GREEN, DIRECTORS

THE

**"GREENWICH VILLAGE FOLLIES"**

OF 1920

Dialogue and Comedy Scenes Staged by JOHN MURRAY ANDERSON

**EVA TANGUAY'S**

"I'LL GET FAMOUS YET"

Music by CLARENCE GASKILL

**DELYSIA'S**

COMEDY SONG HIT IN

"AFGAR"

**"WHERE ART THOU, ROMEO"**

WITH JOE McCARTHY AND HARRY TIERNEY

JOHN HENRY MEARS'

**'Century Midnight Whirl'**

With RICHARD CARLE, BLANCHE RING, CHARLES WINNINGER,  
JAY GOULD and WINONA WINTER

Dialogue and Comedy Scenes

**CARTMELL and  
HARRIS**

**AL  
HERMAN**

**FORD and  
GOODRIDGE**

C. B. COCHRAN'S

NEW OXFORD THEATRE, LONDON, ATTRACTION

**"The League of Notions"**

COMEDY SCENES

STAGED BY JOHN MURRAY ANDERSON

THE SENSATIONAL  
STOCK BILL

**"JIM'S GIRL"**

IN COLLABORATION WITH

EARL CARROLL

**AL. H.  
WILSON**

DANIEL WEBSTER, JR.

**BARONESS DE HOLLUB**

(HARRIETT LORRAINE) With  
HARRY CRAWFORD

in "FIFTY LOVES"

MARY  
**MELLVILE  
and RULE**

GEORGE

IN PREPARATION

LEW FIELDS'

**"WILD WOMEN"**

19 OF AND 20"

ETC.

ETC.



# HOW ARTISTS CAN DO THEIR PART

SAN JOSE, CAL., Jan. 22.  
Mr. E. F. Albee,  
New York City.

Dear Sir:

In current issues of THE VAUDEVILLE NEWS, we read many wonderful eulogies to the managers who are making Vaudeville a pleasurable institution for the artist.

There is another side to this story which has been sadly neglected in my opinion, and that is the co-operation of the artists with the managers, in supporting the good cause, and enjoying the benefits derived from joining the N. V. A.

I wish to cite one instance in which the true contrast of the past and present are shown. At the Hippodrome Theatre in our city this week is Mr. Jimmy Lyons who is touring the Loew Circuit, and outside of the fact that he is making his living in Vaudeville, he is one of the greatest mouthpieces of the N. V. A. touring the country today. If there are a few left in Vaudeville who are not convinced of the benefits and pleasures to be derived by them from the N. V. A., see Jimmy Lyons.

If there are a few who are still misguided enough to say "It will do me no good to join," have them interview Jimmy Lyons.

In my opinion, Mr. Albee, with such artists as Jimmy Lyons shouting the good cause of the N. V. A. Club, almost, as we might say, from the house tops, success and co-operation from both angles is bound to be obtained. I am writing this from the viewpoint that the artists must be recognized as well as the managers for the brilliant efforts both are putting forth for the betterment of vaudeville conditions.

Although we run pictures almost exclusively, we usually have one or two singers during the week, and it is a pleasure to note the better feeling evidenced by the artists toward the managers, and I can assure you that personally I am very grateful to you for your wonderful efforts and the results, which have proven beyond all manner of doubt that "Harmony is the keynote to success."

I also wish to take this means of extending an invitation to all visiting artists while in San Jose to witness our performances.

Thanking you for your splendid efforts and with best wishes for your continued health and success, I am,

Yours very truly,  
H. E. BROWNE,  
Manager, T. & D. Theatre.

January 31, 1921.

My dear Mr. Browne:

Yours of January 22d received. The spirit which prompted you to write this letter is very much appreciated especially as you are not in the vaudeville business.

I find that the work being done by the Vaudeville Managers' Protective Association and the National Vaudeville Artists, Inc., is gradually becoming known to the profession at large, and there is a general recognition that this work is constructive and beneficial to the theatrical business, including all branches. I am sure that in the near future, the work will be taken up by every other branch of our profession, with the same interest that the vaude-

ville people are giving to this movement.

I am writing Mr. Lyons. I find that the vaudeville artists are waking up to the fact that conditions are very much better and they are realizing that there must be an incentive for it all. There is. It is a desire on the part of the managers to improve their business; to see that the ethics of the same are maintained on a principle of humanity, fair dealing, liberality and co-operation between artists and managers. Both sides are commencing to generally understand each other. Petty annoyances no longer take on the seriousness that they did in the past. The managers are giving more consideration to the artists and the artists in turn are co-operating with the managers for the betterment of both sides. It is an even break and out of it all we are establishing a foundation for the security of our business, respect for each other and the respect of the public.

Thanks for your letter.  
With sincere good wishes,  
Very cordially yours,  
E. F. ALBEE.

January, 31, 1921.

My dear Lyons:

The enclosed letter and my reply was brought about by your interest in the work that is going on in vaudeville today. It is very heartening to receive such splendid co-operation. It is hard to work alone, but when you see the other fellow put his shoulder to the wheel it inspires you to push a little harder.

Your work among the vaudevillians in spreading the gospel of the new condition has had its value in convincing a manager outside of vaudeville, that the right thing is being done. There are a lot of thinkers in the theatrical profession and mighty good ones, and when they make up their minds to look at things seriously, you can depend upon fair judgment and loyal and energetic co-operation.

The Sunday night Bohemian entertainment at the N. V. A. Club last night was really an inspiring sight. Over one thousand vaudeville artists, their mothers, fathers, children and friends were all having a delightful time. It looked like a big family reunion. The entertainment was spirited and enjoyed; the artists love to see their brother and sister artists work, and there never was a more appreciative audience. Five hundred of these people were dining in the big ballroom and cafe; the billiard room was crowded, the balcony over the main lounge, was a sea of happy faces, some were playing dominos, checkers, chess, etc., others were having a family chat, and the whole clubhouse took on an air of joyful festivity. That is the spirit prevailing in vaudeville today and we all want to foster it.

I want to commend you for your serious and co-operative work. Some day when things are more perfect and all have accepted the great Master's teaching, "Be kind unto one another and have consideration for those less fortunate than yourself," you will be proud of the work you have done.

Very cordially yours,  
E. F. ALBEE.

## SPORTS

(Continued from page 7)

It was while in the latter league that his work attracted the attention of big league scouts, and he was signed by John K. Tener.

Joe Lynch, bantamweight champion, risked his title for the first time in a bout since acquiring it Feb. 9 at St. Louis. He boxed an eight-round newspaper draw with Jabez White at Albany.

Pete Herman is to return to England next month, for matches in England and France, arranged by Sammy Goldman, his manager who remained over there. Goldman made

an unsportsmanlike appeal for foreign sympathy with his belated wall about Herman losing his title to Joe Lynch. Goldman was quoted in London papers as claiming all three judges were Irish and Herman couldn't get a fair deal; that a draw would have even been an injustice to him.

This to Americans who saw Lynch outbox Herman for twelve of the fifteen rounds, was considered most unsportsmanlike on Goldman's part and the State boxing authorities may ask for an explanation from the latter before allowing Herman to again compete in New York State.

Benny Leonard isn't pleased with the indiscriminate use of his name

by others for publicity. Last week a music publishing advertisement in Variety termed a song, "The Benny Leonard of Vaudeville." The champion lightweight inquired as to the right of the advertiser to so employ his name without permission. Benny seemed quite serious in his objection but whether personally or through sympathy with another music publishing house, with which staff he is extremely friendly, didn't come out.

"If the racing associations will not stand for a tax of 12 per cent., they will get something far worse." This statement was made last week by Assemblyman Charles H. Betts, introducer of the bill for the tax on

racing. At the same time he declared that he was not considering a tax on baseball.

Johnny Prince, one of the best bowlers in the State and who has competed in many tournaments in New York city, gave another excellent exhibition of pinning, when he totaled 700 in three games in the Keeler league of Albany one night last week. It was the second time this season Prince reached the 700 mark. He started his night's work with a 228 game, shot 215 in his second and then finished up with a 257 score. Prince plans to enter several tournaments in New York next month.

Jack Britton's next opponent at the Garden may be Tommy Kloby Corcoran, known locally as Tommy Kloby. Kloby is the welter-weight champion of the east and is in town dickering with Tex Rickard with a view to closing for the Britton engagement.

Rickard is anxious to secure a good welter, as he wants to bring Britton back after his showing against Ted "Kid" Lewis, and the chances of Kloby getting the call are considered good.

Kloby started boxing as a feather-weight seventeen years ago and has been engaged with the leading feather lightweights and welter-weights continually ever since. He is about 32 years of age, and the biggest card in New England.

Benny Vaglar, the so called "French Flash," has broken away from his manager Joe Jacobs, and will join the Billy Gibson stable. Vaglar did the same thing to Frank Bagley after the latter had developed him from a preliminary performer into a star bout attraction. Vaglar is a local boy of Hebrew parentage. Some one tacked the French appendage to his ring moniker and it has stuck ever since.

## HAVANA AND WHY.

(Continued from page 25)

pletely covered with Fords; there are no traffic rules. The taxis turn corners on high without warning. The easiest thing to get here is a Ford in the back.

The sidewalks in the business district are so narrow a man who wears over a seven shoe must walk in the road.

Sho business seems to be at a complete stop. There is a nice opera house for grand opera, but they say the company cannot "follow" the opera house. The race tracks is the main attraction, but, judging by the crowd, not so great at that. It is a beautiful place to look at, but the races only please people with a sense of humor. The horses seem to be rehearsed, the jockeys use a lot of dialog coming up the stretch, and the bookmakers wear a happy smile. It does not take a mind-reading act to tell the reason.

There are a few other things to film (Continued on page 30)

## Miracle Mongers

AND THEIR METHODS

By HOUDINI

who has come into contact with many who practice magic and knows their secrets, explains

**HOW** the bare hands may be dipped in molten metals.  
**HOW** to drink molten lead.  
**HOW** to fortify the body against rattlesnake bites.  
**HOW** to be locked in a red hot stove without inconvenience—though leg of mutton may be roasted.

And so on—more later.  
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New York

## BILLS NEXT WEEK

(Continued from page 27)

### VICTORIA, B. C.

**Pantages**  
"Apple Blossoms"  
Gaudschmidt  
Sterling Sax &  
Sampsel & Lech'd  
Tom Kelly  
Torille's Circus

### WINNIPEG

**Pantages**  
Clifford Bothwell Co  
Eagle & Marshall  
Hickman Bros  
Hamlin & Mack  
Vardon & Perry Co  
Lottie Mayer Co

## INTERSTATE CIRCUIT

Palace Theatre Building, New York City

### DALLAS, TEXAS

**Majestic**  
Elley  
Nora Norinne  
Frank Wilcox Co  
Neal Abel  
Harr Twins  
Ward & Green  
Win Brack Co

### FT. WORTH, TEX.

**Majestic**  
G & M LeFebvre  
Leonore Kern  
Bert Baker Co  
Genaro & Gold  
Sheila Terry Co  
Powers & Wallace  
3 Lordens

### GALVESTON, TEX.

**Majestic** (21-23)  
(Same bill plays  
Austin 24-26)  
Willie Hale & Bros  
McCorick & Irving  
Dewey & Rogers  
Stanley & Barnes  
June Elvidge  
Melville & Rule  
La Graciosa

### HOUSTON, TEX.

**Majestic**  
Tozart  
Story & Clark  
"5,000 a Year"  
Laurel Lee  
Bothell Browns Co  
Mullen & Frances  
J & E Mitchell

### LITTLE ROCK, ARK.

**Majestic**  
J & N Olms  
Jeanette Childs  
Lord Chester Co  
Yates & Reed  
Frank Dobson Sirens  
2d half  
Saxton & Farrell  
Wilfred Clark Co  
Leo Beers  
Co Dora

### MUSKOGEE

**Majestic** (24-26)  
Ruth Howell 2  
Orren & Green  
"Under Apple Tree"  
Ford & Cunningham  
Redford & Winster

### OKLAHOMA CITY

**Majestic**  
Ruth Howell 2  
Meredith & Snitzer

## MILES-PANTAGES

### CLEVELAND

**Miles**  
Anthony  
"Little Cinderella"  
Page & Gray  
Chandon Trio  
(One to fill)  
**Grand**  
The Kollegs  
Green & La Fell  
Clifford Wayne 3  
Paramount 4  
Livingstone 3

### DETROIT

**Miles**  
Lapo & Benjamin

Rose Clare  
"Under Apple Tree"  
Ford & Cunningham  
Redford & Winster  
(One to fill)

### OKMULGEE

**Orpheum**  
Munroe Bros  
Orren & Drew  
The Champion  
J & M Harkins  
Challion & Keke  
2d half  
Lockwood & Rush  
"Tid Bits 1920"  
Rose Clare  
Chas Henry's Pets

### SAN ANTONIO, TEX.

**Majestic**  
Lord & Fuller  
Bevan & Flint  
Hunting & Frances  
Alan Brooks Co  
Bert Fitzgibbons  
Barbette

### TULSA, OKLA.

**Majestic**  
Chas Edenbury  
Neopolitan Duo  
Oliver & Oip  
Coley & Jaxon  
"Love Shop"  
Grace Demar  
Elry Sisters

### WICHITA FALLS

**Majestic**  
Gavanna 2  
Carlton & Bellew  
Jack Tralor Co  
Jack Tralor Co  
Cahill & Romaine  
Anatol Friedland  
Claude & Marlon  
The Brants

## HAVANA AND WHY

(Continued from Page 29)

houses, playing American-made pictures. Some advertise in what language the titles are written, so you see advertisements reading "English titles" and some "Spanish titles."

The percentage of natives speaking English is so small one wonders at it. After a few experiences with the natives, you stop wondering. The main attraction with the people, and most interesting to visitors is a game called "Jai Alai" pronounced "(Hi-a-li)". It is the national sport of Spain, where it is called "Pelota." In Havana it is played in a special building called Fronton and they do "pack them in." The speculators have the best seats, showing the Cubans have some American ways, and the excitement is intense. The Fronton is a large building like Madison Square Garden cut in half. The game is a combination of handball, lacrosse, golf and baseball, but it requires more strength and skill than all of these. It is a great betting proposition. Bookmakers have the stands swarming with betting commissioners. Between the bookies shouting in Spanish and the crowd shouting the plays, the Tower of Babel must have been a deaf and dumb convention.

The mother of Maryon Vadie and Mrs. Crane Wilbur died at Long Beach, Calif., the early part of this month after a lingering illness.

Elizabeth Bruce Wikstrom, operatic concert singer, died at her home in Grand Rapids, Mich., Feb. 10. She was 56 years old.

Leonid Leonidoff, leading Russian actor and one of the founders of the Moscow Art theatre, died there recently, the victim of privation.

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BOOKED SOLID—LOEW TIME

NOW (Feb. 17-20)—LOEW'S METROPOLITAN, BROOKLYN

Direction LEW CANTOR and IRVING YATES

## BROADWAY STORY

(Continued from page 15.)

Night," the A. H. Woods play at the Eltinge. It is one of the few shows which raised its scale in the midst of the run and continued climbing in gross. Last week's went to \$15,100, with even the management not sure of the heavy draw. For the week of Christmas-New Year's Day the piece went to \$14,729, that figure won by a heavy advance sale and holiday scale. Last week held Lincoln's Birthday, but since it fell on Saturday there was no advantage of a possible extra matinee nor jump in admission price.

Another show which, while it has not drawn heavy gross has made a good run of it, is "Three Live Ghosts," which has not had a losing week since it opened at the Greenwich Village and moved to the Bayes, a roof theatre. At \$9,000 weekly, which is its approximate weekly gross, the show can clear a bigger profit than some of the non-

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musical successes that are grossing \$4,000 more each week. "Ghosts" is the first production try by Max Marcin. It is said to be ahead \$26,000 on the season and should remain on Broadway well into the spring.

Next week another new theatre is due to open its doors, it being the Marc Klaw, which will offer Sam H. Harris's new comedy, "Nice People." Next week will have another opening, with "Blue Eyes" arriving at the Casino to succeed "Honeydew." Last week the Ambassador, the first of the Shubert string of new theatres, was opened with "The Rose Girl." The house has a rich interior, but the success of its premiere attraction is in doubt. This week's premieres had the revival of "Peg o' My Heart" at the Cort, with Laurette Taylor again starred, and "Macbeth," with Lionel Barrymore, at the Apollo (Thursday).

Willard Mack's "Near Santa Barbara" will be taken off the Greenwich Village Saturday. Mr. Mack will move his company over to the Lexington, a surprising jump, and there offer a new play called "Smooth As Silk." "Evynnd of the Hills," which has been running matinees at the Village house, goes

on regularly for a short time, a new play being named for the house in "The Survival of the Fittest." Mr. Mack mentioned to friends his plan of presenting Shakespeare, though is no announcement of the fact for the Lexington date.

It has been practically set for Nora Bayes to move "Her Family Tree" from the Lyric to the Shubert, March 7, there to succeed the "Greenwich Village Follies," which goes on tour. This will continue the Shubert as a musical comedy house and will permit the Lyric to receive the "Four Horsemen of the Apocalypse," which has been waiting for a Broadway theatre.

"The White Villa," a special matinee attraction at the Eltinge, put on professionals, is getting some attention but is not mentioned as getting a house for regular showing.

Three new attractions were inserted in the ticket agencies as "lays" this week, the total number amounting to 27 attractions. The additions were: "Macbeth" (Apollo), "The Rose Girl" (Ambassador) and "Peg O' My Heart" (Cort). The others are "Cornered" (Astor); "Deburau" (Belasco); "The Green Goddess" (Booth); "Afgar" (Central); "In The Night Watch" (Cen-

tury); "Welcome Stranger" (Cohan & Harris); "The Tavern" (Cohan); "The Bad Man" (Comedy); "Ladies Night" (Eltinge); "The Broken Wing" (48th St.); "Enter Madame" (Fulton); "Tip Top" (Globe); "The Meanest Man in the World" (Hudson); "Mary" (Knickerbocker); "Lady Billy" (Liberty); "The First Year" (Little); "The Champion" (Longacre); "The Gold Diggers" (Lyceum); "Her Family Tree" (Lyric); "The Bat" (Morosco); "Sally" (New Amsterdam); "Dear Me" (Republic); "Greenwich Village Follies" (Shubert); "Samson &

Delilah" (39th St.); "The Passing Show of 1921" (Winter Garden).

In the cut rates 13 attractions are offered: "The Rose Girl" (Ambassador); "Cornered" (Astor); "In The Night Watch" (Century); "Mary Rose" (Empire); "Her Family Tree" (Lyric); "Three Live Ghosts" (Nora Bayes); "Erminie" (Park); "Thy Name is Woman" (Playhouse); "The Emperor Jones" (Princess); "Rollo's Wild Oats" (Punch & Judy); "Dear Me" (Republic); "The Prince and the Pauper" (Selwyn); "The Mirage" (Times Square).

CARL McCULLOUGH

JACK LAIT  
in Variety

McCullough has played every "time" in vaudeville and has been featured in several road musical shows. He is a young man of ultra appearance, marcel hair of black, a picture profile and an easy manner. Besides, he has a quaver in his throat for ballads; besides, he has a wicked eye for comedy points. Altogether, a made-to-order juvenile with the poise and ability of a light comedy "single"; therefore a valuable single turn with right material. It has been whipped into presentable shape and showed one bit, running about six minutes; that is acres for big time; that is a telephone conversation which McCullough did splendidly somewhat as he formerly did the alewife effusion. In the phone talk he had a period with every two or three words, making the effect staccato, punchy and briskly wise. It is doubtful if a better piece of single-handed talk exists in vaudeville. McCullough does "Typical Tipperary" delightfully and tells some good stories, leading to the "Lizzie Ford" song for laughs and "Aint We Got Fun" for a good fade-out on the scene. The great telephone argument comes in "one" and stops the work. McCullough sang "Mammy's Kisses" effectively for an encore. An exceptionally promising turn, with many novel twists and a personality easy to take running through it. Should sell to the big time.

Lait.

If Jack Lait says I'm a big time single; why should I argue with him?

C. McC.

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Dear Sir:-  
"Variety" is right when it informs you that most people in the theatrical profession carry a "grouch bag". I know whereof I speak for I carried one myself. But Never Again.

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, any money I wanted to keep on my person I had changed into "American Express Travelers Cheques", and am happy to say that since doing so, I have not lost a dollar nor a vacation.

Yours truly,  
T. Rydams.  
of

"Adams & Thomas"  
in vaudeville.

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Are Purchasable At  
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## SHOWS AND COMMENT

(Continued from page 16.)

as big as any comedy in town. Got over \$16,100 last week.  
"Way Down East," 44th street (25th week). Pace is around \$16,000 weekly.  
"Over the Hill," Broadhurst (20th week). Another eight weeks arranged for.

## LENT FAILS TO DENT CHICAGO

Business Keeps Up Despite Hoodoo Advent.

Chicago Feb. 16.  
Lent, with its usual bad business, seems to be losing its punch out here. The only time it was heavily felt was on Ash Wednesday, when it struck some of the weak shows a body blow. Otherwise business kept up, with the superior shows doing very big and the mediocre shows only fair.  
Estimates for the week:  
"The Son-Daughter" (Powers,

7th week); \$19,900; only one more week to go, and then "Shavings."

"Fanchon and Marco Satires" (Olympic, 3d week); \$13,200 claim; first half of the week business fair; capacity for the last three days.

"Irene" (Garrick, 11th week); \$29,000; moves over to the Studebaker for an indefinite run.

"Way Down East" (Woods, 9th week); \$17,500; looks good to continue this pace until the hot weather.

"Follies" (Colonial, 8th week); \$39,000; slipped \$1,500, especially noticeable on Monday and Tuesday.

"Smilin' Through" (Cort, 17th week); \$12,000; "Dulcy," with Lynn Fontanne and Gregory Kelly opening Sunday for an indefinite run.

"The Tavern" (Cohan's Grand, 2d week); \$19,500; sure-fire hit, getting plenty of word-of-mouth advertising.

"Guest of Honor" (LaSalle, 11th week); \$9,000; last week. "When We Are Young," featuring Henry Hull, opening Feb. 21.

"The Bat" (Princess, 7th week); over \$20,000; nothing seems to stop this hit.

"At the Villa Rose" (Illinois, 2d week). A very weak sister. Gives up the ghost in two more weeks, the show being abandoned. Otis Skin-

ner going into a new production. "My Lady Friends" (Central, 1st week); \$6,500; hooked up very cheap outside of Jack Norworth, and his nam good around here for a certain amount of money.

"Happy Go Lucky" (Playhouse, 12th week); \$10,400; leaves March 7, followed by "Up in the Haymow," with Hazel Dawn and Walter Jones.

"Florodora" (Studebaker, 1st week); \$10,000; leaves next week, and making way for "Cognac," which will fill in for three weeks.

"The Famous Mrs. Fair" (Blackstone, 7th week); \$13,500; slipping and ready to get out.

"Mecca" (Auditorium, 3d week); \$46,000; fell \$3,000 from last week, but a sensational draw, and will average \$45,000 weekly for its six weeks; to be followed by return of "Aphrodite."

## BOSTON'S BUSINESS KEEPS UP TO AVERAGE

"Abraham Lincoln" Only New Attraction

Boston, Feb. 16.  
The Hollis, with the only new attraction in town, had a splendid break Monday night. The biggest advance sale for Drinkwater's "Abraham Lincoln" that has en

seen in this city. Warfield played at the same house several seasons ago. Turnaway at a box office early in the night, the house having been bought out through agencies.

The audience was for the greater part a "carriage" one, as it is known in Boston, meaning the people who are present enough socially to still use this antiquated method of transportation. The show is in for an indefinite run and is considered the best bet the Hollis has had this season, with indication of capacity business for several weeks.

The other houses did exceptionally well Monday, with no indication Lent cut in.

During the past week there was a drop, a natural Ash Wednesday development in a city like Boston, but business picked up strong at the finish of the week, and was more

than holding its own when the new week started.

Estimates for last week were:  
"Just Suppose" (Tremont, second week). About \$15,000 first week and started second with fair business. Is expected to do about the same this week. Good results because of romantic appeal.

"Mary" (Colonial, second week). One of the wonders of Boston. Here on repeat with different company. Got between \$17,000 and \$18,000 first

## TRUNKS

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The Luggage Shop With a Conscience.  
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# WHAT THE CRITICS SAID ABOUT "THE PORTLY COMEDIAN" OF "IT'S UP TO YOU"

NOW CONCLUDING AN EIGHT WEEKS' RUN AT THE GLOBE THEATRE, BOSTON

## VARIETY

Cincinnati, Dec. 15.

Douglas Leavitt is the hit of the show, offering the best comedy ever seen here.

## BALTIMORE AMERICAN

Douglas Leavitt is an admirable comedian. His humor is natural spontaneous comedy, which is the comedian's highest recommendation.

## CINCINNATI TIMES-STAR

Douglas Leavitt is a comedian of a type different from every other comedian seen here this season and was received with high favor by the audience.

## BUFFALO ENQUIRER

Douglas Leavitt outclasses many of his more press-agented brethren, and has much to remind one of James P. Powers.

## BOSTON TRAVELER

Douglas Leavitt is a comedian with the rare ability to entertain without being coarse or vulgar and a faculty to create laughter with every movement.

## VARIETY

Boston, Jan. 5 (Len Libby).

Went over big opening night at the Globe.

## BOSTON ADVERTISER

Douglas Leavitt, Joseph Santley and Ivy Sawyer have made "It's Up to You" the most entertaining musical comedy of the season.

## BOSTON TRANSCRIPT

Douglas Leavitt as the plump young man makes the most of frequent humors of line situation.

## BOSTON RECORD

Douglas Leavitt has proven himself as one of the funniest comedians.

## BOSTON HERALD

A musical comedy with a real plot, much humor contributed mainly by Douglas Leavitt.

## BOSTON POST

"It's Up to You" opened at the Globe last night. There is nothing but success in store for the show as long as it stays in Boston with such stars as Joseph Santley, Ivy Sawyer and Douglas Leavitt.

## BOSTON GLOBE

Douglas Leavitt played with unctuousness, having a merry personality.

ek, with big matinee play. Strong  
nday night and is lining up with  
a best drawings of the many mu-  
al shows now in the town.  
'Abraham Lincoln' (Hollis, first  
ek). Had the town all to itself.  
ened with capacity house, no  
per, "Clarence," which went out

after six weeks fell down a bit as it  
neared the end and on the final  
week did only about \$9,000.

"Honors Are Even," (Park square,  
7th week). Nothing posted as to  
when show is to stop here. W be  
held here as long as it runs along  
as smoothly as is the case at present.

Last week about \$12,000, the figure  
it has been hitting practically since  
opening.

"Midnight Rounders," (Majestic,  
8th week). The finish of the Boston  
run has brought the out of town  
boys into this house to see Eddie  
Cantor. Show did not go over as big  
last week as customary, did about  
\$17,000. It is the last legitimate at-  
traction house will have for some  
time as "Kismet," film, coming in  
with all kinds of display advance  
advertising.

"Love Birds," (Wilbur, 4th week).  
Final week. Show came in cold and  
was extended two weeks, even  
though shifted from Shubert to this  
house last week. Did about \$10,000  
last week, about capacity for the  
house, a small one, at \$2.50 top.  
"Jim Jam Jems," next week.

"Broadway Brevities," (Shubert,  
2nd week). Had about the record  
business for the week with takings  
of \$20,000. Show is drawing same  
class which turned out to see Cantor.  
Dope is the headliners are drawing  
the trade, and that the "girlie"  
aspect is not doing a great deal for  
it. In for three weeks more.

"The Passion Flower," (Plymouth,  
2nd week). Nance O'Neil doing fair  
business, takings for the week going  
about \$10,000.

"It's Up To You," (Globe, 7th  
week). Bostonians still inclined to  
treat this show in generous manner.  
Figures for the week varied only  
slightly from that of other weeks  
with \$12,000 the estimate.

"Maid of the Mountains," (Boston  
Opera House, 2nd week). While  
show only did about \$6,000 the first  
week, it is considered pretty good

business for an attraction at this  
uptown house, which on paper has  
no great drawing attraction.  
Shuberts are hoping to put big  
punch into their ark of a house in a  
couple of weeks when "Aphrodite"  
comes.

## LETTERS

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Chick Frank  
Claus & Radcliff

Collins Jack  
Connar Larry  
Connors Mr  
Cooke R B  
Coots Jas  
Covert Frank Mrs  
Curley Leo  
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Finn Pearl  
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Gibbs Joyce  
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Gordon Grace  
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Green Carl  
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Hearn Julia  
Hendricks Duke  
Hess & Brown  
Hickey Thos  
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Hilton Fayles B  
Hooper Phyllis  
Hopper Anne  
Huyt Francis  
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## "COPY ACT" STOPPED



New York, February 11th, 1921

The Weldanos,  
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E. 14th Street, City

Dear Friends:—

We had a committee investigate your act, playing at the Jefferson Theatre, caused by the complaint of the Miranos, who alleged that you were infringing on their patent.

The committee in question, after witnessing the performance of the Miranos and also your performance, hereby inform you that your act is a direct infringement on the Mirano act.

We, therefore, respectfully ask you to eliminate each portion of it that is covered by copyrighted patent, owned and controlled by Mr. Mirano.

We shall notify the Vaudeville Managers' Protective Association of the findings of this committee, and shall ask them to co-operate with us in seeing that the patents of Mr. Mirano are upheld.

We trust that you will govern yourself accordingly.

Yours very truly,

(Signed) **Henry Chesterfield,**

Secretary.

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Laskoy Alberta  
La Vere Earl  
La Vier Jack Mrs  
Lazar Louise  
Leigh Nina  
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Lemuel Wm  
Leo Buddy  
Lewis Earl  
Lloyd & Wells  
Lorella Collie  
Lyske Muriel

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Mack Co Wilbur  
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Hart Hazel  
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Harry Jolson, brother of the famous Al, of musical comedy fame, scored heavily at the Opera House yesterday, at the opening of Manager Commette's new show, which is certain of proving a big attraction. Jolson, a capable singer and excellent comedian, has the assistance of two others, a young woman appearing first as a reporter, while a man seated in the audience adds to the comedy and enjoyment.

While playing the Maryland Theatre, Baltimore, Mr. Schanberger, the manager, wrote: "I want to thank you for supplying one of the best hits in this week's show."

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*Voice*  
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- You'll see her stand-ing there - where the world can pause and stare -  
- A tear-drop on her eye - with in her heart a sigh - as  
- hat-er-ly she watches - as the crowd goes by -  
Some-bod-y's mother is wait-ing for some-one each day -  
- Some-bod-y's mother is watch-ing for some-one who went a-  
way - Some-bod-y may have for-got-ten the time when two loving  
arms'round her heart used to twine But God in his good-ness will make some-one  
stay Back to Some-bod-y's mother Some day -

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Single Billy  
Stanton Walter  
Stead Sue  
Street Edythe  
Sully Lew  
Saxton V P Mrs  
Scott John Geo  
Sackett Albert  
Smith Willie

Thiele Otto  
Tanner Edward  
Thayer C Elery  
Temple Joe

Vincent Jewel  
Vine Dave  
Valyda Rosa  
Vogt Eddie

Wilbur Elsie  
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## BURLESQUE ROUTES

(Feb. 21—Feb. 24.)

"All Jazz Revue" 21 Gayety  
Brooklyn 23 Olympic New York.  
"Around the Town" 21 Penn Cir-  
cuit 23 Gayety Baltimore.

"Bathing Beauties" 21 Gayety  
Louisville 28 Empress Cincinnati.  
"Beauty Revue" 21 Gayety New-  
ark 3 Rajah Reading 4-5 Grand  
Trenton.

"Beauty Trust" 21 Park Indian-

## INVESTORS DATA BOOK

January, 1921

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REVIEW OF 1920

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apollis 28 Gayety Louisville.  
"Best Show in Town" 21 Gayety  
St Louis 28 Star & Garter Chicago.  
"Big Sensation" 21 L O 28 Troca-  
déro Philadelphia.

"Big Wonder Show" 21 Olympic  
Cincinnati 28 Columbia Chicago.  
"Bon Tons" 21 Palace Baltimore  
23 Gayety Washington.

"Bostonians" 21 Gayety Kansas  
City 28 L O.

"Bowerys" 21 Perth Amboy 22  
Plainfield 23 Stamford 24-26 Park  
Bridgeport 28 Empire Providence.  
"Broadway Belles" 21 Gayety  
Minneapolis 28 Gayety St Paul.

"Cabaret Girls" 21 Majestic Scrant-  
on 28-1 Armory Binghamton 2 El-  
mira 3-5 Inter Niagara Falls.  
"Cute Cuties" 21 Empress Cincin-  
nati 23 Lyceum Columbus.

"Flashlights of 1920" 21 Gayety  
Buffalo 28 Gayety Rochester.

"Follies of Day" 21 Gayety Roch-  
ester 28-2 Bastable Syracuse 3-5  
Gayety Utica.

"Follies of Pleasure" 21-23 New  
Bedford New Bedford 24-26 Acad-  
emy Fall River 28 Worcester  
Worcester Mass.

"Folly Town" 21 Hurtig & Seam-  
on's New York 28 Orpheum Pat-  
erson.

"French Follies" 21 Olympic New  
York 28 Gayety Newark.

"Girls de Looks" 21 Empire  
Providence 23 Gayety Boston.

"Girls from Follies" 21 Gayety  
Baltimore 28 L O.

"Girls from Happyland" 21 Star  
Cleveland 28 Empire Toledo.

"Girls from Joyland" 21 Victoria  
Pittsburgh 28 Penn Circuit.

"Girls of U S A" 21 Jacques Water-  
bury 28 Hurtig & Seamon's New  
York.

"Golden Crook" 20-22 Berchel Des  
Moines 28 Gayety Omaha.

"Grown Up Babies" 21 Trocadero  
Philadelphia 28 Star Brooklyn.

"Hastings Harry 21 Casino Brook-  
lyn 28 Empire Newark.

"Hip Hip Hurray" 21 L O 28  
Gayety St Louis.

"Hits and Bits" 21 Star & Garter  
Chicago 28 Gayety Detroit.

"Hurly Burly" 21 Empire Clevel-  
and 28 Avenue Detroit.

"Jazz Babies" 21-23 Cohen's New-  
burg 24-26 Cohen's Poughkeepsie  
28 Howard Boston.

"Jingle Jingle" 21-23 Park Youngs-  
town 24-26 Grand Akron 23 Star  
Cleveland.

"Jollities of 1920" 21-23 Bastable  
Syracuse 24-26 Gayety Utica 28  
Gayety Montreal.

"Joy Riders" 21 Gayety Milwaukee  
28 Haymarket Chicago.

"Kandy Kids" 21 Howard Boston  
28-2 New Bedford New Bedford  
3-5 Academy Fall River.

Kelly Lew 21 Gayety Toronto 28  
Gayety Buffalo.

"Kewpie Dolls" 21 Gayety St Paul  
28 Gayety Milwaukee.

"Lid Lifters" 21 Empire Hoboken

28-2 Cohen's Newburg 3-5 Cohen's  
Poughkeepsie.

"London Belles" 21 Columbia Chi-  
cago 27-1 Berchel Des Moines.

"Maids of America" 21 Casino  
Philadelphia 28 Miner's Bronx New  
York.

Marlon Dave 21 Columbia New  
York 28 Empire Brooklyn.

"Million Dollar Dolls" 21 Peoples  
Philadelphia 28 Palace Baltimore.

"Mischief Makers" 21 Cadillac De-  
troit 28 Engelwood Chicago.

"Monte Carlo Girls" 21 Academy  
Buffalo 28 Cadillac Detroit.

"Naughty Naughty" 21 L O 28  
Gayety Brooklyn.

"Parisian Flirts" 21 Standard St  
Louis 28 Century Kansas City.

"Parisian Whirl" 21 Gayety  
Omaha 28 Gayety Kansas City.

"Peek a Boo" 21 Empire Toledo  
28 Lyric Dayton.

"Powder Puff Revue" 21 Empire  
Albany 28 Casino Boston.

"Puss Puss" 21 Star Brooklyn 28  
Empire Hoboken.

"Razzle Dazzle" 21 Engelwood  
Chicago 28 Standard St Louis.

Reeves Al 21 Gayety Pittsburgh  
28-2 Park Youngstown 3-5 Grand  
Akron.

Reynolds Abe 21 Grand Hartford  
28 Jacques Waterbury.

"Record Breakers" 24 Rajah  
Reading 25-26 Grand Trenton 28  
Bijou Philadelphia.

"Roseland Girls" 21 Miner's Bronx  
New York 28 Casino Brooklyn.

Singer Jack 21 Gayety Montreal  
28 Empire Albany.

"Snappy Snaps" 21 Gayety Bos-  
ton 28 Columbia New York.

"Social Follies" 21-22 Lyceum St  
Joseph 28 Gayety Minneapolis.

"Social Maids" 21 Majestic Jersey  
City 28 Perth Amboy 1 Plainfield  
2 Stamford 3-5 Park Bridgeport.

"Some Show" 21 Gilmore Spring-  
field 28 L O.

"Sporting Widows" 21 Orpheum  
Paterson 28 Majestic Jersey City.

"Step Lively Girls" 21 Gayety  
Detroit 28 Gayety Toronto.

Stone & Pillard 21 Haymarket  
Chicago 28 Park Indianapolis.

"Sweet Sweeties" 21 Century  
Kansas City 28-1 Lyceum St Joseph.

"Tempters" 21-22 Binghamton 23  
Elmira 24-26 Inter Niagara Falls  
28 Star Toronto.

"Tid Bits of 1920" 21 Star Toronto  
28 Academy Buffalo.

"Tiddledy Winks" 21 Worcester  
Worcester 28 Gilmore Springfield.

"Tittle Tattle" 21 Avenue Detroit  
28 Victoria Pittsburgh.

"Town Scandals" 21 Gayety  
Washington 28 Gayety Pittsburgh.

"20th Century Maids" 21 Casino  
Boston 28 Grand Hartford.

"Twinkle Toes" 21 Lyric Dayton  
28 Olympic Cincinnati.

"Victory Belles" 21 Empire Brook-  
lyn 28 Peoples Philadelphia.

"Whirl of Mirth" 21 Bijou Phila-  
delphia 28 Majestic Scranton.

White Pat 21 Lyceum Columbus  
28 Empire Cleveland.

Williams Mollie 21 Empire New-  
ark 28 Casino Philadelphia.

## BALTIMORE.

By F. T. O'TOOLE

FORD'S.—"June Love," indiffer-  
ently produced musical comedy,  
opening Monday to appreciative au-  
dience.

ACADEMY.—"Robin Hood," not-  
able cast, and rewritten to some ex-  
tent, still able to hold its own as a  
drawing card after 31 years. Well  
received opening night, and should  
continue well during its stay here.

AUDITORIUM.—"The Passing  
Show of 1919," gathering of bur-  
lesque stars who have graduated.  
Chorus leaves much to be desired  
and the same can be said for the  
costuming. Too old to draw heavily  
here.

LYCEUM.—"Way Down East"  
film moves out this week although  
drawing well after seven weeks.  
Breaks all previous records for  
film gross box office receipts in these  
parts.

PLAYHOUSE.—Musical comedy  
stock company with Jimmy Hodges  
in the lead, second week. Too early  
to judge the success for the latest  
efforts of the management to make  
this house pay running expenses.

PALACE.—"The Town Scandals,"  
burlesque, with quartet of comedians  
who are hard to beat.

GAYETY.—"The Big Sensation,"  
FOLLY.—"Sunbeam Belles," bur-  
lesque with stock chorus.

RIVOLI.—"Dinty," picture. This  
house plays capacity at three per-  
formances a day; largest down town  
picture house.

NEW.—Doris Keane in "Rom-  
ance." This actress played the  
lead last week in this show here and  
the management of the film house is  
advertising this feature strongly  
with good results.

## BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—"Listen Lester,"  
Drawing well despite advancing  
years.

SHUBERT TECK.—"Maytime,"  
Back again, a little the worse for  
wear, but still showing strong box-  
office capabilities.

FILM HOUSES.—Shea's Hipp.  
"The Penalty" Shea's Criterion;  
"Bunty Pulls the Strings," Strand;  
"Broadway and Home," Palace;  
"Love."



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afoul of the police here this week. Ray is accused of passing forged checks on local hotelkeepers. He offered the hotel clerk at Broeze a signed check for \$30 in payment of his bill, claiming the signature was that of Frank Tinney, the comedian. Telegraph inquiries to Tinney brought the response he did not know Ray. Several other hotel men and a lithograph company complained Ray had tried to pass checks on them to which Tinney's name had been forged. Ray and his companion were arrested at the Exchange street station as they were about to board a train.

The Empire has again undergone a change of policy, this time going back to a straight picture bill. The house is using considerable space in the dailies

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	\$400	\$4.00	\$16.00	
	\$500	\$5.00	\$20.00	
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Koo," Walter Whiteside in "The Master of Ballantrae," and the Century Midnight Whirl.

Next week "Chu Chin Chow" opens at the Shubert-Colonial; then "Up in Mabel's Room," a Jolson in "Sinbad," Frank Tinney in "Tickle Me," Walter Hampden and "Broadway Brevities."

### DETROIT.

By JACOB SMITH.  
New Detroit: Walker Whiteside. Next, "Bab," Actors' Fund Benefit at this theatre Feb. 18. Shubert, Detroit: "Buddies," Next, "Linger Longer Letty," Garrick: "What's Your Number." Next, "Up in Mabel's Room."

Photoplays: "Passion," Adams; "Forbidden Fruit," second week, Broadway-Strand; "One Man in Million," Madison; "The Off Shore Pirate," Colonial; "A Thousand to One," Washington.

George Beban and Son are proving a boxoffice attraction at the Madison where they are presenting Mr. Beban's old vaudeville act, "The Sign of the Rose."

Michigan is having more than its fill of censorship troubles at the present time. Not content with advocating state censorship, social workers in many of the smaller towns have brought about local censorship and they are making life unbearable for the poor exhibitor. First it's crime—then it's the posters—then the serials—then the titles—and a dozen and one things to keep constantly before the exhibitor. The latest is at Kalamazoo—where the Mayor has raked up an old blue law regarding immoral posters showing crime, etc. He says he is going to enforce the law to the letter. Exhibitors say to do so would close down their houses.

The records of the police department for Detroit the past year show that crime was less prevalent than the year previous. Most of the deaths, accidents, robberies were committed in some way or other by motor car. In other words, after all is said and done, the motor car is the direct result of more crime than any other medium. The police department contends that none of the daredevil crimes of today would be attempted, especially in the populated cities, were it not for the aid of the motor car for escape.

Phil Gleichman, Broadway-Strand, Detroit, states that business was off somewhat during December and January, but that since the last of January business has shown a big increase and the theatre is again enjoying practically its former big business. The report published recently that the receipts had fallen from around \$10,000 to \$3,000 was

in error. The poorest weeks have at least shown total receipts of twice that amount. Mr. Gleichman is optimistic and looks for a banner year.

Herman Warren, of Warren & Cohen, operating the Colonial Theatre, Detroit, is spending the winter at the Hotel Alexandria, Los Angeles.

### DENVER.

By THOMAS H. FERRILL.  
BROADWAY.—Dark, to be open next week with "Three Wise Fools," followed by "Sign on the Door."  
DENHAM.—"Come Seven."

Rumors for some time current to the effect that all was not well between the management of Denham theatre and Miss Doris Woolbridge, leading woman, took substance in Miss Woolbridge leaving the company following the last performance of "The Hawk."

"Rick" Dicketson, formerly sporting editor of the Denver Post, and at present manager of the Princess, stole a march on his friends this week when he married Mazie Donagan, society editor of the Post.

Proponents of the local censorship bill for pictures in the Legislature have conceded the failure of the measure due to the omission of the simple phrase "be it enacted" following the title. A stenographer's carelessness in copying the Nebraska bill is given as the reason for its technical blocking.

### INDIANAPOLIS.

By VOLNEY B. FOWLER.  
ENGLISH'S — Premiere of "Duley," with Lynn Fontanne and Gregory Kelly, \$2.50 top. Next, "Night Boat," \$3 top.

Joe Gaites, producer of "Take It From Me," was in town with the show at the Murat last week. Margaret Galligan, daughter of Edward Galligan, manager of the Rembusch houses at Marion, Ind., was in a box at the theatre studying one of the leading roles during the week, and it was said that Gaites intends to add her to the cast and take the show to the Pacific coast. Miss Galligan had roles in "See-Saw" and "Honey Girl."

A bill specifically prohibiting the exhibition of pictures on Sunday and a third movie censorship measure were introduced in the Indiana State Legislature last week.

### KANSAS CITY.

By WILL R. HUGHES.  
Harry Brown, who controls the concessions with the Con T. Ken-

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nedy Shows, has just invested \$100,000 in an apartment house in this city.

The House Public Welfare Committee of Kansas has finally killed the bill providing for the removal of the State Picture Censor Board from Kansas City to Topeka. It is a victory for the picture interests.

Business at the two legitimate houses last week was probably the

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worst of the season. The Belasco label on "Tiger Rose" at the Grand failed to attract and the Comstock & Gest trademark on "Experience" at the Shubert was equally ineffective. The management of the Grand is looking forward to this week with the "Storm" at \$2, claimed to be the first time, anywhere, that the price has prevailed. The Shubert will have Walter Scanlan in "Hearts of Erin." "Passion" at the Neuman, is being heavily advertised, the house carrying extra space in the local papers, but all reference to the film having been made in Germany is carefully avoided. It is expected that the picture will establish a house.

**LOUISVILLE.**

By JOHN M. FRANCIS.

"The Night Boat" Macaulay's, all week. Newspaper reviews term it the only offering deserving the term "musical comedy" here this season. Robert B. Mantell, next.

The Strand, two five-reel pictures this week same bill—the first house to present ten reels on one program. "Conrad in Quest of His Youth" is the feature attraction with a 5-reel Sennett comedy finishing up.

By a queer coincidence two houses are offering plays of the same name. At Macaulay's, Dillingham's "Night Boat" is on while at

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Keith's National a comedy by John B. Hymer of the same name is playing. The former is at \$3 top. The National is a 35-cent house.

Arthur Payne, a Louisville saxophone player, has joined the Twentieth Century Orchestra at Milwaukee. Payne is but 20 years old and has played with several orchestras.

**NEW ORLEANS.**

By O. M. SAMUEL

TULANE—"Lightnin'"  
ST. CHARLES.—Sherman Stock  
Within the Law.

LYRIC.—Clarence Bennett's Colored Carnival.

Charles E. Bray, having completed his work of getting the new Orpheum into shape, has left for San Francisco via Chicago. He took back John Gros, his superintendent, with him.

The Strand is playing "Passion" next week.

The racing contingent got something of a break with Shreveport announcing a season of two weeks, beginning Feb. 19.

Joe Vion has been getting all kinds of publicity for "Mary," which plays the Tulane next week. The show has been a big money-maker south.

The Palace increased its admission scale for this week of Ringer Midgots, getting a dollar top record for small-time theatre.

The Sherman Stock did nicely its

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opening week at the St. Charles, but requires some sort of punch to get it over permanently.

The picture business is off here with the grade of film offered not particularly inviting.

There is a rumor about, the Saengers may take over the Temple, the colored theatre, and operate it in competition with Clarence Bennett's Lyric.

The new Orpheum's scale is \$1.65 (including war tax), for orchestra seats.

The summary, and unexpected closing of the racing season will

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hurt patronage at the local theatres, and with Lent here, the prospect is not bright.

"Lightnin'" this week; "Mary" next week.

The Empire, a wee small time house in Canal street, will be converted into a department store Oct. 1.

Just fair is the verdict on the Current Orpheum Show. Nor was the business anything to brag of, which means the booker must de-

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liver for \$1.65 asked or they simply will not buy.

Anatol Friedland proved weak Pabulum from headline angles. His revue was prettily draped the girls animated and verveful, and the costuming rich in measure, but Anatol is a song writer, not an actor, and only his competent dancer rang the bell. The Bryants had them niftily sewed up when starting, but re-



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**REPUBLIC** Theat. W. 42 St. Even. 8:30.  
Mats. Wed. and Sat. 2:30.

**JOHN GOLDEN** Presents

**HALE HAMILTON** "DEAR ME"

**TRACE LARUE** in

A SELFISH COMEDY

**ELTINGE** THEATRE. W. 42 St.  
Evenings 8:30. Mats. Wednesday & Saturday 2:30.

**"LADIES' NIGHT"**

A Farce Comedy in Three Acts. With

**J. CUMBERLAND** **CHARLES RUGGLES**  
**ALVIN KING** **EVELYN GOSNELL**

**"GOOD TIMES"** World's Biggest  
AT THE Show at Lowest  
MATINEE DAILY | **HIPPODROME**

SEATS SELLING EIGHT  
WEEKS IN ADVANCE

**PLAYHOUSE** 48th St., E. of B'way. Ev. 8:30  
Mats. Sat. Tues. Wed.

SEASON'S SENSATION!

**MARY NASH**

In "Thy Name Is Woman"

EXTRA MATINEE WASHINGTON'S BIRTHDAY

**MITZI**

In the Musical Comedy HIT, "LADY BILLY"

BEST SEATS WED. AND SAT. MATS. \$2.00

**Brock Pemberton's Productions**

**ZONA** "Miss Lulu Bett"

**GALE** W. 48th St. Bryant 48. Ev. 8:30  
Mats. Thurs. & Sat. 2:30.

**GILDA VARESI**

**ENTER MADAME**

**NORMAN TREVOR**

**FULTON** W. 46th St. Ev. 8:30.  
Mats. Wed. Thurs. & Sat.

GOOD SEATS AT THE BOX OFFICE  
MATINEE WASHINGTON'S BIRTHDAY

**LIBERTY** West 42 St. Evenings at 8:15.  
Pop. Mats. Wed. and Sat. 2:15.

**MITZI**

In the Musical Comedy HIT, "LADY BILLY"

BEST SEATS WED. AND SAT. MATS. \$2.00

mained too long. Leo Beers was

second, in his familiar interlude

with but little change. Beers slipped

away with but moderate reward.

Wilfred Clark had them laughing

loud and long for awhile, but the

merriment subsided some when the

matter became implausible.

Claude and Marlene bagged the hit

easily. The feminine half knows

her vaudeville. No flash gowning or

looks here. Just a regular act by

regular performers.

Herbert Clifton was skipping

along on thin ice for a time, but got

to them with his Egyptian burlesque

and put over a final punch with

"Good Bye," sung admirably. Cedora

**EMPIRE** B'way 46th St., Even. 8:15  
Mats. Wed. & Sat. 2:15  
**CHARLES FROHMAN** Presents  
**RUTH CHATTERTON**  
in a New Play  
**"MARY ROSE"**  
By J. M. BARRIE

**Belasco** West 46th St., Even. 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** Special Mats. at all Theatres Washington's B'day.  
West 44th St. Evenings 8:30.  
Mats. Wed. and Sat. at 2:30.

**"THE MEANEST MAN**

**IN THE WORLD"**

Cast includes OTTO KRUGER & Marion Cookley

**GEO. COHAN** Theatre, B'way & 43d St.  
Eva. 8:30. Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL.

**"THE TAVERN"**

"WHAT'S THE SHOOTIN' FOR?"

**Knickerbocker** B'way, 38 St. Ev. 8:15.  
Mats. Wed. & Sat. 2:15.

**GEO. M. COHAN'S**

**"MARY"**

COMEDIANS'

**PARK** THEATRE, Col Circle. Ev. 8:10  
Mats. Wed. (Pop.) & Sat. at 2:10.

LAST TWO WEEKS

**FRANCIS DE WOLF**

**WILSON & HOPPER**

IN A NEW

AND

WONDEROUS

MATINEE WASHINGTON'S BIRTHDAY

**ASTOR** THEAT. B'way & 45th. Ev. 8:25.  
Mats. Wed. (Pop.) & Sat. 2:25.

SEATS ON SALE 5 WEEKS IN ADVANCE

**MADGE KENNEDY**

**HERSELF** in the Comedy "CORNERED"

Drama Hit

MATINEES NEXT WEEK

WASHINGTON'S BIRTHDAY & SATURDAY

(ISN'T IT A GRAND OLD NAME)

"EVERYBODY CHIEFS FOR"

**FRED STONE**

IN

**"TIP-TOP"**

**GLOBE THEATRE**

BROADWAY AND FORTY-SIXTH ST.

MATINEES WEDNESDAY and SATURDAY

**TIMES SQ.** Evenings 8:30. Matinees  
Thurs. and Sat. 2:30.

**FLORENCE**

**REED in MIRAGE**

EDGAR SELWYN'S GREAT PLAY

despond of neglect, the members

gave themselves an encore, although

none was demanded, which merely

made matters worse.

Juliette Dika, resplendent in several

flashy gowns, lifted the entertain-

ment when it sorely required it.

Clemens Belling and company were

extremely well liked closing and

**"The Grand Army Man"**

**JOE BOGGS**

of WELLS and BOGGS

TOURING PANTAGES CIRCUIT

Direction, SAM BAERWITZ



PAULINE SAXON  
Says:  
Chicago's noise and  
bustle  
torments me now, I  
And:  
The only  
calm and  
quiet  
lies within  
my peace-  
ful mind.

# SKATING MACKS

Artistic Whirlwind Oddities. BOOKED SOLID

Booked Solid Loew Circuit

Direction MANDEL & ROSE

WARNING

**THE GIRL IN THE FRAME**

BY MAY FOSTER AND CO.

Have applied for a patent on their Drop, which is their own idea, and infringers

will be prosecuted to the full extent of the law. My Attorneys are Milo B. Stevens

& Co. THIS ACT IS BOOKED SOLID. WHY? THE ANSWER—ERNE YOUNG.

tion, has not diminished its appeal.

Jussi and Ossi did nicely as they

got into their acrobatics finding

about the usual meed of apprecia-

tion for turns of like character.

The Palace is playing to more

people than were ever attracted to

any theatre south, with midgets

turning the trick. Sending the act

into this house at regular Sunday

and holiday prices was a ten strike.

It looks like the theatre will get

over \$14,000 at the scale. Singer's

Midgets on the Palace stage were an

earthquake. The mob starred,

yelled, rolled and rocked. The act

closed the show.

Cello opened it. His eccentric

makeup and clever didos struck

home. Cello can start the best of

programs. Manning and Hall were

very warm in second. At no time

were they in doubt heaping the

returns as they progressed.

Francis and Kennedy stepped at

a swift pace never relaxing and

leaving with the ultimate in mo-

tion. The pair landed with both

feet.

Olive De Coveny looked dubious

the first few minutes, but soon

swung them to her side and left

only after tying up the show. Miss

De Coveny's light soprano sounds

well enough for opera. She has

most of the requisites of that field.

**PITTSBURGH.**

By COLEMAN HARRISON.

William B. Gardner, for many years

treasurer of the Shubert Alvin, was

last week promoted to the manag-

ership of the Pitt. Walter Binder, Pitt

treasurer, will take Gardner's position

at the Alvin.

"Irene," with Dak Winter, booked

for a single week at the Alvin was

decided to let the play hold the

stage there for one more. Almost a

sell-out on the initial week.

"The Acquittal" is drawing fair

at the Nixon. Patricia Collinge in

"Just Suppose" next.

"Way Down East," eighth week.

The Duquesne Theater Stock is

showing "Johnny Get Your Gun"

this week. The organization is

meeting with pronounced success

in its early productions.

"As You Were" at Pitt. "Kissing

Time" next.

**SYRACUSE, N. Y.**

By CHESTER B. BAHN.

The Tioga, Owego, N. Y., was

sold late last week to Arthur B.

Stiles. Ill health is responsible for

Paul K. Tobias' retirement, it is

said.

Many up-state theatres have been

dark for weeks at a time due to

the inability to secure bookings,

and have been jumping at any

chance to rent out for home talent

shows.

**EMPIRE.**—Dark this week and

prospects next week as well. Book-

ings are few during the four weeks

that intervene before the house ends

its career as the local home of K. &

E. shows. The Empire Theatre Co.

will surrender the house March 20

to owner, Walter Snowden Smith.

The final K. & E. offering will be

David Warfield in "The Return of

Peter Grimm." No official confirma-

tion of the reports of any one get-

ting the house after March 20. Jesse

Lasky has been also mentioned as

interested in a proposition concern-

ing the Empire. Same report re-

garding Marc Klaw. Finally, the

house has been proposed as the local

unit in the chain projected by a

third big legit. combine.

**WIETING.**—Dark this week.

**GUY**

**RAWSON**

and

**FRANCES**

**CLARE**

BOOKED SOLID

"I like my Act"

**GRIFF**

Originator of "I dropped that bottle to

show you it is glass" (not tin). "I

dropped that article to show you there

are no strings attached." "You can see

what I am trying to do," or "You can see

the idea," etc., etc.

Saw Edwin George at Palace and think

we could easily work on same program

together, and I would not object to fol-

lowing him. He's a better juggler than

I am, anyhow.

Next Week (Feb. 21), Dominion, Ottawa,

Canada.

Agence Artistique, Messieurs MORRIS



## FOUR HORSEMEN OF THE APOCALYPSE

Julio Desnoyers.....Rudolfo Valentino  
Marguerite Laurier.....Alice Terry  
Madrilaga.....Pomeroy Cannon  
Marcelo Dominguez.....Joseph Board  
Calendone.....Brinsley Shaw  
Karl von Hartrott.....Alan Hale  
Donna Luisa.....Bridgetta Clark  
Elena.....Mabel Van Buren  
Argensola.....Broadway Turner  
Tchernoff.....Nigel de Bruiler  
M. Laurier.....John Sainpola  
Senator Lacour.....Mark Fenton  
Chichi.....Virginia Warwick  
Rene Lacour.....Derek Ghent  
Capt. von Hartrott.....Stuart Holmes  
Prof. von Hartrott.....Jean Hersholt  
Heinrich von Hartrott.....Henry Klaus  
Lodge Keeper.....Edward Connelly  
His Wife.....Georgia Woodthorpe  
His daughter, Gertrude.....Kathleen Key  
Lieut. Col. von Bichoff.....Wallace Beery  
Capt. D'Aubrey.....Jacques d'Auray  
Major Blumhart.....Curt Heiland  
French Butcher....."Bull" Montana  
Mlle. Lucette.....Mimi Dolore  
The German Woman.....Isabel Keith  
Her Husband.....Jacques Lanoe  
Conquest.....Noble Johnson  
The Count.....Harry Northrup  
Nurse.....Minnehaha  
Dancer.....Beatrice Dominguez  
Lieut. Schnitz.....Arthur Hoyt

In "The Four Horsemen of the Apocalypse" Rex Ingram has given to Metro and the world the super-picture, a masterpiece of motography. And for it this young director, hardly more than a boy in years, must be accorded a place alongside Griffith. His production is to the picture of today what "The Birth of a Nation" was. For a clear understanding of its artistic and pictorial superiority, comparison with the best of its predecessors becomes necessary. Therefore, be it said that "The Four Horsemen" is the equal of everything that was great in "Intolerance," "Cabiria," "Passion," "Hearts of the World" and "The Birth of a Nation."

To let the mind wander to lesser "great" pictures than these for comparison is to go mentally stumbling. It is a production that, in all its elements, comes nearer the ideal than anything which has gone before, and could, with proper handling, run a year on Broadway. Metro is seeking a New York theatre for its initial presentation to the public, and while nothing is known of the plans for marketing the production, it probably will be put out in road shows, as Griffith has done with "Way Down East." The only way the company will get its money back is to adopt that method or to book it for long runs. Cities like Philadelphia, Boston and Chicago could handle it for three months, at least, while St. Louis, San Francisco, Detroit, New Orleans and cities of that class could easily pack them in for a month.

These guesses—and they are only guesses—are based on the entertainment value of the picture as a theatrical proposition, which it possesses in greater degree than many plays which have enjoyed long runs. Every one who sees "The Four Horsemen" will thrill over it, but it will have special appeal to those who have read the book. Vicente Blasco Ibanez, in his capacity of a neutral observer of nations at war, wrote what has proved to be the greatest of the war romances. It must have been with reluctance and trepidation that he agreed to let it be filmed, particularly as it must be made from the English translation. This, while a magnificent piece of work, is said to have lost considerable from the original Spanish.

But whatever may have been lost in the translation has been restored by June Mathis in the screen phase, for this young woman has not "adapted" a great work to the screen. She has reproduced it and breathed life's animation into its people and its theme. Her work is probably the most magnificent instance of following a story that this reviewer ever has witnessed in a picture. There are some parts of the book which do not appear in the ten-reel production as privately shown at the Hotel Ritz—that part showing the hero as a young rider of the plains—but there can be little doubt it is somewhere in the 500,000 feet which were taken.

That lack, however, is a minor incident and is not mentioned in criticism, for there does not seem a place where derogatory criticism can be applied.

The magnitude of the "Four Horsemen" is staggering, and it is not hard to believe the statistics relative to the production. It is said to have cost approximately \$800,000; director Ingram had 14 assistants, each with a camera man; more than 12,000 persons were used; and 125,000 tons of masonry and other material employed; \$375,000 insurance was carried on the art works, furniture, etc., used in the picture, which was six months in the making.

While the picture is a literary, artistic and technical triumph, the acting is perhaps the most striking phase of it. A mighty cast of 32 principals, some known to the screen public, others whose names have rarely appeared in print. To the latter class belong young Valentino, Alice Terry, Nigel de Bruiler and Virginia Warwick. And yet it is to be doubted if histrionism better than theirs ever has been seen on the screen. The spectator forgot they were acting, but followed them as living characters, an effect that is the quintessence of the stage art. This same atmosphere was with all the rest of the players, even to those in the en-

sembles. This cast most likely will take its place among the historic rosters and, perhaps, give forth a galaxy of real stars.

Nowhere perhaps is the lighting superior to that which is used in the Argentine dance hall, although lighting is the artistic heart of the whole picture. The groupings throughout are flawless, but attain their greatest power in the scene where the husband of Mme. Laurier discovers her in Julio's studio.

Ingram has taken the character of Tchernoff, a Russian philosopher, and, without seeming to do so, made him a symbolic Christus to such an extent that after his final speech, his head is left in a massive close-up covering the screen. His message is easily accepted as the climax. For the hero had been killed and the heroine had been eliminated earlier.

Grim in its lesson and the telling, the book carried little humor. Few as were the opportunities, Ingram has grasped them and presented them in such a manner as to afford plentiful comedy relief. His handling of a little monkey is one of the highlights.

Though a "war picture," its legend deals chiefly with events occurring in 1914 and 1915, a matter of six years ago. Even if it dealt with later events, the war and its agonies now are sufficiently removed to be gazed upon with a perspective different from that which obtained while the guns were still vomiting death and ruin.

Horror stalked grimly through the book of Ibanez. Ingram has mercifully cloaked it with distance and delicacy of treatment. This is characteristic of the director's handling of the entire subject. It is a production of many nuances, shadings so artistic and skillful as to intrigue the mind of the spectator into responsiveness which is the zenith of dramatic construction. It is hardly necessary to add that the picture's tempo is perfect, with the narrative unfolding smoothly and consecutively, and the action moving along in rapid sequence to its climax.

The showing at the Ritz gave opportunity for introduction of a splendid musical arrangement and a beautiful staging, the latter done under the direction of Hugo Riesenfeld. He used "Patric" as the overture, followed by the reading of a foreword, written by Dr. Frank Crane, and delivered by George Stuart Christie. Mr. Christie, possessed of a sonorous voice and garbed as the Apostle John, put the audience into the spirit of the picture and, as his voice died out on the last word of the introductory, the "Four Horsemen" started running. At the point where the crowd in a Parisian cafe is lifted to heights of patriotic exaltation by a singer holding aloft the tri-color, Mlle. Bertha Erza, a contralto, sang "The Voice of France." So perfect was the synchronization between her voice and the gestures of the screen character it almost seemed as if the latter were doing the singing. After the intermission, a symphonic character beating a slow measure on a kettledrum, passed before the stage and, as it disappeared through a side door, the audience, again swept into the mood of the author, was carried onward by the picture, "De Profundis," sung by a chorus, came at the closing.

## FINDERS KEEPERS.

A curious title for a bad picture with few, if any, distinguishing characteristics. It is a feature which at first glance reminds you of ten or more years ago when the picture was still a crude product. It is announced to have been produced by Art-O-Graph and is a "Pioneer production" in the distribution sense.

Starring Violet Mersereau, it is directed with about the degree of skill attributed to immature directors. In photography, it is poor throughout. The theme is about ample for one reel, but not over that. The cast, with the exception of Miss Mersereau, holds nothing individually or collectively in acting honors. In Miss Mersereau's case much of her work is overdone, but in moments she seems to register the desired effect, which is one suggesting utter helplessness through oppression.

The story suggests the rural heroine "who sang in church until father died." Then she got a job in the Khedive gardens as cabaret entertainer. She charms one man; is admired by another who is less honorable, and is pursued by him until he finally plants on her some diamonds he has stolen. He forces the cops into the hero's home to search the heroine, who is suspected. The manner in which the latter has reached this stage of the action is through being rescued from a shallow stream into which she has flung herself. The rescue, of course, is accomplished by the hero (but in expertly). The usual finale in which virtue and righteousness elude hands as the preacher makes the couple secure in holy matrimony.

The marked restlessness of an audience is one of the smaller theatres where this picture was seen is an argument against its entertainment possibilities, even in the smaller or neighborhood type of house. Any sort of re-issue of the more reputable sort is better than "Finders Keepers." Step.

## BURIED TREASURE.

Pauline Vandermuelen.....Marion Davies  
Dr. John Grant.....Norman Kerry  
William Vandermuelen.....Anders Randolph  
Mrs. Vandermuelen.....Edith Shayne  
Jeffrey Vandermuelen.....Earl Schenck  
Duc de Chavannes.....John Charles  
The Captain.....Thomas Findlay

A fanciful story of its kind, "Buried Treasure" (Cosmopolitan-Paramount), has as an added attraction the presentation of Marion Davies as her natural self, a blonde, and as she would have appeared as a brunette. Thus this handsome girl will get her admirers going and coming, for she is just as handsome with her Spanish girl's dark wig as with her own luxuriant blonde tresses.

Though "Buried Treasure" will be termed fanciful as a story by the skeptical, its basic scheme of reincarnation has many followers, and these will accept the tale as entirely plausible. Through that very thing it should provoke plenty of arguments which make good advertising.

The picture was finely directed by George D. Baker from the story by F. Britten Austen. It opened Sunday at the Criterion, as a special display, and caught capacity for the first afternoon show, an unmistakable sign Miss Davies is a standard film draw. Her individual work in this feature will please. It covers a range of much light and shade, with Pauline Vandermuelen (Miss Davies) as the stubborn-willed daughter of a wealthy and stubborn-willed father, called upon to step from light frivolity to extremely heavy dramatics. She steps gracefully, and although given a heavy acting impost, carries it particularly well.

The picture has been expensively produced and shows it. Preceding it at the Criterion is a specially set "Spanish Garden," full of Spanish types, singers and dancers. It leaves the spectator's mind in the land of the senoritas and that is where the story itself plunges.

The heiress is besought by a count and is beloved by a doctor. She naively confesses to the doctor his affection is returned, but the father selects the count for his title, with the only offset for the doctor to present, a bank account. To remove the daughter and reduce her stubbornness, for she refuses to marry the count, the father with his family included, sends the girl away on a splendid yacht, to the South Seas.

While aboard and reading of a Spanish pirate of old to her mother, the girl receives visions, following the trend of the story she is reading, and through these leads her lover to the pirate's buried loot, with the captain of the boat, being on the high seas, marrying the couple immediately after it is found.

The big scene is the switch back to the day of the pirate, when they fought and died on the main, to get or to save. William Vandermuelen (Anders Randolph) typically termed "The Pirate of Wall Street," in his Spanish masquerade at the ball in his home, afterward without change of costume or make-up became the pirate of the seas, faithful to the pirate's picture in the book. This was just a bit beyond reincarnation or anything else. And a fierce father he was, and a fiercer pirate.

The sea fight with the pirate is active all the time, with slashing and slaying, as one has often read about but seldom has seen, as well produced as this battle of old, even in the dreadful mellers that went in for that sort of thing only. Norman Kerry, as the doctor, gave a nice, even performance, and Edith Shayne, as the mother, in a small role, played with much intelligence. But the real subject, after all, is Marion Davies, the two Marions, light and dark, but always a delight to look upon. Sine.

## THE SAPHEAD.

Nicholas Van Alstyne.....William H. Crane  
Mark Van Alstyne, his son.....Hester Keaton  
Bert Turner.....Irving Cummings  
Ter. Murray Hilton.....Edward Johnson  
Watson Phil.....Edward Alexander  
Dr. George Wainwright.....Jack Livingston  
Mugrave.....Edward Connelly  
Julius.....Jeffrey Williams  
Mrs. Turner.....Carl Holloway  
Agnes Gates.....Beulah Booker  
Valet.....Henry Claus

Winchell Smith is given as the author of this Metro production starring William H. Crane and Buster Keaton, but old-timers will be unable to dissociate it from Bronson Howard's "The Henrietta," which gave Stuart Robson a starring vehicle 20-odd years ago. Also, Mr. Crane, one of the stars in the celluloid version, appeared in it years ago. It's considerable of a kick-back for the average memory, but even so, and despite the modern interpretation given Bertie the Lamb, the plot remains the same and so does the comedy. Robson played Bertie as a monocular, "silly ass" type; Keaton makes him just as much the vacuum who doesn't know what it's all about, but reads and dresses him as a present-day Fifth Avenue goldfish.

Metro has given the comedy splendid production, with sets and apparatuses in keeping with the supposed wealth of the main characters, and the direction is generally good. The author is credited with the personal supervision of the picture, and his notions as to realism may have been responsible for

the sparsity of close-ups and the overplus of long shots. But in a house the size of the Capitol, where it had its first New York showing, the action at times is so far away from the spectator as to make the scenes look like miniatures and the characters like pygmies. The lighting also was uneven, with its resultant effect on the photography.

The titles were good and the story well told, with the best part of the picture coming in during the action on the floor of the N. Y. Stock Exchange. Here the director and the junior star hit the high spots, with Buster's talent as an acrobat getting a full and legitimate play.

It is difficult to differentiate between the stars, because both were excellent in their roles. Mr. Crane, as the old Nick of Wall Street, who finds himself burdened with a mush-headed son, is a joy, and brings into his work all of his well known art as a comedian of the old school. Which does not mean that his methods are old, because they are as up-to-the-minute as those of his younger colleague. To see him on the screen is to enjoy a laugh at the expense of Father Time and his late ally, Dr. Osier. If the latter's chloroform theory had become a law, Mr. Crane would have passed out years ago via the etheric guillotine, and the picture generation would have been cheated out of a large part of its birthright.

As for Buster, a cyclone when called upon, his quiet work in this picture is a revelation. He is the personification of a mental minus sign in facial expression.

The supporting cast is acceptable, but the picture, after all, is a woman proposition, and the fade-out which left only the stars together was the only logical finish. A novel touch has been given "The Saphead" through the introduction of the characters in silhouette, but it does not lift the production out of the fair program class.

At the Capitol the picture was introduced by a pantomime prolog which meant little, if anything, to it.

## EDUCATION OF ELIZABETH

Billie Burke is featured in this simple but interesting film story offered as a Paramount program feature. The production is away from the usual in that its unpretentious story is offered without any effort at dramatic effect, but depends upon the dainty comedy of the star. This is sufficient.

The picture demonstrates how a cleverly acted story, devoid of the sensational qualities and guilts of anything like a sex or other lurid angle can be made into highly acceptable screen entertainment, just by its clever acting and a certain spontaneous comedy inherent in the character relations of its characters.

Miss Burke plays a "Follies" girl who is courted by the son of an aristocratic family, her entrance into the cold and formal household, there to be modelled into a worthy mate for the frigidly conventional suitor. The projection of a rough and ready chorus girl into such surroundings gives rise to countless amusing situations, all done in a spirit of high comedy and deftly played by this gracious comedienne. She insists upon bringing with her her pet goldfish, "Mike," and when the other members of the establishment seem unsympathetic, and when she commits those unhappy faux pas which are inevitable, she always goes back to the goldfish for communion and sympathetic solace.

It chances that the suitor is called away on business, and the chorus girl learns to her astonishment that his bearded younger brother, who seemed to be absorbed in his books, is a regular human being. Whereupon the ingenious and ingenious chorus girl transforms him into something like her ideal of a man of fashion and worldliness, beginning with a shave; contrives to alienate the affections of the elder brother, and by her own wit brings about a happy ending in her prospective marriage to the younger man.

It seems impossible that a picture utterly guileless of a fight or a scandal could be made into a story that would interest, but the impossible has been accomplished in this case. The acting and the progress are entirely logical and natural and the settings are the same.

Certain scenes having to do with the intimacies of the "Follies" showgirls' dressing rooms have a touch of spice, but the bulk of the action takes place in the old mansion, presumably somewhere in Westchester County beyond the New York suburbs, of the blue blonde, an especially delightful background for the charming story and for Miss Burke. The old colonial interiors were splendidly suggested, and besides there were beautiful garden views and the splendid landscapes for which that section is famous.

The picture is not for the lower or medium class clientele of the fans, but a house bidding for the patronage of a neighborhood community would be likely to make a good impression with the feature. It is absolutely clean and thoroughly interesting in its unpretentious way. Rush.

## THE EASY ROAD.

Leonard Payne.....Thomas Meighan  
Isabel Grayce.....Gladys George  
Katherine Dare.....Grace Goodall  
Helmway.....Arthur Carew  
Mia Klotz.....Lila Lee  
Minnie Baldwin.....Laura Anson  
Laura.....Viola Daniel

"The Easy Road" (Paramount), directed by Tom Forman and starring Thomas Meighan, is a five-reel picturization of Blair Hall's novel, "Easy Street," scenario by Beulah Marie Dix. It's a good program picture, made so principally by Mr. Meighan's screen personality and some excellent character work contributed by Lila Lee, with the story running secondary in importance to the acting.

The underlying idea is that a literary man does his best work under the spur of necessity, arising from poverty. While that has been true of many literary geniuses, it is far from a hard and fast rule. Mr. Meighan is the successful author in "The Easy Road," who marries a rich woman, and through lack of necessity to work after marriage becomes lazy with a consequent retrogression of his literary endeavors. The indolent society atmosphere in which he finds himself leads to drinking and neglect of his rich wife.

The wife, leaving her author-husband and going to Europe, gives the latter the final shove on the down grade, taking the action out of the society atmosphere and placing it in the slums. This gives opportunity for a realistically directed dance hall scene and several other atmospheric glimpses of the seamy side of life. The author (Mr. Meighan), through association with a wife (Lila Lee) whom he has rescued from drowning, when she was about to commit suicide, is awakened to his opportunities, stops drinking and pulls a "come-back" by writing the best seller of the year.

Reconciliation with the wife follows, despite the efforts of Arthur Carew, as a mild sort of dress-suited heavy, to frame the husband and win the wife away. The continuity is a bit jumpy at times, but the tale is unfolded with sufficient clarity to hold interest. Just why a good looking ingenue like Lila Lee should be cast for a character part of a near-blind girl, with heavy glasses all but disguising her, is a mystery. Despite the handicap, however, she stands out. In addition to those mentioned there are Grace Goodall, Gladys George, Laura Anson and Viola Daniel.

There are several effective night scenes in the picture, and the production end has been maintained in accordance with high class standards. The picture pleased the Sunday matinee audience at the Rivoli. Bell.

## ROAD OF AMBITION.

Bill Mathews.....Conway Tearle  
Daphne Van Stier.....Florence Dixon  
Philip Colt.....Gladden James  
Max Lathrop.....Florence Billings  
Monty Newcomb.....Arthur Housman  
Mr. Benson.....Tom Brooks  
Old Mack.....Tom McGuire  
Ole Olson.....Adolf Miller

First rate "strong" story, with a wealth of robust action, expertly directed and interpreted by an entirely adequate cast. It bears the brand of Selznick Pictures and the direction is credited to William P. S. Earle from the story of Elaine Stern, made into a scenario by Lewis Allen Brown.

The picture has as one point of especial quality of excellence a fine contrast from its beginning in a steel mill and the environment of roughness to its later development in high society. The mill scenes have all the authenticity of an industrial subject showing the picturesque side of the steel factory and the additional value of having the drama unfold with the actual blast furnace as its background. Besides these passages have splendid photographic possibilities in light and shade. One scene deals with a thrilling hand to hand combat between the hero and a burly mill miller, while the heroine in her Paris frock (she is present as a sightseer) looks on in fascinated horror.

Here are many elements of drama drawn into one scene. The picturesque background, with its flaming molten metal, brilliant furnaces and black shadows, and the interesting relation of characters is the height of melodramatic action.

As the story progresses there is continuous interest in the rise of the hero from mill foreman to captain of industry and the play of character upon character as he enters society. First he becomes involved with an unscrupulous society woman, a hanger on at the fringe, and then he is a victim of an aristocratic girl and his struggle to win her love. This is exceedingly well handled and its only defect is that the climax is reached rather too far in advance. For example, there is a scene where the hero is told that the girl he is a distant hunting lodge alone with the hero's rival. The intimation is plain that the heroine has gone to the lodge purposely to keep a rendezvous, and the malicious gossip who makes the disclosure to the hero sums up the situation with, "If you have faith in her, you can prove it by not going to the lodge." Here was a situation of capital



suspense, but it was thrown away. An interested audience could have been kept at tiptoe of attention if the hero had been shown as in conflict with himself. Instead of which this element of suspense is lost when he does not hesitate, but jumps into his car and whizzes off. From that point the denouement is apparent. This, however, is a minor defect. The picture proves the rule that the first purpose of a screen story is to sustain interest, and "The Road of Ambition" does this thoroughly.

### ALL SOULS' EVE.

A Realart picture which reached Broadway not via the Rialto, Rivoli or Criterion. To the contrary its first Broadway showing was at Loew's, New York, Tuesday. In other words, it is obvious that the management of the three former theatres wouldn't risk it for a week's showing, and it is now on the Loew circuit. In consequence and in summary it is a fair program release with numerous distinguishing marks both from the standpoint of production and a cast which has been assembled to good purpose. It is in many respects a better offering than some of Realart's pictures which have endured for weekly runs; but many of its episodes are flat, uninteresting and altogether superfluous to the action.

"All Souls' Eve" is founded on the play by Anne Crawford Flexner, produced by Famous Players-Lasky at Maxine Elliott's where its run was brief. Persons familiar with the history of Famous' endeavor to enter the legit may recall its brevity—that is of this play and the object of that concern to "control" the legit. It is perhaps needless to add that the policy has been discarded. The theme has been founded on the legend abounding in the phantasmagoria of superstition that the dead may visit us again if we believe firmly. It is all in the realms of fancy and possible credulity that the ensuing action may be of sufficient convincingness to interest its auditors.

The scenes calling for the character work of Lucine Littlefield might have been supplemented with more cause than a title. The work of Mr. Littlefield was overdrawn and therefore less convincing than it should have been. It is not an easy role.

The dual role of the Irish maid and the wife of the sculptor is enacted by Mary Miles Minter (the star). The parts are magnificent in their opportunity for contrast. This Miss Minter achieves with ease, as if it were effortless.

It is Carmen Phillips, as a woman of "unhallowed" passion who succeeds in attaining more convincingness than anyone else.

There has been a modification of the play as recalled in the scenario of Elmer Harris. It is not exceptional continuity which he supplies, but of a conventional and possibly a consistent order.

A sat deal of credit must be given to the fade-in of the dancers on the cabaret-floor in which the comparison of numerous shimmyists suddenly reflect a herd of swine nudging each other in an enclosure. A few seconds interval and the fade-out again brings back in view the dancers. It was mirth provoking. *Step.*

### LURE OF CROONING WATERS.

The George Clark productions will have to come better than this one if the noted English producer is to make much of a dent in the picture field here. The story is one of those old-fashioned dramas, with virtue triumphant, the type which went out with the crinoline. The heroine is one of those Salomelic stage ladies who wears herself to a frazzle captivating London Johns and is sent to a rustic retreat, "Crooning Waters," to recover. But she vamps the lummux of a farmer at whose house she is staying. On the result another happy home is knocked for three bases.

Then she goes back to the city and Mr. Boob follows her, dressed just as he was when he was feeding the pigs on the farm. He tries to see the lady in her dressing room, but fails, so he trails her to a glittering devils' nest of a cafe. The heart destroyer gives him the air. He goes back to the wife and kiddies. Later the stage lady's doctor shows her a letter from Boob telling him his wife doesn't love him any more because he had gone to the bad and the bairns for the plumed lure, so plumed lure beats it to the farm. She proves she is a real woman by staying up all night with a sick child, and this, for some reason, convinces Boob there is no place like home and nothing better than a good wife.

Guy Newall, who wrote the scenario, plays the farmer, and Ivy Duke the vamp. The former worked so slow he seemed becalmed. Miss Duke worked so fast it's no wonder she had the city and country vote counted before the polls closed. She is a most attractive English type and unheathens a wicked cull at frequent intervals. There were some pretty instances of photography, especially the exteriors down on the farm. But the direction of the players was anything except smooth. The picture is mediocre help-bor-hood stuff, a Stoll-Pathe release.

### GIRL OF MY HEART.

Even the Fox people are experimenting with "mental science" these days. They have produced "Girl of My Heart," adapted from a story called "Joan of Rainbow Springs." It was put into scenario form by Frances Marion Mitchell and directed by Edw. J. LeSaint. Shirley Mason is starred.

The last male survivor of an aristocratic Southern family of musicians is told by his doctor that his only chance to live is to give up fiddling and go West. He places revolver on table, takes up his violin and plays "Good-bye." Having finished, places revolver to his head to kill himself when he is interrupted by orphan girl who had been "farmed out" and ran away from her cruel mistress.

Girl tells him that "love and faith meet every human need"—he adopts her—they go West, and after a series of incidents with a hermit scene that seems to be so essential in all Fox pictures, and so on, the young man's health is restored and the girl says "yes."

An average Fox program release. *Jolo.*

### PENN. LEGISLATURE HAS SEVERAL BILLS

#### One Scale All Week—Bill Posting Tax

Harrisburg, Feb. 10.

Three bills relating to theatres and other places of amusement have been presented to the Legislature during the past week and three others came out of committee—one very dead.

The measure reported out negatively was the Baldi bill imposing a tax of \$1 a square foot on all billboards in Pennsylvania. The Dawson billboard taxing bill, fixing the tax at 10 cents a foot, came out with an affirmative recommendation and is now on the second reading calendar in the House. It will be sent back to committee and held there for a hearing, and meanwhile the tax rate will probably be cut to five cents or less a foot.

The third bill acted upon by committee and which has passed the first reading stage in the House is

the measure placing a tax of 1 per cent. on the gross receipts of all theatres, pictures places and other places of public amusement not conducted for purposes of education, religion or charity.

A bill has just made its appearance providing for heavy fines for any place of amusement that charges a higher scale of prices for any particular day of the week over that of other days. Representative A. M. Blumberg, Philadelphia, is the author of this measure which provides that violators are liable to a fine of \$500 for a first offense and a similar fine for a second offense with the possibility, in addition, of a jail sentence of six months.

Representative Adam C. Schaeffer, Schuylkill County, is sponsor of a bill that has appeared in past sessions of the Legislature. It provides for a State license for all motion picture distributors. This must be obtained from the State Board of Motion Picture Censors and if not obtained the censors can refuse to certify any of the films of distributors who fail or refuse to apply for a license for public showings. An annual fee of \$50 is pro-

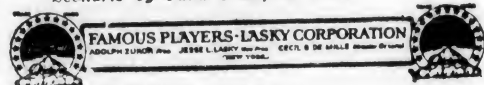
vided for and the bill also requires that each distributor shall keep on deposit with the State an amount of money or securities equal to the amount of deposits held by the distributor and paid by exhibitors as a license or as part payments on contracts for pictures not yet delivered. In no case can the securities amount to less than \$1,000.

A new theatre license bill has been presented by Representative Clinton A. Sowers, Philadelphia. It amends an act of 1895, requiring the payment of licenses, graduated according to the size or classification of municipalities. The present law provides for a license fee of \$500 for theatres in first class cities; \$400, in cities of the second class; \$275, in cities of the third class, and \$50 in boroughs or townships.

The amended fee system provides for the following license fees: Cities of the first class, theatres of less than 1,000 capacity, \$500 a year; 1,000 to 1,500 capacity, \$750; 1,500 to 2,000, \$1,000; 2,000 to 2,500, \$1,250, and larger capacity houses, \$1,500. Second class cities, \$500; third class cities, \$150, and boroughs and townships, \$50.

A GREAT box-office winner, made from Augustus Thomas' unforgettable stage success. Filled with a hundred thrills, bound together by the story of a love that lasted beyond death and time.

Scenario by Julia Crawford Ivers



Jesse L. Lasky presents

United Again

WILLIAM D. TAYLOR'S  
Production

**"The WITCHING HOUR"**

with ELLIOTT DEXTER  
A Paramount Picture



## CLOTHES IN PICTURES

George Arliss in "The Devil" is interesting until the finish.

Lucy Cotton as Marie Martin had a make-up at times appearing a trifle soiled, though looking good. As a bride she wore a lace affair that had numerous little loops of ribbon for a trimming, while the hat was rather smallish, with a willow plume encircling the crown. A dress of striped taffeta was neat, with puffings at the side, while Sylvia Breamer as the artist's model displayed a handsome wrap of moleskin, likewise a one-piece dress of blue that had an opening down one side through which showed grey cloth; the blue was bound with narrow bands of check material.

The sets for this picture were remarkable, especially the tremendous big hall with the large pillars and polished floor down which Dr. Muller walks. Edmund Lowe deserves mention for his delightful acting in the role of Paul de Veaux, one of the fools that Dr. Muller plays with.

In "World's Apart" a young girl finds it an effort to remain decent, prefers death, and leaps over a cliff, only to be rescued by Eugene O'Brien. When he hears her story he suggests marriage, wanting to spite someone, and so the marriage knot is tied. The bride is pretty Olive Tell, this time with blonde hair, and nice she looks in an evening gown quite 14 inches off the ground, of black and steel beads. An afternoon frock was becoming, with the skirt of black satin veiled with same shade of lace that fell about three inches longer than the satin. The top was jumper style, of a light crepe de chine, with the long sleeves bell shape.

Frances Billington made a smart appearance at the hunt in her black riding suit with the low bowler hat. Quite a contrast was Louise Prussing in her habit and high hat.

In a blue serge suit with the long coat, high neck, finished off by a neat grey bow, Miss Tell was charming with the neat shoes and stockings to match, while the hat was a turban affair that was softly draped with a figured veil.

But one excuse for the Thomas Meighan picture, "The Easy Road." The story is inane, but the picturing of a drunken dinner party around a circular table, having a pond in the center, and one of the women guests falling into the pond, makes this picture worth while. Mr. Meighan spends most of his time fishing women out of the water.

Gladys George is poor support for so popular a picture actor. Supposedly a girl of wealth, Miss George's clothes were very home-made in looks. A short lace dress was worn to go canoeing, and an evening dress had net sleeves with wide cuffs of fur. A coat and skirt was of satin, with cuffs and collar of what appeared to be imitation fur. A plaid skirt and jumper of wool was the usual sport costume.

Is there but one head-dress at Hollywood? All the leading women have the one set, hair dressing style: parted at the side and drawn down straight to hide the ears.

Lila Lee in an extremely small part of a wail does no dressing to speak of but makes herself unnecessarily homely.

Once again, Chaplin, of the big boots and mustache, and still comedian of the screen, in "The Kid."

It seems impossible one could sit through a Chaplin comedy of five reels and be entertained from start to the fade out, but such is the case. It has a few spots that might be termed as somewhat vulgar, yet perfectly natural.

But it isn't all Charlie. There is the kid himself, little Jackie Coogan, and what a delight! Doubtful if there is a child on the screen at his age who can come anywhere near him acting. Jackie easily shares with Chaplin.

Edna Purviance has gained weight since last seen, but is still as pretty, especially in an evening gown made on straight clinging lines of black and silver sequins, with the train sweeping out from the side. Smart was a blue serge suit, with its tiny tucks at the sides, which had the collar high and tight fitting.

One thing Metro should have omitted when releasing "The Lure of Youth" was the word "Classic." It is far from that.

The story is trash. Garth Hughes, who plays the young country boy, does about the best.

Cleo Madison would have looked better had she worn a little less hair over her ears. It gave her face a long expression, and at times her make-up was not at all good.

The same may be said of the photography. It left the impression it had been taken in a fog.

The prettiest picture of Miss Madison was when she wore a plain black velvet evening gown, the only decoration a cameo brooch and string of pearls.

Quite a scene out of the old story, where the child goes to the drug store for ten cents worth of castor oil and drinks it in the sarsaparilla, meant for the younger sister.

### NEW INCORPORATIONS.

Albany, N. Y., Feb. 16.

The following companies have been incorporated at the Secretary of State's office:

**William Hurlbut, Inc.**, picture; capital, \$5,000; directors, Joseph E. Shea, William Hurlbut, Harry S. Hechheimer, 1465 Broadway, New York City.

**Richard Film Corporation**; capital, \$1,000; directors, Harry Wolfe, Essie Weil, David K. Shapiro, 43 Cedar street, New York City.

**Recreation Enterprises**, amusement; capital, \$5,000; directors, David Rezosky, Julius Lerner, Jacob Chiralkin, 208 East Fifth street, New York City.

**Canandaigua Theatres**; capital, \$95,000; begin business with \$20,000; directors, James MacFarlane, William J. MacFarlane, William G. Dodds, Canandaigua, N. Y.

**Howell's Sales Co.**, pictures; capital, \$50,000; begin business with \$500; directors, David P. Howells, Benjamin F. Howells, 780 Riverside Drive, Stuart M. Kohn, 440 Riverside Drive, New York City.

**Montgomery Theatre Corporation**; capital, \$1,000; directors, Anthony Bannon, 489 High street, Newark, N. J.; Isidore A. Rot, Pover, N. Y.; Harry Roth, Morristown, N. Y.

**Othello Opera Co.**; capital, \$500; directors, C. A. Shaw, Plaza Hotel, Chicago, Ill.; C. C. Pearce, W. F. Bowe, 120 Broadway, New York City.

**Traviata Opera Co.**; capital, \$500; directors, H. W. Beatty, 1619 West Van Buren street, Chicago, Ill.; W. T. Stock, Clyde B. Santee, 120 Broadway, New York City.

**Chernay Amusement Corporation**; capital, \$50,000; directors, Hyman Chernay, 1402 Carroll street, Brooklyn, 508 and D. Chernay, 115

Second avenue; Philip Wachtler, 111 East Seventh street, New York City. **Monna Vanna Opera Co.**; capital, \$500; directors, James O'Donnell, 3759 Lake Park avenue; William F. Bowe, Clyde B. Santee, 120 Broadway, New York City.

**American British Film Corporation**; capital, \$500,000; directors, Frank P. Walsh, Joseph S. Boyle, William Baxter, 15 Broad street, New York City.

**Cobleskill Amusement Co.**; capital, \$75,000; directors, Franklin P. Beard, John V. S. Eldredge, Burdell H. Lambert, Cobleskill, N. Y.

**Beacon State Theatrical Corporation**; capital, \$25,000; directors, Irving Kligler, Joseph Kligler, Beacon, N. Y.; Jacob Eder, Brooklyn, N. Y.

**Lothengrin Opera Co.**; capital, \$500; directors, E. K. Bixby, La Salle Hotel, Chicago, Ill.; W. T. Stock, Clyde B. Santee, 120 Broadway, New York City.

**Increase of Capital Stock.** Craftsman Film Laboratories, Manhattan, \$50,000 to \$100,000. Foster Piano Co., Manhattan, \$25,000 to \$100,000.

**Dissolutions.** Masterphone Corporation, Manhattan.

Hirsch Lyceum & Realty Co., Manhattan.

Bud Fisher's Mutt and Jeff Cartoon Corporation.

Bud Fisher Film Corporation, Canandaigua Theatres, capital, \$95,000; directors, J. and W. J. MacFarlane, W. G. Dodds, Canandaigua.

### DELAWARE CHARTERS.

**Associated Exhibitors**, pictures; capital, \$2,100,000; directors, Arthur W. Britton, Sam B. Howard, George Amazon Film Co., capital, \$250,000; directors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

**Independent Film Ass'n.**, manufacture, capital, \$250,000; directors, C. T. Cohee, C. B. Outten, S. L. Mackey, Wilmington.

**National Motor Racing Ass'n.**, capital, \$100,000; directors, T. J. Sweeney, John Williams, Raymond Maginn, Philadelphia.

**Burr Nickel Productions**, capital, \$750,000; directors, Burr Nickel, George D. Micklejohn, W. H. T. Graham, Los Angeles.

**Spencer Productions**, pictures; capital, \$15,000; directors, C. H. Blake, M. A. Bruce, S. E. Dill.

### JERSEY CHARTERS.

Trenton, N. J., Feb. 16. Incorporated this week: **Venetian Music Co.**, Summit, N. J., instruments, capital, \$250,000; directors, Charles E. Wason, Theo. F. Vandyke, Jr.; Sabina Manfea.

### GRAUMAN'S WORK STOPPED

New Theatre at Los Angeles Held Up—Bond Issue Reported Cause.

Los Angeles, Feb. 16. Work on the new Grauman at Sixth and Hill streets has been suspended. The reason is kept under cover for the present, but along the film street here (it's Olive, by the way, and the salesmen all spread the oil), the rumor grind is to the effect that difficulty regarding a bond issue is the cause of the tie-up.

The Security Trust Co. is supposed to be holding \$1,500,000 of the bond issue, but at that institution an effort to interview M. S. Hellman regarding the tie-up was futile. The theatre was to have cost, with plot, excavating and building, something like \$3,000,000.

Louis J. McCarthy Dies.

Los Angeles, Feb. 16. Louis J. McCarthy, for several years at the Lasky studio, died Feb. 11.

## LOEW'S INDIANA STATE OPENING A BIG EVENT

### Governor and Mayor Greet Magnate and Guests.

Indianapolis, Feb. 16.

A stir in official circles accompanied the opening of Marcus Loew's million dollar State, pop vaudeville and picture house here Monday.

Mr. Loew brought numerous film stars with him and was received by Gov. Warren T. McCray at the State House and Mayor Charles W. Jewett at the City Hall after a parade.

The Kiwanis Club acted as host and entertained the visitors at a luncheon at the Claypool Hotel.

The party stayed in Indianapolis until Wednesday, when it moved on to Dayton, Ohio.

The State is running continuously from 1 to 11 p. m., charging 15 and 25 cents afternoons and 30 and 40 cents evenings. Among those with Mr. Loew were Hope Hampton, Lillian Walker, Helene Davis, Montague Love, Kenneth Douglas, Crawford Kent, Creighton Hale, Seena Keefe, Marguerite Marsh, Gladys Coburn, Ruth Roland, Emily Chichester, Helen Flint, Lois Meredith, Mabel Pierson, Mary Gormally, C. E. Darforth, Jules Brulatour, Will Morrissey, Jack Lamont, Lady Te Mei, Bob Roheim, Lieut. Walter Hinton and Lieut. Louis Kloor, the balloonists.

### Ferguson Under Klaw's Direction.

There is a likelihood that Elsie Ferguson may come under Marc Klaw's banner.

It is reported that the star is seeking a play for legitimate use.

## STEBBINS LEAVING MINOR

S. J. Stebbins, general manager of the Schwartz & Miner picture circuit of Brooklyn, is severing his connection with that firm March 1 and is considering several propositions, on none of which he has decided. He has under advisement the formation of a corporation to operate a chain of picture houses in Greater New York, having been promised financial support for such an enterprise.

### Whitaker Going to Germany.

Famous Players is sending Charles F. Whitaker to Germany Saturday to direct and edit productions in that country designed especially for the American market.

This is part of the arrangement entered into with the German film concerns by Ben Blumenthal on behalf of Famous.

### Schulberg on Coast, Confering.

Los Angeles, Feb. 16.

B. P. Schulberg is here confering with Al. Lichtman and leaves for New York the end of the week.

"Chick" Lloyd, reported to have been killed in Chicago some weeks ago, has asked Variety to deny the rumor. He arrived in New York this week.

The contract under which Mabel Normand is returning to her former manager, Mack Sennett, is said to call for \$6,500 weekly for one production. She will not return to the Goldwyn lot, from present plans.

"The High Sign," by Jean Havez, just completed, is the seventh of the series of Buster Keaton comedies. The Keaton company will remain here another two months and then start east to make at least two pictures around New York. The entire producing organization will accompany the comedian east.

Editorial from the  
New Bern N.C.  
Sun-Herald  
Feb. 1921

### A PICTURE BEAUTIFUL WITHOUT CENSORSHIP

"Lying Lips," the latest Thomas H. Ince release, submitted for the first time for the approval of a New Bern audience, is one of the most idealistic conceptions of screen dramatization it has ever been our good fortune to witness.

The picture teaches the great lesson of the utility of wealth as the goal of human desire, and the desirability of the simple life in the achievement of happiness. But the beauty of the picture itself, the lavishness displayed in its construction, almost equals the work of the very fine artists chosen to portray the character roles. There is not a false note in the production anywhere. The breaking to pieces of the brilliant ship in a great storm, the brilliance of the social gatherings among the elect of London, the awakening of the human instinct in the girl fettered by the desire and the necessity for a marriage without love—all these things are presented with a telling effect and a fine regard for the beautification of the ensemble.

If all the pictures made were as fine as "Lying Lips," as true to life, as beautifully conceived and as artistically constructed, there would be little need for a censorship of pictures in this or any other state. We do not believe there was a person in the audience last night in whose memory this fine picture will not linger long. Ince apparently censors his pictures before they are made.

We predict that "Lying Lips" will delight many thousands throughout the length and breadth of the land as it delighted two discriminating audiences at the Masonic last night. To our way of thinking it is the best picture since "The Birth of a Nation."

What Exhibitors, the Public and Newspapers Think

### TELEGRAM

ALSO ON 19 JORDSTOWN PA  
J. E. DAVIS  
ASSOCIATED PRODUCERS HAS NINETEEN ST PETERSBURG PA  
LIVING LIPS CLAMOR UP HAVE PLEASANT TO THE DOGS DAILY  
IS A STEEN HUNDRED SEAT HOUSE EVERYBODY CAME OUT  
BOOSTING AND CHEERING THEIR FAVORITE ARCADE  
GRAND AMUSEMENT COMPANY  
L. W. RAYLAY

### TELEGRAM

ALSO ON 28 COLLEGE  
DAYTON OH IO 4 357 FEB 7 1921  
SIBERT J GOLDMAN  
ASSOCIATED PRODUCERS CHICAGO ILL  
STARS YESTERDAY ON LIVING LIPS A POSITIVE REVOLUTION  
DROPPED PLATED TO OVER THE THROAT PEOPLE STOP AT THIS  
HOUSE KNEW AND ABOUT FACED AND LINE ONE BLOCK LONG  
J. E. DAVIS

### TELEGRAM

8 16495 KANSAS CITY  
NEW MOVIE  
ASSOCIATED PRODUCERS FILM EXCHANGE BUREAU KANSAS CITY MO  
HAD THE PLEASURE LAST EVENING OF VIEWING THOMAS H INCE'S  
PICTURE LIVING LIPS WHICH IS A WONDERFUL PRODUCTION AND IS  
ANY THEATRE HAD IN YOUR TOWNHOUSE FILLS TO BOOK AT THE  
SUBJECTS OF HIS TOWN SHOULD TAKE HIM OUT AND TAKE HIM  
STAYERS HIM THIS EVENING ALONG WOULD MAKE HIM NAME  
SIBERT GOLDMAN  
CHIEF OF FILMS KANSAS CITY MO

Thos. H. Ince's  
Vivid Drama  
of Life and Love

LYING LIPS

Booked at the Capitol Theatre,  
New-York, beginning March 6.

Playing its second tremendous  
week at Barbee's Loop, Chicago.

Two record weeks at the  
Pantheon, Toledo.

By MAY EDINGTON  
All-star cast featuring  
HOUSE PETERS  
and FLORENCE VIDOR

ASSOCIATED PRODUCERS INC.

Two weeks at John Hamrick's  
Blue Mouse, Seattle.

Two weeks or longer at The  
Strand, San Francisco.

Two weeks each at the Strand and  
Metropolitan Theatre, Cleveland.

Booked at Guy Wonders' Rivoli,  
Baltimore.



## COAST PICTURE NEWS

Los Angeles, Feb. 16. "Buster" Keaton is back on the lot again after having been forced to lay off for a week due to a sprained ankle. He was working on a comedy entitled "Hard Luck" when he took a flop that twisted his leg.

E. W. Hammons, of Educational, is here to tie up a number of short subject producers on releasing contracts.

Mrs. Tom Mix is just about one of the most bediamonded ladies in the film colony. Her Christmas present from her film star husband which has been but lately brought out of the safety deposit vault is a 172-diamond wrist watch with the watch set in the center of a stone weighing 13 1/2 carats.

Harry Revier is to come to the West Coast to direct four feature productions which are to be released via First National, according to Harry Cohn, who expects the director to work at the Special Productions lot.

Jean Calhoun has been signed to play opposite Charles Ray in a new production written by Bob Wagner. Miss Calhoun has just finished with Antonio Moreno on the Vitagraph lot.

Reed Chapman is to quit films for vaudeville. He has an act that has been written for him by Clarke Renalle, and Hazel La Moine is to play opposite him.

Mildred Harris may be seen in the future in a Cecil De Mille production. Negotiations have been under way for some little time between the former Mayer star and the Famous Players. Her contract, if consummated, may call for her to appear in a De Mille special as one of an "all star" cast with a possibility that she might be seen in other P. P. - L. productions later.

Lucille Carlisle is back from New York and will again become leading woman for Larry Seamon in his comedy productions.

Richard Marshall has been appointed treasurer of the new Ambassador theatre. Cleo Wroten is his assistant.

William S. Smith, general manager of the Vitagraph studios, has been elected president of the Motion Picture Producers' Association. The other officers elected were A. Lehr (Goldwyn), first vice-president; Joseph W. Engel (Metro), second vice-president; Chas. S. Christie (Christie), third vice-president; Frank A. Garbutt (Famous Players-Lasky), treasurer, and W. J. Reynolds, secretary.

The police were called into the Fairbanks home at Beverly Hills to quiet one of the maids who was under the delusion the butler was trying to wield a mysterious influence over her. No one in the Fairbanks home would file charges against her after she was removed. She was released from custody.

Mrs. Joseph A. Roach (Ruth Stonehouse of the films) is suing her husband for a divorce. He is a scenario writer. In her complaint she alleges that her husband "is addicted to the use of liquor and often made dates with other women." The case came up for a further hearing last Monday.

Jean Havez, principal comedy writer out at the Keaton lot, is to take a flying trip to Europe when the company goes east in April. Havez has his mind set on Carlsbad for a month's vacation and Mrs. Havez will accompany him.

Jack Gorman, former vaudeville writer, has completed the shooting of a five reel feature, "The Heart of a Butterfly," which was financed by C. O. Weston. The picture is now being cut.

Texas Guinan is working at the Francis Ford studios under the direction of Ford, making a number of westerns.

Alec B. Francis has been signed by Famous Players to support Gloria Swanson in "The Great Moment," by Elinor Glyn. He has just completed "Courage" under the direction of Sid Franklin at the Brunton lot.

Harry Spangler, former leading juvenile in the East and husband of Vera Michelena, is now agenting in Hollywood. He will make a flying trip to New York in about three weeks.

Norman Manning is about to start production of a series of 26 two reel comedies.

Caryl Robinson, out at the Chaplin studios, dreamed one the other day and pinned it on the news-gatherers. It was nothing more or less than a yarn about Charlie Chaplin insuring his famous size 14 1/2 shoes for \$50,000. Of course

Caryl didn't pull the name of the insurance company that wrote the policy but he had the shoes handy to impress the scribblers. At that the big boots looked as though they might have had \$50,000 worth of work done on them by cobblers for "they are tattered, they are torn and 'round the edges they are worn" and C. C. prizes them because originally they only cost him \$3.

Julian Josephson has been appointed associate editor at Goldwyn. He will work with J. G. Hawks, managing editor. Prior to joining Goldwyn a month ago, Mr. Josephson wrote many of the Charles Ray successes.

The Mardi Gras Carnival and St. Valentine Masque Ball of the Los Angeles Theatre Association was held at the Ambassador Saturday night with the gate about \$25,000 for the association's war chest for fighting the Sunday Blue Laws. Francis R. E. Woodward, secretary of the association, handled the affair along lines making the gate entirely velvet for the promoters. About 5,000 tickets were sold with the tax placed at \$5 per copy. Originally the committee were going to charge \$5 a couple but the response to the initial advertising for the affair was so strong that the price was boosted.

Louis Guimond, at present in the advertising department of Famous, and who recently ran a picture house upstate, has replaced John P. Fritts in the advertising and publicity department of Realart.

Lewis J. Selznick Monday received a check for the accident and

health policy he held on Olive Thomas—the first policy of that kind ever collected by a film producer. Her death was officially set down as an "accident." Selznick some time ago collected on the straight life policy he held on the star.

James Corrigan, operated on at the Good Samaritan Hospital, is recovering.

Mrs. Kathleen E. Kellar has been granted a divorce from Frank Kellar on grounds of cruelty.

The production of Tom Moore's "Made in Heaven" at the Goldwyn was held up for the time being through the illness of Helene Chadwick, who is suffering from pneumonia. Miss Chadwick will be able to resume work in about a week.

Louise Lovely, Cullen Landis and Billie Cotton have been added to the Goldwyn production, "The Old Nest," which Reginald Barker is directing.

Morrie Ryskind is here to title the latest Katherine MacDonal production, "Stranger Than Fiction." The former Paramount publicity man just completed the lyrics of "Maid o' Millions," which Guy Bolton wrote the book for before coming West.

The new Ambassador, a splendid house, seating approximately 700 built as a part of the Ambassador hotel, was opened Feb. 5 with "Passion." The house is one of the Gore Brothers and Sol Lesser string and S. Barret McCormick is the managing director. The first 17 rows of the orchestra have 22 seats each, \$1 top for the night performances. Behind these there are 10 rows of divan seats at \$1.50. Two performances daily, matinee and night. The house is to play the bigger features for single week runs.

## NEWS OF FILM WORLD

The Lord's Day Alliance, in a special bulletin, names pictures as the chief mark in its Blue Law campaign, with sporting and other amusements as lesser evils.

It is reported Will Rogers, upon completion of his Goldwyn contract, may produce independently.

Tom Moore was married Feb. 13 to Renee Adore, at Los Angeles.

Barnett Weinberg, one of the owners of the New Catherine theatre, was sentenced to 60 days in the workhouse for negligence resulting in the death of 6 children during a fire panic.

It is declared D. W. Griffith is preparing to produce Goethe's "Faust" about April 1.

E. K. Lincoln and his wife have gone to Europe for a vacation.

Anna Q. Nilsson has been engaged by Harry Rapf for the feature role in "Why Girls Leave Home."

"The Great Moment" is the title of Gloria Swanson's first starring vehicle, the story being written by Elinor Glyn.

Adolph Zukor and Sam Goldwyn, it is announced, will sail for Europe Feb. 28 on the "Aquitania."

William Desmond has been engaged by John M. Stahl for "Muffled Drums," to be released through the First National. Barbara Castleton, who is to be the leading lady, was secured by long distance, she being in New York at the time, after Stahl had seen her performance in the "Branding Iron."

A new theatre is to be built in Hudson Falls, N. Y., by a syndicate headed by De Witt Mott, theatrical manager of Cohoes. It will seat 1,000.

Joe "Mickey" Horwitz, father of Arthur Horwitz, who formerly had a film exchange in Detroit, has opened an exchange in New York, with quarters in the Godfrey building.

The Roma theatre site at Bellaire, O., is to have a new theatre for pictures and road attractions. Work starts April 1.

Donald Mack, formerly of Vitagraph and Reelcraft, is due to leave New York for Los Angeles tomorrow, Saturday, accompanied by Elsie Hanneman, fancy diver. Mack is to complete on the coast a five-reel feature called "In the Water," using his own producing organization.

Will Rogers has been cast for the stellar role in a new Goldwyn feature by Elmer J. Rice, called "The Bashful Romeo." Clarence Badger will direct it.

Johnny Hines has been signed by Education for a second year and will continue to be featured in Sewell Ford's red-headed office boy creation. His present contract expires in April and the new one goes into effect from that time.

"Now or Never," the first Harold Lloyd comedy to be released by Associated Exhibitors, will be released March 13. The production is in three reels and sets a new standard for Lloyd comedies. The contract does not remove the Lloyd comedies from the Pathe releasing schedule.

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Written and Directed by Charles Chaplin

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**R. A. Walsh's "The Oath"**

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**Anita Stewart in "Sowing the Wind"**

Directed by John M. Stahl

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who furnishes music as a part of the program or entertainment provided by his theatre, does so for purposes of profit—for the same reason as he presents the photoplay. He has no more right to demand the use of music free, than he has to demand his picture service free. Relatively there is the same effort that goes into the making of both music and picture—the author's story—the composer's music; the producer's expense of production—the publisher's expense of publication and exploitation. Both must return a fair profit to those supplying the finished product to the theatre and its audiences.

## THE CONTENTION

that by playing the music in his theatre the exhibitor "makes it" is untenable; music was made and sold before photoplays were dreamed of; and will be after they are forgotten. It is true that individuals hearing music played, in a theatre or elsewhere, may purchase copies of that music and often do. It is equally true that because one exhibitor uses a certain projecting apparatus another may buy it; but does that ever mean that the first one gets his machine gratis, thus depriving the patentee of that part of his income?

## THE TAX

is fair and reasonable; it must be paid by the theatres playing, for purposes of profit, the musical works controlled by this Society; if none of such works are played, no tax need be paid. We simply ask that you stay "within the law"—then we will not be obliged to invoke the law to protect our rights.

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## F. P. L. DECLARES 1920 PROFITS CAUSES ADVANCE OF STOCK

**Company Attributes Climb to Normal Effort to  
Bring Issue in Line With Issue of \$6,000,000 Net  
—Does Not Trade in Its Own Stock.**

Concurrent with a statement of denial of the reported "buying out of Wall street interests" by Famous Players-Lasky for a price of \$6,000,000 to \$8,000,000, is the added announcement that Famous anticipates a profit of \$6,000,000 for the year 1920. This is the total in the forecast although reports from far distant points like Australia and South Africa, etc., have not been received.

For some time there has been considerable speculation in picture circles in which the report circulated that Famous had tried to force out "Wall street." Another report was coupled with the fact that this was in a large measure responsible for the increase in the common stock which rose from a low of around 40 to over 66.

From the statement issued by E. J. Ludvig, treasurer of Famous, these rumors are unfounded although a partial explanation is made as to the cause for the increase in the stock and is based on the fact that following a meeting of the board of directors it was made known that the profits Famous would show for 1920 would amount to about \$6,000,000.

The statement issued on Tuesday by Mr. Ludvig prior to his departure today (Friday) for a trip to the coast follows:

"The rumor that the company was buying out the so-called Wall street interests for \$6,000,000 to \$8,000,000 is news to me. I never heard of it directly or indirectly until you mentioned it as a rumor.

"This company does not trade in its own stock, excepting in so far as the charter requires the annual purchase and retirement of \$300,000 of preferred stock. I do not know where the \$6,000,000 figure came from, unless it be that which the foreign figures are not all at hand, the forecast of the 1920 earnings show an approximation of \$6,000,000.

"I cannot answer your question as to the reason for the advance of the stock on the Stock Exchange, as I am not familiar with those matters, but I presume it is at least in some measure, due to a recognition of the intrinsic value of the company's shares, which it would seem, had been selling out of line in comparison with other securities paying the same rate of dividend."

### LLOYD WILLIS, PUBLICIST.

The National Association of the Motion Picture Industry, Inc., has appointed Lloyd D. Willis as publicity representative. He is making his headquarters in New York, while Jack S. Connelly, Washington representative, is touring with William A. Brady.

Mr. Willis was formerly assistant general manager for Fox, assistant to the president of the United Picture Theatres of America and general manager of National Picture Theatres. He was on the New York Times for five years, with the Philadelphia Public Ledger for three years and the Baltimore Sun for three years.

### TWO CHICAGO OPENINGS.

Chicago, Feb. 16. Two palatial modern-type picture houses opened this week. Lubliner & Trinz's Senate, across the street from the Kedzie, and Balaban & Katz's Tivoli, near Edelweiss Gardens, with a combined capacity of 7,700 added to the town.

### DIXON'S CORP. BANKRUPT.

**National Drama's Liabilities, \$64,000  
—Assets, \$4,300.**

A petition in bankruptcy was filed last week against the National Drama Corp., of 1465 Broadway, assets, \$4,343; liabilities, \$64,999.

This is the concern formed by the Rev. Thomas Dixon to produce his "A Man of the People."

Dixon's other piece, "Robert E. Lee," is an individual venture. It is to be rewritten and sent out again next spring, to compete with John Drinkwater's play on the same subject.

### ASSOCIATED TO RUN AT SYMPHONY IN L. A.

**Ince Makes Deal Which Causes  
Much Speculation.**

Los Angeles, Feb. 16.

Associated Producers has made a deal to run productions at the Symphony. The arrangement was completed last week between Thomas H. Ince and Dr. Breckwedel representing the theatre. The house is to be remodelled before the new policy is inaugurated.

There is general speculation as to the meaning of this move, as Sennett, one of the producing units of the Associated, has the Mission Theatre here. Local gossip is to the effect that Sennett did not want the pictures. His own picture, "A Small Town Idol," closed at the Mission last week, and the Louis Mayer production, "The Woman in His House," opened Monday, running simultaneously with the Ambassador, where it opened Saturday.

Monday the Ambassador management wanted to take the picture off and start Chaplin's "The Kid" Tuesday, but later it was decided to finish out the week.

### ADVERTISERS AFFILIATING.

Before returning to England this week Lella Lewis of the Film Press Club of London addressed a communication to Bert Adler of the Associated Motion Picture Advertisers of New York asking whether the latter body was serious in wishing to link with the Press Club of London.

Adler immediately placed the letter before the A. M. P. I., who voted for such an affiliation, which will likely be consummated at the first meeting of the Film Press Club of London following Miss Lewis' arrival home.

### Western Advertisers Chartered

Los Angeles, Feb. 16.

The Western Motion Picture Advertisers was formally organized last week with a charter membership of thirty-five.

Officers elected were Ray Leek (Metro), President; Arch Reeve (Lasky), vice-president; Roy Miller (California theatre), treasurer; John McCormick (First National), secretary. The board of directors is composed of Pete Smith, Mark Larkin, Richard Spier, Bradley J. Smollen and Adam Hull Shirk.

### Weil Sells Port Huron Houses.

Port Huron, Mich., Feb. 16.

Herb L. Weil has disposed of his four theatres in this city to W. S. Butterfield and Minter & Sleski of Detroit, two each.

### WASH. HEARING FEB. 28

**Much Depends on Outcome Over  
Censorship at Capital**

Washington, Feb. 16.

The hearing between the exhibitors and the District Commissioners has been set for Feb. 28, with the question of censorship up before both bodies.

Pictures circles in Washington are attentive and anxious over the result of the hearing. It is conceded if the exhibitors convince the Commissioners of the necessity of doing away with any form of governmental censorship, it will help their cause throughout the United States in an equal manner.

### MAKING COMEDY FILMS ON CO-OPERATIVE PLAN

**Bang Comedy Co. Pays No  
Salaries to Principals.**

Los Angeles, Feb. 18.

A co-operative comedy film company has been organized here. It is named the Bang Comedy Co. and is to make pictures without the aid of outside capital. Each member is to share in the profits, having joined with the understanding there are to be no salaries. Roy Sanford is the director-manager.

The others are Irvin Bacon, star; Clyde De Vinna, cameraman, and Helen Holly, Paul McWilliams, Capt. Bingham, Frank Stockdale and E. C. ("Bob") Robinson, the supporting cast.

The first production is to be entitled "Evidence," and is to be a booze comedy to be finished in about two weeks.

### Thompson Charges Arson.

Los Angeles, Feb. 16.

Charles Thompson charges an arson plot was the cause of the gutting of the Thompson scenic plant on Wilmer street by fire last Friday night, resulting in a loss of \$70,000.

Local authorities are making an investigation. Two bungalows were destroyed and three others damaged.

### NEILAN'S STUDIO EVENTS SUCCESSION

**Marshall Neilan Leaves for  
East—Wife Starts  
Divorce.**

Los Angeles, Feb. 16.

A period of unusual activity at the Marshall Neilan offices at the Hollywood Studios late last week. The final result is that Pete Smith started east, Marshall Neilan followed, Mrs. Neilan asked the courts to O. K. a property settlement in a divorce action, and Marion Fairfax is to make pictures in Los Angeles with John Jasper, general manager of the Hollywood Studios, as production manager, and it is generally understood holding the principal financial interest in the productions.

The original story was that Neilan had decided to cease all production activities for about six months. This was denied by Smith before leaving for New York. He stated Neilan had decided to make at least one and may be two pictures in the east, one in Florida. This is necessary, as the male stage star that he has under contract would be unable to journey west for a production.

Miss Fairfax's arrangement with Jasper for the filming of the Marion Fairfax Productions will not interfere with her business association with the Marshall Neilan company, and she will from time to time do stories for that director.

The divorce suit of Mrs. Neilan was filed by Attorney Bradner W. Lee. She charges her husband with deserting her in 1915, less than two years after they were married. The couple have a son aged five. Mrs. Neilan asks for the custody of the boy and also that the court approve a property settlement of \$150,000 which has been made in her favor.

Mrs. Neilan was formerly Gertrude Bambrick of the old Biograph company, where she made her debut under the direction of D. W. Griffith. Later she was with Triangle.

### STARRING BETTY COMPSON.

Famous Players has entered into a contract to star Betty Compsom. They will take over the three features made by the Betty Compsom Co. and make others with their new star at their eastern studios.

### HENLEY'S BIG PICTURES.

**Will Produce For First National  
\$200,000 Features.**

First National has entered into contract with Hobart Henley whereby the director will make four special productions a year, costing not less than \$200,000 apiece. The agreement involves an aggregate of more than \$2,000,000.

This is Henley's first opportunity to produce big pictures without being limited. Anthony Paul Kelly has been signed by Henley to furnish the scenarios.

First National is also negotiating with another big director to produce for them on the same basis.

### DIRECTOR'S OFFER MADE TO CHAPLIN

**Katherine Macdonald Will Pay  
\$200,000 for One Picture.**

Charles Chaplin can have \$200,000 to direct one dramatic production for Katherine MacDonald. The offer was made to the comedian after Miss MacDonald and Bernie Finegan, vice-president of her company, had witnessed "The Kid."

Incidentally, Chaplin is reported to have consigned the result of his first week's work on the first of the final three two-reelers, due under the First National contract, to the flames. The comedian, not satisfied with the scenes that he had completed, burned them up and will reshoot.

### SIXTY DAYS FOR WEINBERG.

Justices of Special Sessions sentenced Barnett Weinberg, 687 East 138th street, one of the proprietors of the New Catherine picture theatre, 76 Catherine street, where six children were trampled to death during a fire scare on Nov. 14, last, to 60 days in the workhouse following his conviction of permitting children to enter a theatre unaccompanied by proper guardians.

Max Schwartz, a partner of Weinberg in the ownership of the building, was acquitted.

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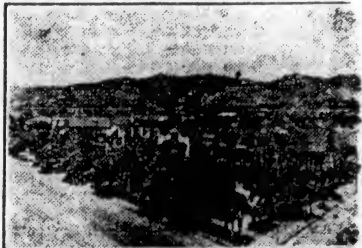
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# FAMOUS PLAYERS- LASKY BAN SEX FILMS BY FOURTEEN "DONTs" TO STUDIO OFFICIALS

**Set of Rules Ends with Forbidding Selection of Suggestive Titles and Stills for Lobby Display—Crime and Underworld Stuff Allowable When It Serves a Moral Purpose—Ilicit Love Forbidden.**

Jesse E. Lasky has laid down the law in relation to "sex" interest in the future of Famous Players-Lasky products. For the first time in its history a "production code" has been issued, which all executives associated in the making of F. P. pictures will have to follow. The object is to eliminate all matter which might come into the category as being "offensive."

The instruction code is titled a "tentative draft of letter to executives of Famous Players-Lasky Corporation."

It asserts that clean pictures have been always the aim of Famous, and that the people of the United States want wholesome amusements, free from suggestive or morbid incidents. "Our dominant position in the motion picture industry has been based largely on the certainty of the fathers and mothers of the country that when they took their children to a (Paramount) picture they would find absorbing entertainment, free from all indecency," is the prelude to a subdivision of 14 points in the "code."

## His Fourteen Points

Here are the "Fourteen Points":  
"1. No pictures showing sex attraction in a suggestive or improper manner will be presented."

"(Every photodrama must contain love interest, and love interest involves the depiction of some form of sex attraction. The problem of the motion picture producer, therefore, is to depict wholesome love and avoid sensuality. Many scenes which are considered perfectly proper in books or on the stage become must improper when transferred to the screen. A picture of a doubtful incident is always more shocking than a theatrical representation of the same incident, and incomparably more vivid than a description by written word. Furthermore, a comparatively large number of young persons attend motion picture performances, and episodes which do not shock adults when alone shock them when accompanied by children or in the presence of children. Therefore, the motion picture industry must be more careful and puritanical than publishers of books or theatrical producers.)"

"2. Pictures dealing with 'white slavery' will not be presented."

"(It was justifiable to depict the white slave so long as this evil was prevalent, but the subject should now be avoided absolutely.)"

"3. Stories having as their basic theme an illicit love affair will be produced only if they convey a moral lesson."

"(Illicit love affairs must not be shown in that they tend to make

virtue odious and vice attractive. They compose too large a part of life to be eliminated as subjects of drama, but stories based on them must be carefully scrutinized and presented only if they can be handled with delicacy.)"

## Nakedness Is Banned

"4. Nakedness will be banned."

"(Long shots of naked children, like boys swimming or very young children dancing, are tolerable, but close-ups even of children should not be taken.)"

"5. Inciting dances will be eliminated."

"(All close-ups of stomach dancing must be cut out absolutely.)"

"6. Unnecessarily prolonged passionate love scenes will not be shown."

"(Manhandling during love scenes is unnecessary and should be avoided.)"

"7. Stories predominately concerned with the underworld of vice and crime should not be produced."

"(Vice, crime and dope make ugly sordid pictures. Depiction of the actual taking of dope in any form should be avoided. Stories dealing with these subjects should not be presented unless the scenes of the underworld are merely a part of an essential conflict between good and evil.)"

## "CIVIL WAR" IN FILM TRADE MAY TRAIL BRADY-COHEN ROW

**Exhibitors' Leader Fights Against Absorption by National Association—Latter Declares It Seeks Only Censorship Unity—Underlying Causes.**

Behind the clash between Sidney Cohen and William A. Brady in Chicago, recently, when considerable "dirty linen" of the picture trade was washed, there is smoldering a blaze which may soon burst into an all-consuming film civil war, according to those supposed to be on the inside of things.

Brady, as president of the National Association of the Motion Picture Industry, started in Chicago Feb. 4, on a tour of the states to talk before legislatures and other public bodies against the enactment of censorship measures, there being censorship bills pending in 36 states at present. Cohen declares this ostensible purpose of his trip is a

"8. No picture should be shown which makes drunkenness or gambling attractive."

"(Pictures dealing throughout with gamblers or drunkards should not be presented. The illegal and seamy side of life may certainly be shown, but it should not be the sole object of a picture.)"

"9. No picture should be made which might instruct the morally feeble in the methods of committing crime."

"(The details of the commission of a crime should be concealed from the audience, so that no spectator could learn from the picture the method of committing a crime.)"

"10. No story or incident should be presented on the screen which needlessly offends the holders of any religious belief."

## No Religious Offense

"(The unpleasant characters in a picture should not necessarily be identified as holders of any particular religious belief. That is, unless it is necessary to the story, as in 'The Merchant of Venice,' they should not be identified as either Jews, or Roman Catholics, or Episcopalians, etc.)"

"11. No incident showing a shocking disrespect for an object of religious belief will be presented."

"(Scenes showing, for example, the crucifix kicked about or pages torn from the Bible should be eliminated.)"

"12. Suggestive comedy business will be eliminated."

"(Salaciousness is apt to creep into a picture by way of comedy business; winks, gestures and postures. Such comedy must be rigorously avoided.)"

"13. Unnecessary depiction of bloodshed is to be avoided."

"(Close-ups of bloody faces or wounds showing dripping blood are unnecessarily horrible and ought not to be shown.)"

"(Salacious titles, stills and advertising must not be used.)"

"(Titles, stills and advertising matter which attempt to attract the public by suggesting that the picture will show vice must be avoided.)"

Jesse L. Lasky.

## Not Moved by Propaganda

Mr. Lasky, in discussing the "cleaning up" issue, wished to impress this was in no manner a direct influence brought to bear by the recent agitation in favor of eliminating "sex stuff." He declared that it was entirely of their own volition.

A query put to him whether the "cleaning up" might be attributed to a recent conference which he had with Charles M. Sheldon, editor of the Christian Herald, in which was Gabriel L. Hess, of the Censorship Committee of the National Association and associated with Goldwyn, was also denied by Mr. Lasky. Mr. Lasky said Mr. Sheldon told him that in but one picture had he (Sheldon) found an element of objection. This was in "Idols of Clay." The Christian Herald has a reputed circulation of over 600,000, with more readers. Mr. Lasky declared that Mr. Sheldon was not in favor of censorship.

Mr. Lasky left Tuesday for the Coast for his usual six weeks' stay in Los Angeles in the supervision of productions.

National Association while it is as at present constituted, is that they consider the Association has broken faith on the matter of a uniform contract and the elimination of advance deposits. This has been one of Cohen's chief planks in his platform of policies for the exhibitors' organization, and he declares the advance deposit, acting as a mortgage on the exhibitors' theatre, must go.

## Chamber Enters Arena.

In this connection the Theatre Owners' Chamber of Commerce of New York passed a resolution in which it branded as false an alleged statement attributed to Brady, in which he was made to say there was dissension between the Chamber and the Cohen league. The resolution endorsed the Cohen organization to the fullest extent.

Despite the row in Chicago, Brady has continued his missionary tour through the west and appeared before legislative bodies in Nebraska and South Dakota, pleading against restrictive laws. From other sections, including Wisconsin and Indiana, exhibitors sent telegrams to Brady declaring they did not want him to appear in their States because of his 16-year old admission. Brady, in reply, said he had not intended to say that.

What the outcome of the controversy will be no one in the industry will attempt to foretell. Cohen has challenged Brady to bring the uniform contract matter to a settlement and the latter has declared he will use his best efforts to have the National Association keep whatever promises its committee made. Even if this is done, however, it is not thought likely the battle between the theatre owners and the association will be at an end, as Cohen and his followers are convinced the elements now in control of the association are inimical to the exhibitors and that they cannot expect to gain anything from joining it until there has been a complete reorganization.

## Sees No Bar to Harmony.

The National Association, when the proposal to invite the exhibitors into the organization, intended to amend the by-laws to permit this, but that action has not been taken. A member of the Association declares that the proposal did not by any means aim to have exhibitors transfer their membership from the Theatre Owners' organization to the National Association, but rather was designed to bring exhibitors and producer-distributors into a unified battle line against censorship.

This member pointed out that the

## N. Y. WOULD CURB FILM PROMOTERS

**Bill in Legislature Would Block "Blue Sky" Flotations.**

Albany, Feb. 16.

A drastic "blue sky" bill has been introduced by the New York Assembly by Charles H. Betts. It is designed to block the promotion of fake film and oil enterprises which promise a gulfable public riches in unreasonable proportion to investment.

The measure would compel the promoters to file with the Secretary of State a full statement of the history of the business together with place where incorporated, address of main office, names and addresses of officers, balance sheet, profit and loss and income account, amount of floating and funded debt, authorized capital stock, description of voting rights, preferences as between classes of stock, purposes for which classes of stock and bonds are or are to be issued.

These companies are also required to send by mail, postage prepaid, a summary of such statements to any person requesting such information. If the promoters or underwriters offering the securities for sale are receiving a profit, commission or bonus of more than 10 per cent, the rate must be printed in conspicuous type on the front page of every prospectus circular, letter or other literature and in the body of the advertisement. The newspaper or magazine which publishes an advertisement in violation of the last provision is made guilty of a misdemeanor, punishable by a fine of not more than \$1,000 or a year's imprisonment. Any person who signs such a statement knowing it to be false is guilty of perjury. Failure to file the required data to the Secretary of State is punishable by a fine of not more than \$10,000.

Securities listed on a stock exchange and certain other classes of securities are exempt from this provision. A public hearing on the measure will be held soon and it is believed that it will be reported out favorably and passed without opposition.

## "DOWN EAST" RECEIPTS

Washington, Feb. 16:

D. W. Griffith's "Way Down East" last week exceeded its record of the previous week (first) by \$4,000, and started the current week \$46 behind the Sunday night before. It goes into the Garrick Sunday for at least five weeks.

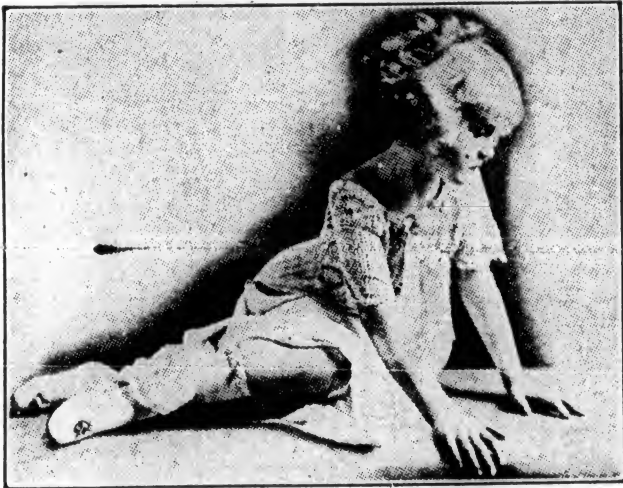
Charlie Chaplin's "The Kid," broke all records at Crandall's Metropolitan. The newspapers gave the picture the attention that would go to a dramatic premiere.

terms under which the exhibitors might become members of the Association had not been fixed and were open to negotiation and he suggested that instead of making a personal quarrel of the whole matter between Cohen and Brady, the exhibitors undertake an impartial examination of the possibility of participation in the affairs of the National Association without surrendering their identity as members of the Theatre Owners.

The First National, for example, he said, is made up of a group of exhibitors, and holds membership in the National Association, in the conduct of which it has a voice. The tendency of the trade, he added, is all toward the development of co-operative circuits and it is probable that within a few years there will be four or more organizations of the same sort in operation.

"This fight seems to me to be a personal one," said this member, "between Cohen and Brady, and has no bearing on the broad question of co-operation against censorship. The exhibitors have nothing to lose by gaining a voice in the Association and nothing to gain by refusing to have anything to do with it. On association activities with which they were in accord, the exhibitors could co-operate and on matters which they considered their interests in conflict with those of the Association they would at least have the advantage of a protesting minority. At the same time they would work through their own organization for their own interests."

"With the increase of the co-operative exhibitor plan there is no reason why the exhibitor interest in the Association could not become the dominant one. The way to organization is to get a foothold in a going concern and make a fight there for recognition."



**Baby VIRGINIA LEE CORBIN**

The world's leading child screen artist, who won universal praise for her clever work.

She has just completed a west coast tour headlining for Pantages Circuit and a smashing hit all the way. Has been signed by a leading film corporation to star in a series of photoplays, after completing a four months' exploitation publicity tour.



Friday, February 18, 1921

## PICTURES

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# NAT'L ASS'N WOULD HAVE U. S. FIGHT FOREIGN FILM EMBARGO

**Appeal to Congress for Reprisals Against Foreigners Who Restrict Importations of American Pictures—Want Industry Protected from "Dumping."**

The National Association of the Motion Picture Industry has appealed to Congress in a brief filed by Saul E. Rogers, of the association, with the House Committee on Ways and Means, to "place in the hands of the President the power to issue a proclamation or set in motion any other machinery that would result in retaliatory measures in this country similar in form, scope and operation to that militating against us."

Apparently the measure "militating against us" means the German embargo against the importation of foreign films in excess of a certain ratio of German films taken by other nations. The association puts its demand for protection on the ground that while the sale of American film is limited in "at least one European country (evidently Germany), the foreigner is at liberty to bring pictures in any quantity into America, which would become a "dumping ground" for the foreign producer.

The brief charges that several European countries seek to boycott our pictures, on the unjust contention that they carry American propaganda.

The substance of the brief follows:

## The Brief

"This application is made on behalf of the motion picture industry of the United States for a protective measure only in the respect that this industry shall be protected against discrimination, boycott and embargo measures which totally or partially exclude American films from entry into foreign markets.

"A condition of actual embargo at present exists in one of the European countries which at present is a partial embargo, and which originally was an absolute embargo. Under that embargo measure, as we now understand it, there may be imported into that country approximately only 600,000 feet of film per year on condition, however, that the persons who import film into that country shall for each foot imported export an equivalent footage. The 600,000 foot limitation is supposed to represent 15 per cent. of the native production of that country during the year 1918. This would mean that the country in question would admit from the rest of the world only between 100 and 120 motion picture productions per year. When one takes into consideration the fact that there are produced annually in the United States approximately 820 productions, and that the rest of the civilized world is producing motion pictures in large quantities, it can be readily seen what a small portion of the American product will be admitted into that country under the embargo measure now in force.

## "Dumping" Possible

"While this embargo measure is operative against the American motion picture product in that country, we are allowing the product of that country to freely enter the United States without any limitation whatever, except the payment of the rather nominal duty which is now levied on developed negative and printed positive. In fact, that country has already sent several sensational large motion picture productions into this country and is preparing to send a very appreciable number of large productions to compete with the American product in this country. By reason of the difference in exchange it is a very simple matter for that country at the present time to bring her product into the United States and after the payment of a very small duty easily compete with the American motion picture films.

"In addition to being afforded the opportunity of competing with the rest of the world under conditions most favorable to that nation, she shuts her own market against the rest of the world so that her own producers will have the monopoly in their own country. If this course is permitted, a very serious situation will undoubtedly result. America will be the dumping ground of the

## WOODS' PICTURE PLANS.

**Gives Out Statement—Features for Runs.**

A. H. Woods gave out for publication this week some of the details of his plan to establish a chain of houses throughout the country to be devoted to indefinite runs of the bigger film productions at first class theatre prices, as reported in Variety last week.

In conjunction with Robert McCormick of Chicago he has purchased a plot of ground on Tremont street, Boston, adjoining the Shubert theatre, for the erection of a new theatre. Ground is to be broken May 1. The plot is 100x140, and the plans call for an 1,800-seat house.

Other links in the chain are the new Apollo in Chicago, a theatre in New York on which Woods holds an option; a house in Philadelphia and another in Detroit. These five are to be ready within a year, and it is proposed to extend the circuit to include Cleveland, St. Louis, Pittsburgh, Baltimore and other of the more important cities.

D. W. Griffith is understood to have in process of formation a company to exhibit superpictures somewhat along the lines laid out by Woods. His scheme does not contemplate the covering of so vast a territory, but merely to secure a house in the principal cities of the East—New York, Boston and Philadelphia.

## SAENGER'S CANAL ST. HOUSE.

New Orleans, Feb. 16.

The Saengers are reported building a mammoth house in Canal street to play pictures exclusively and to seat nearly 4,000 persons.

The theatre, if constructed, will be patterned after the Capitol, New York.

foreign product, other producing nations would be encouraged by this step and the industry in this country will be demoralized.

## Boycott of U. S. Films

"There seems to be a tendency today in other countries to inaugurate propaganda against American films. This movement seems to take on the aspect of insidious criticism directed against the American films, and, in fact, this has been carried so far that some foreign writers and critics are attempting to point out to their nations what they deem to be the fear that the American films will act as an 'Americanizing influence' on the youth of their country. Why this 'Americanizing influence' should be particularly feared and shunned as a vicious one by an nation is quite mysterious. It snatches rather of the jealousy of foreign competitors than unbiased editorial constructive criticism. Nevertheless, these indications are danger signals which cannot be lightly brushed aside for it may mean limited boycott or direct or indirect embargo against the American motion picture films in the future.

## Recommendation

"The recommendation of this association is that power be granted to the President which shall sufficiently and adequately protect this industry against such embargo measures, discrimination and boycott. The placing of a very high ad valorem or specific duty would not help the situation because with the present rate of exchange almost any ad valorem duty will be paid, because it would mean merely bringing the negative into this country and then printing in this country so many positives as would be required for distribution and exhibition in the United States.

"The only practical weapon would be the enactment of a measure which would place in the hands of the President the power to issue a proclamation or inaugurate and set in motion any other machinery that would result in a retaliatory measure in this country similar in form, scope and operation as that militating against us."

## FORCED SALES HURT OVERSEA RIGHTS PRICE

**Foreign Buyers Offering One-Third Last Rates**

Big American film producers complain that American independent makers are breaking the foreign rights market by offering their products in France, Spain and other neutral countries for anything they can get, so that quotable values of territorial rights have shrunk tremendously.

These big concerns have tied up foreign dealers on long term contracts under which the buyer abroad is obligated to take a certain quality of prints at a fixed price. Certain lesser producers have not the advantage of this tie up to save them from the necessity of bargaining for the sale of each individual production. When the big fellows have a production for foreign distribution, it automatically goes into the overseas buyer's hands at a price set in the contract.

This system covers a considerable portion of the total American product and likewise takes up a good deal of the foreign market available to the foreign producer. The big producers, having their own interests protected by old contracts, have become indignant against the outsiders who are trying at this late hour to break into the field, and cutting prices to accomplish that purpose.

The happy firms on the inside looking in, express the view that the low rate sellers are injuring the American trade. They say that American production is at low ebb and that if the urgent sellers would but hold off for the present and keep prices firm, they would ultimately get more money from the foreign buyer, due to the small supply available here which normally would not meet the foreign demand with a consequent increase in value.

## EASTMAN CO. AGREES WITH GERMAN FIRM

**Reported Afga Will Not Send Raw Film Stock to America**

A report is current the Eastman Kodak Co. has come to an understanding with Afga, the German concern making raw stock and which threatens to invade America with its production.

Under the terms of the reported agreement between the two companies, Afga will not try America for an indefinite period, during which time Eastman is not to export its raw film stock to Germany.

Last week Jules E. Brulatour, representing the Eastman Kodak Co., made a recommendation to the Ways and Means Committee in Washington a duty of not less than 30 per cent. be imposed on raw film stock imported into this country, to protect American manufacturers from outside competition.

## BUD FISHER'S CO.S DISSOLVE.

Albany, N. Y., Feb. 16.

The Bud Fisher Film Corporation and Bud Fisher's Mutt and Jeff Cartoon Corporation have been dissolved, according to papers filed with Secretary of State.

The cartoonist was president of both corporations and Nellie G. Fisher was secretary. A. A. Fisher was the other director. Bud resides at 130 Riverside drive, New York, and the other Fishers at the Majestic Hotel.

Similar papers have been filed for the Hirsch Lyceum & Realty Co. and the Masterphone Corporation.

## SYRACUSE THEATRE SUIT.

Syracuse, N. Y., Feb. 16.

Papers were filed today in the Municipal Court by Attorney Thomas Hogan against Howard J. Smith, of Buffalo, operator of a chain of picture houses in this part of the state; Maurice A. Chase and the Palace Corporation.

Mr. Hogan is owner of the property in South Salina street upon which the Palace theatre stands. He seeks to evict the present tenants on the ground of non-payment of rent.

# EASTMAN SEEKS PROTECTION FROM GERMANS' CHEAP FILMS

**Foreigners Offer Good Quality Raw Stock at Much Lower Price—Producers Welcome Means to Lower Costs—How It Affects Berlin.**

## ENGLISH FILM PROPAGANDA

**Effort Made For Canadians to Use English Pictures**

John McCoombe, president of the Anglo-Canadian Picture Plays Co. of Montreal, has returned home after a two weeks' visit to London. His trip was to perfect arrangements for the supply of British films to the Canadian market.

During his stay in London Mr. McCoombe stated that for some time past efforts had been made to introduce English films into Canada on a large scale but pictures from the United States, he said, were so strongly entrenched it was a difficult task. A strong effort had been made to induce the Canadian exhibitors to use British-made films on patriotic grounds through the medium of propaganda and public bodies.

When a cinema announces a British-made film, members of various societies are notified and they get behind it to aid in exploiting it.

There is a duty of three cents per foot of films imported into Canada from the United States and two cents per foot on films from England. Efforts are now being made to abolish entirely the duty in British-made films. The matter was put before the Tariff Committee at Ottawa last January.

## BETTY COMPSON'S OWN.

**Said She Will Keep Own Company, Leaving Goldwyn.**

Los Angeles, Feb. 16.

Betty Compton has severed her connection with Goldwyn as a releasing factor for the Compton Productions, and has gone East. Originally the "miracle girl of 'The Miracle Man'" was to have released four pictures through the Goldwyn organization during the first year of her contract. But one production was finished and turned over to the company. A second picture, entitled "The Love Call," will, however, be released by it. At the Brunton offices of the company it was stated Miss Compton will continue with her own organization.

## STANLEY HANDLING GOLDWYN

Adolph Zukor, Samuel Goldwyn, H. O. Schwabbe and John McGuirk (the latter two representing the Stanley Co.) were in conference Tuesday, as a result of which, it is understood, Goldwyn pictures will be handled in Philadelphia in future by the Stanley Co., which controls the situation in the Quaker City.

The Goldwyn pictures have not been handled by the Stanley people for the past year or more.

## BRUNTON'S CONNECTION

Los Angeles, Feb. 16.

The Robert Brunton studios claim to have effected a banking connection that will enable reliable producers to receive financial aid while working there.

M. C. Levee, business manager of the Brunton, is in New York.

## Frank P. Walsh in New Corporation.

Albany, N. Y., Feb. 16.

The American British Film Corporation was incorporated at the Secretary of State's office last week with a capital stock of \$500,000. The company begins business with \$500.

Frank P. Walsh, prominent in the Irish independence movement, is one of the directors. The other directors are Joseph S. Boyle, William Baxter, L. Dowd and A. McVicker, all of 15 Broad street, New York city.

## "Passion" Will Do \$25,000.

Los Angeles, Feb. 16.

"Passion" is being presented seven times daily at the Kinema at dollar top for a three-weeks' run, and will gross \$25,000 this week.

Its special, Barrett McCormick, prolog, is a local riot.

It is understood that a drive has been organized to bring about a high tariff, estimated at 30 per cent. ad valorem, on imported raw stock. The Eastman interests are said to be behind the campaign with Jules Brulatour as the active agent.

The movement is directed against the German product which it is said can be laid down in America at a cost of around half the delivery price of the Eastman product. The American producers are in favor of the admission of the film at a low duty to break the monopoly of the Rochester concern as a means of better terms. Exhibitors also would welcome the lower cost of film as a saving by the manufacturer that might bring about a reduction in rentals.

The situation of the German product already is having an effect in America. Many purchasers of American pictures for exhibition in Germany on contracts entered into before the war are now calling for the deliveries of pictures. Where the original arrangement specified the delivery of positive prints in considerable numbers, the buyer in Germany is asking that instead of positives the owner shall supply only negatives, so that the German rights buyer can have the prints made at home.

Owing to the new situation of raw stock prices in Germany the distributor can turn out his prints from the American negative at a cost of about 5 cents a foot, whereas in buying the positives direct from America the cost is somewhere around 12½ cents a foot before the exchange rate between New York and Berlin is figured. With the German mark down to 1½ cents as against a normal rate of about 24 cents the cost of the American prints is enormously increased. The Germans declare they can turn out raw stock at a factory cost of about 1 cent a foot.

Fourteen shares of Eastman Kodak stock changed hands Monday on the New York Stock Exchange at \$640 a share. The high and low for 1920 were \$555 and \$495 respectively.

Rochester, N. Y., Feb. 16.

With the sale of a small block of common stock of the Eastman Kodak Co., at \$700 per share the high level reached in 1913 is being approximated. The highest price recorded for this stock on the Rochester Stock Exchange was 717½. That figure was reached during the year when the company made some great extensions and paid its largest dividend. A few shares are said to have changed hands in that year at \$730.

Rumors have been current that the Eastman Co. would divide its common stock into smaller units, a new stock being given to stockholders with the calling in of the present stock issue. These rumors are without foundation, an officer of the company saying that no such plan is being contemplated. Another rumor has been to the effect that the company at its forthcoming annual meeting would declare a stock dividend. No information of any kind has been given out on this subject, so far as known.

## "BIG SIX" PAYING

With the advent of the current week, the distribution end of the Associated Producers, Inc., or "Big Six," is on a paying basis.

With 20 exchanges and an overhead of approximately \$14,000 a week, the percentage allowed the distributing company for handling the output of the six combined producers more than covers the aforesaid \$14,000 per week.

Never before in the history of a distribution organization has it shown a profit within less than a year and a half until this concern, which has accomplished the feat in eight months.

## MAIGNE NOT LEAVING

It is denied for Charles Maigne he intends leaving Famous Players. Mr. Maigne is now directing "The Tower" for Realart.



# AS WE LIVE WE GROW

# ARTHUR J. HORWITZ

# LEE KRAUS

INC.

ANNOUNCE THE OPENING OF THEIR

# PHILADELPHIA OFFICE

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Manager

## SAN FRANCISCO

Very Soon

? ? ? ? ?

Manager

Acts, communicate with nearest office in territory you are working regarding bookings.



# VARIETY

Published Weekly at 164 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 23, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXII. No. 1

NEW YORK CITY, FRIDAY, FEBRUARY 25, 1921

48 PAGES

## SHUBERTS PASS EQUITY BUCK

### BUSHMAN AND BAYNE USED IN UPSTATE VAUDEVILLE WAR

Shubert House in Glens Falls Accused of Falsely Advertising Act—Newspaper Barrages Grow in Intensity.

The booking and advertising duel which has been in progress in Amsterdam and Glens Falls is still on. This week the booking of Francis X. Bushman and Beverly Bayne was switched from the Riverside to Glens Falls and Amsterdam, where they will top the bills at the Keith houses, Rialto and Strand.

The Rialto, Glens Falls, has just announced a "big time" policy in opposition to the Shubert-booked Empire. Davidow & LeMaire and Fally Markus have been booking the Empire, placing Shubert acts mostly, with Markus padding out the bills when necessary.

Bushman and Bayne play the Riverside, New York, next week.

Troy, N. Y., Feb. 23.

The first real engagement in the warfare between the Empire and Rialto theatres in Glens Falls took place last week. The former house advertised Al and Emma Frabell, a "re act" for the latter half of the week and carried a notice of the act in the morning papers Friday, although it did not show Thursday at all.

Friday night the Rialto inserted an "ad" stating that the Frabells had not played the Empire, as advertised, that the latter house knew they were not even in town and that the act had not been contracted for, because it was to play their house in March. The Rialto claimed they were forced to give the matter publicity in order to protect themselves from the charge that acts playing the Shubert house were being seen at theirs.

"ad" ended with the statement that "it is hard to say all this, but when children tell fibs, they have to be spanked."

Manager Greenstone of the Empire rushed into print Saturday with a statement and "ad," that the Frabells were unable to play his house because of the injury of one of the team, that he had learned about it while he was in New York City and that he had bought a railroad ticket from them, which they had purchased for Glens Falls. As proof of the fact the team had attracted to play the Empire, he gave the contract in the lobby for inspection of every one. The Frabells are playing Troy and Albany next week on the Keith time, the opposition vaudeville has a great "stuff" for the newspapers in both Amsterdam and the theatres tripling out of advertising.

### INA CLAIRE LEAVING BELASCO'S BANNER?

Husband Says So, and He Pans "Gold Diggers."

Chicago, Feb. 23.

In a "special" to the Chicago "Tribune" by James Whitaker, its New York dramatic correspondent, in which he finally admits his marriage to Ina Claire (published exclusively in Variety more than a year ago, and then denied by all parties), he states that Miss Claire has a trifling role in "The Gold Diggers," expresses a very light opinion of the play, and announces that his wife will leave the attraction and the Belasco management this summer.

He calls the story "aimless." He ends by saying "Mr. Hopwood asks of her (Miss Claire) nothing that is more than skin deep. I hope to see her next in a play." He says he never saw the piece until recently.

### "FOUR HORSEMEN" AT \$10.

Big Picture Opens in Lyric, March 6, For Indefinite Run.

Metro's "Four Horsemen of the Apocalypse," ten-reel film feature, will open for a run at the Lyric the night of March 6, the contract for the house having been signed this week. Prices for the opening night will be at \$10 top, with \$3 and \$1 for the majority of the seats; \$3 probably will be the top after the first night.

The contract with the Shuberts provides for showing the picture on a percentage, with Metro having the right to switch to another Shubert house if it desires. No time limit is fixed in the contract, it being the belief of the producers the picture will draw throughout the summer and perhaps until next season.

Metro has arranged for a big premiere for the picture, having invited Spanish and American diplomats, educators, authors and many public officials. Hugo Riesenfeld has arranged the musical setting for the production.

### BLAME IS SHIFTED TO MANAGERS

General Order Sent Out Forbidding Discrimination Against A. E. A.'s—Company Executives Must Notify Shuberts Before Giving Notice to Equity Members—Deputies Permitted to Recruit if Not Interfering with Performance.

### ORDERS EXPLICIT

With the sending of a letter to all company and house managers in the Shubert employ last week, together with arrangements for issuance of new contracts to chorus girls where complaints of "riders" had been registered, the differences between the Actors Equity Association and the Shuberts have been patched up.

Contracts given to choristers, it is understood, held riders calling for the payment of \$5 additional regardless of the numbers of performances and that was alleged to have violated the contract between the A. E. A. and the Producing Managers Association. Added to that was the claim of the A. E. A. that its members were discriminated against and formed the basis for a request that the Shuberts be suspended from the managers' association.

The letter, signed by the Shuberts, is as strong a general order as ever sent out by the firm and is in line with the assertion made by the Shuberts that house and company managers have acted without consulting the Shuberts. It reads:

Dear sir: We hereby inform you our firm wishes and intends to live in harmony and co-operate in every way with the Actors Equity Association. (Continued on page 3)

### PAGE P. T. BARNUM.

Siamese Twins Here—One Married, One Single.

Boston, Feb. 23.

Josefa and Rosa Blazek, two sisters linked together after the manner of Siamese twins, landed in Boston on the Steamship "Manicur" Monday. They came from Danzig, Poland, and are natives of Prague, Bohemia. The sisters are here to join a circus.

It is claimed that for 25 years the pair, one of whom is married, and the other a spinster, have been touring Europe as a theatrical attraction. Both are 40 years old.

### COHAN AND HARRIS DIVIDED ON THE "EQUITY SHOP" ISSUE

Change of Theatre's Name Marks Finality of Hope—Old Friends Can Agree on Question—Follows Atlantic City Talk.

### ACTORS AID STRIKERS TO RAISE ALBANY FUND

Two Benefits Played, Expected to Net \$5,000.

Albany, Feb. 23.

Despite the fact that the local trolley strike has caused a tremendous drop in theatre business, the actors have come to the rescue of the striking men's families by appearing in two "Knockout" benefits, which are expected to yield at least \$5,000.

Vincentian Institute was packed to capacity for the first performance last night and more than 800 people were denied admission. The show was repeated tonight.

Matthew J. Clancy, chairman of the Trolley Men's Committee thanked the public for the co-operation and sympathy shown the strikers and appealed for continued support "until the company either agree to arbitration, or a just settlement is reached."

The program which was a combination of vaudeville and pictures, included Jack Duncan, Walker and West, Al Conrad, Ford and Goodrich, The Longacre Trio, Mr. and Mrs. Edward Shields and Olga Beauman.

Four pictures were screened.

Stage Hands Local and Ollie Stacy, manager of the Majestic Theatre, arranged the program. A notation on the program offers thanks of the Trolley Men's Union to the Rev. William R. Charles, pastor of St. Vincent Institute, Mr. Stacy, The Albany Theatrical and Musical Unions, and the public. Ten thousand tickets were in circulation for the benefits.

### CHAMP BLUE LAW TOWN

Elwood, Ind., Feb. 23.

This is the champion "blue law" village of the universe. The town cops have decreed that phonographs in downtown club rooms shall not be played between midnight Saturday and noon Sunday. They claim they are only trying to make it possible for flat dwellers

The announced change in the name of the Cohan and Harris theatre to the Sam H. Harris, ordered this week suddenly although predicted last summer, following the announcement of George M. Cohan in Variety last week, marks the difference in views of the two former partners over the "Equity Shop" question. Mr. Cohan said he had requested the house name be changed several weeks ago. Monday new sets of tickets were ordered to replace tickets now in the racks labelled the Cohan and Harris theatre and on Wednesday the house boards were changed.

Mr. Cohan and Mr. Harris met in Atlantic City last Saturday. They conversed, but no mention of the "Equity Shop" was made. However, early this week Mr. Harris stated that regardless of any statement made he was positive the Producing Managers Association was a unit against the "Equity Shop" or "closed shop" principle as laid down by the Actors Equity Association and that he had taken the matter up with every manager of the P. M. A. personally, therefore feeling certain as to the association's standing.

Mr. Harris is reported as having entered the Lamb's club last week for the first time since the strike and it is said members arose and cheered him. It was not conceded that Mr. Cohan's statement of last week was aimed at any member of the P. M. A. personally.

Mr. Cohan said that he felt sorry if any manager in the P. M. A. regarded it in that light. He reiterated that he was fighting the "Equity Shop" on his own and along his own lines. Mr. Cohan resigned from the P. M. A. at the time. (Continued on page 3)

### WALTHALL SHOW QUILTS

"Taken In" Taken Off After Three Performances.

Minneapolis, Feb. 23.

Henry Walthall opened here at the Metropolitan Sunday for a week's engagement in "Taken In." The play met with so much disfavor at the hands of patrons and critics that it was withdrawn Wednesday and the week completed with four performances of "Ghosts."

The playing of Mr. Walthall as Oswald and of Katherine as the Alving was of fine appeal.







## ASKS PENALTY WHEN RYAN AND LEE QUIT

V. M. P. A. to Rule on Play-or-Pay Contract Breach

Frank J. Gerson, of the U. S. Theatre, Hoboken, has made claim to the V. M. P. A. for \$800 against Ryan and Lee, the sum being the amount of salary for the act plus \$700 drawn before the turn suddenly withdrew from the bill. The house plays split week, but Ryan and Lee were engaged for a full week, starting Feb. 7, and arranged to present their two skits ("Hats" and "Shoes").

The contract stipulated that the act play three shows on Saturday and four on Sunday. On Thursday Ryan moved the act's effects from the theatre and it is claimed he drew \$300 from the box office as advance on salary. As he was given a pay or play contract, it was pointed out that he would have to return, it is said, if the house would pay for the baggage transfer, but later changed his mind and advised the house manager to get another act. Gerson claims salary for the full week from the act because of the contract being broken, and also the amount advanced.

### EDDIE DARLING'S RELAPSE.

Eddie Darling suffered a relapse in his home in New York last week. It may be another month before the Keith booker can return to his office. Darling expected to be back March 1. He has stomach trouble. I. R. Samuels, another Keith booker, ill for four months, is expected back around March 1.

### SHUBERTS PASS BUCK

(Continued from page 1)  
tion and Chorus Equity Association:

Please note the following instructions:

Equity members are not to be discriminated against in any manner and managers responsible for discrimination will be immediately dismissed.

Equity members claiming discrimination and making any claim requiring an adjustment will report same to the Actors' Equity Association, which will then bring the matter to our attention for adjustment.

Equity members making claims shall not be dismissed pending settlement or after settlement without good and sufficient reason being shown.

If you intend giving notice to any Equity member of a company, notify us before doing so in order that we may notify the Actors' Equity Association and give it an opportunity to investigate if it wishes.

Permit Equity representatives to attend rehearsals or go behind the scenes before or after performances.

Permit deputy reports to be placed on the call board.

Make no objection to Equity representatives recruiting in company so long as it does not interfere with the performance.

It is our wish and intention to live up to all agreements with the Actors' Equity Association in spirit as well as in letter. You are expected to do your part.

You will please have this letter framed and prominently posted in a permanent place near the call board of the theatre.

Yours truly,

Lee Shubert.

Inquiry at the P. M. A. resulted in the declaration that the letter in permitting A. E. A. deputies to recruit members on the stage, giving them freedom of the theatre at rehearsals or during performances, was not a violation of the strike settlement agreement. So long as there is no coercion "directly or indirectly," as the terms of the settlement read, the A. E. A. is permitted to recruit or proselyte. No other manager is known to extend the freedom of his theatres in such measure as outlined in the Shubert letter of instructions.

The drawing of new contracts for choristers was to have been done this week, replacing the "rider" forms. It was not set what salary would be offered in the riderless contracts. The salary in the other forms called for \$45 per week (plus \$5 for any extra performances). In the substituted contracts it was said that \$40 would be the salary, with one-eighth extra for performances more than eight per week.

# AMUSEMENT STOCKS MAKE GOOD SHOWING UNDER PRESSURE

Famous Players Dips to 61 Monday, but Rebounds to 64 $\frac{3}{4}$  After the Holiday—Prospect for Action in Triangle Likely as Result of Legal Move which May Put Company on Solid Ground—Loew and Orpheum Firm

The amusement stocks made a remarkably good showing during the past week. Famous Players was resilient and after the pressure of a holiday was removed climbed to 64 $\frac{3}{4}$ , as compared to 66, its high on the current movement. This showing was made in the face of mixed market sentiment and was apparently not in sympathy with any broad movement in the general list, but rather in response to some conditions surrounding the individual security.

Loew and Orpheum were firm around 18 and better than 27, respectively, although dealing in both these stocks was on a small scale. It becomes more and more apparent that the announcement of Marcus Loew of the new and conservative policy which he intends shall govern the board in future financing of extensions and improvements is having a good effect on the company's security.

The Wednesday market opinions appeared to be mixed. U. S. Steel, regarded as the barometer of sentiment, was practically unchanged, and United Retail Stores, in which there has been broad speculative play, did not perform sensationally, remaining somewhat under its price of late last week. Under these circumstances it might have been expected that aggressive buying in Famous would be absent. The contrary was true. The opening was between 62 and 63, but from there the advance was steady to the high close. When it is considered that Famous Players has been freely bought for two weeks on the way up, it will be seen that under ordinary circumstances it would be sensitive to adverse movements elsewhere on the exchange for a setback. It did lose ground under general pressure on Monday, but there was little significance in the price changes of that session for reasons set forth later.

The disclosures which are coming out in Triangle's suit against its former president, Harry E. Aitken, ought to have some effect in correcting loose financial methods in

new flotations of picture stocks. The Triangle fiasco of 1916 or thereabouts gave the industry a black eye and it may be a constructive influence to have this concern's record thoroughly house cleaned. It is understood that the Triangle stock has pretty well settled into strong inside hands, with the two Aitken brothers holding a substantial block. If this is the case it would seem that from low on there will be no more of these Broad street professional operations for a quick turn. On the surface the indications are that when (or if) Triangle starts up again it ought to continue going on a really substantial basis, backed by the real holders who are in or associated with the company.

The session on Monday was particularly interesting. The amusement issues stood up handsomely. Famous Players resisting the mid-day decline vigorously and stiffening to a close unchanged from Saturday. The whole list was under extreme pressure after the first hour and around noon values were at their ebb.

Monday coming, as it did, a single session between two holidays, found the market in a mixed condition. Wall street had for more than a month been talking a sharp drop before March 4, and when the bears began hammering away at various spots in the list, the speculative crowd on the outside looking in took the view that this was the beginning of the dip. They were prepared for a final shakeout before the insiders let the market take an upward course.

The bear attack concentrated on Atlantic Gulf, which was off about 7 points, making a drop of more than 20 points in three days. Ordinarily this would have started panicky selling elsewhere and it did for the moment, but the flurry was over in a little while and by the end of the day the market had regained a good deal of the lost ground.

This was particularly true of the amusement stocks. Loew and Or-

pheum registered fractional net gains. The announcement of the Loew people of a changed attitude toward new financing had its effect in holding up that stock, while the more the market studied the annual statement of Orpheum the better it looked.

One financial writer in Boston made a detailed analysis of the balance sheet, pointing out especially that the statement indicated pretty plainly the absence of "water" in the securities. "In ordinary balance sheets," he said, "the item of good will is looked upon with suspicion, but the good will of an amusement company such as the one under examination often is its most important property asset. In the Dec. 31 balance sheet Orpheum places its good will at \$19,009,196.

"The book value of the Orpheum circuit after deducting the \$19,000,000 good will item and other items amounts to \$22,386,200, which is \$225 a share on the 65,000 shares of preferred and \$28.23 a share on the 549,170 shares of common after deducting the preferred at par. This clearly indicates that at present prices there is not much water in the stock."

The summary of transactions Feb. 17 to 23, inclusive, is as follows:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L.	900	63 $\frac{1}{2}$	64 $\frac{1}{4}$	64 $\frac{3}{4}$	- $\frac{1}{4}$
Loew, Inc.	548	18	17 $\frac{1}{2}$	18	+
Chicago sold 100 Orpheum at 27 $\frac{1}{2}$ .					
Friday					
Fam. Play-L.	2700	64	63	63 $\frac{1}{2}$	-1
Loew, Inc.	2300	18 $\frac{1}{4}$	17 $\frac{1}{2}$	18 $\frac{1}{2}$	+
Orpheum	100	27 $\frac{1}{2}$	27 $\frac{1}{4}$	27 $\frac{1}{2}$	+
Boston sold 300 Orpheum at 27 $\frac{1}{2}$ ; Chicago, 60 at 27 $\frac{1}{2}$ .					
Saturday					
Fam. Play-L.	1100	63 $\frac{1}{2}$	62 $\frac{1}{2}$	62 $\frac{1}{2}$	-1
Loew, Inc.	100	18 $\frac{1}{2}$	18 $\frac{1}{4}$	18 $\frac{1}{2}$	- $\frac{1}{4}$
Loew, Inc.	700	18	18	18	- $\frac{1}{2}$
Boston sold 45 Orpheum at 27 $\frac{1}{2}$ .					
Monday					
Fam. Play-L.	2700	62 $\frac{1}{2}$	61	62 $\frac{1}{2}$	-
Loew, Inc.	900	18	17 $\frac{1}{2}$	17 $\frac{1}{2}$	- $\frac{1}{4}$
Orpheum	200	27 $\frac{1}{2}$	27 $\frac{1}{4}$	27 $\frac{1}{2}$	+
Boston sold 25 Orpheum at 27 $\frac{1}{2}$ .					
Tuesday-Holiday.					

No curb sales were reported all week.

### ELTINGE SELLING STOCK.

Pilgrim Picture Corporation Has Sideline on Orpheum Tour.

Kansas City, Feb. 23.  
Julian Eltinge, who is making a short tour on the Orpheum circuit before returning to the picture game, is making his trip a stock selling proposition as well as a vaudeville engagement. Advertisements in the local press announce that he and Pauline Frederick have recently organized their own picture company under the title of the Pilgrim Picture Corporation. The advertisement calls attention to the fact that Mr. Eltinge is in the city and that there is an opportunity for a "ground floor investment," and that he or his representative will "be pleased to outline the details to those interested." It also states "The Fascinating Widow" will be the first picture released.

### COHAN & HARRIS DIVIDED

(Continued from page 1)

strike was drawing to a close. He has since said he would continue to produce independently and also that he did not desire to team with any manager in his productions. He stated that he had no intention of entering the P. M. A. again when asked if he would so act, if the "Equity Shop" went through.

It is denied that Cohan & Harris have any personal differences. Both men have stated they would be friends for life, even after they split as partners.

The Cohan & Harris theatre has been solely owned by Sam Harris for several years. When it was originally taken over from Sol Bloom he had a partner in the purchase, since then taking over the building on his own. Mr. Cohan at one time, however, was interested in the lease of the house as operated by the firm. It was suggested to call the theatre the Sam H. Harris after the former Harris was renamed last summer to the Frazee.

## STATE INCOME TAXES GROSS \$38,000,000

Over 800,000 Persons Filed Returns in N. Y. State.

Albany, Feb. 23.

The New York State income tax in 1919, the first ever collected in the Empire State, amounted to \$37,361,865. Mark Graves, director of the State Income Tax Bureau, in making the announcement, said this amount will be further increased by \$750,000 through the payment of additional assessments on returns already audited, which will send the total well over the \$38,000,000 mark.

Director Graves said that nearly 800,000 persons filed returns and over 612,000 paid a tax in amounts from one cent to nearly one million dollars. "The interesting fact was disclosed," said Director Graves, "that more than 140,000 single and married women filing separate returns contributed a total of more than \$6,500,000. Approximately 344,000 women filed joint returns with their husbands."

Clerks at the State Income Tax Bureau here are busy these days mailing out blanks for the 1920 income tax returns, the work being done in alphabetical order. Every person who filed a State return for 1919 will receive two blanks by March 1, one to fill out and mail in the return envelope and the other to keep for future reference.

The State Tax Commission announced it had called a conference for March 2 and 3 in this city at which matters relating to taxation will be discussed with a view to securing greater uniformity of valuation through the State. Suggested changes in the laws relating to taxation and the method of assessment also will be considered.

The assessors of the State, the New York State Tax Association, the New York State Conference of Mayors, members of the Legislature and State and city officials have been invited to attend.

### CALLS BLUE LAWS JOKE.

Senator Capper Says Congress Will Not Pass Restrictive Measures.

Senator Arthur Capper, of Kansas, on a visit to New York, called on Arthur S. Kane, who, some years ago, was city editor of one of his newspapers, the "Topeka Daily Capital." The Senator is owner and publisher of a dozen news and farm papers. Speaking of picture censorship, Senator Capper declared his belief that anything approaching radical measures would be unnecessary and undesirable.

"In Washington," he said, "talk of 'blue laws' is considered a joke. I do not believe there is any danger that the country will be inflicted with Puritanical legislation."

### CHRISTIE BACK FOR SUN.

Booker Returns to Desk in New York Office.

Wayne Christie, the Gus Sun booker, has returned to the New York Sun booking office after a five weeks' visit to Hot Springs, Ark. He will continue to handle the major portion of the Sun string of houses from New York.

His book was handled at Springfield during his absence, with not more than six substitutes necessary. Mr. Sun has gone to Hot Springs for his annual visit, accompanied by Charles Olson. He is due in New York March 18.

### HEARING ON "SPEC" BILLS.

Albany, Feb. 23.

Governor Miller scheduled a public hearing for Thursday noon on the Walton bill prohibiting barking, etc., and the Smith bill, licensing ticket speculators. The McBride and Tyson agencies and the Theatre Ticket Brokers Association of New York requested the hearing, which is the first the governor has given on legislation. The agencies are seeking to have the bills vetoed.

### GREELEY SQ. RECORD

Washington's Birthday (Tuesday) was the biggest day in point of business Loew's Greeley Square has had since it was built, topping the gross of last Election Day, which previously held the house record, by a wide margin.



PALACE, NEW YORK, THIS WEEK

"Our Own Incomparable and Inimitable American Comedienne."

IRENE FRANKLIN

With BURTON GREEN



# SYRACUSE WEDDING PARTIES MUST HAVE DANCE LICENSE

**First "Blue" Enactment Puts Lid on Jollity After Midnight—Public Dances Must Censor Steps and Close Early Under New Ordinance.**

Syracuse, N. Y., Feb. 23.

The "shimmy, toddle, camel walk, face-to-face and jazz" dances, along with "any other dance of a similar type or with similar movements under whatever name or designation," are under the official ban in Syracuse, following adoption by the Common Council of a new set of regulations covering dances and dance halls and pool, billiard and bowling halls.

Enforcement of the ordinances will put the dance halls and pool-rooms under closer observation and tighter control than any other place in America.

It marks the first move to give Syracuse a "Blue Sunday" atmosphere seven days of the week. So stringent are the laws adopted by the city fathers that private wedding parties, to include dancing, must secure licenses from the city authorities.

No public dance may continue after midnight, or may be held at any hour on Sunday except that the Commissioner of Public Safety may, after due investigation, issue a special permit for dancing as late as 1 a. m.

Further clauses of the ordinance forbid the attendance at public dances of any person less than 16 years of age or the presence of intoxicating liquor or drugs in any building in which dancing is conducted.

It is also ordered that "an attendant of good moral character or a special patrolman in uniform must be present at every dance."

Dances held for charitable purposes, juvenile dancing schools operating before 6 p. m. and private wedding parties must have the licenses, but are exempt from the fees.

The provisions governing billiards require that the proprietors must prohibit gambling, must close their doors promptly at midnight, and further provide that the parents or guardians of minors may serve a written notice upon the proprietors forbidding them to permit the minors to frequent the premises. Boys under 18 are barred from the pool parlors by the ordinance.

Albany, Feb. 23.

A bill regulating dance halls in New York City will be introduced in the Legislature this week by Senator Salvatore A. Cotillo, Democrat, of the 18th District, New York City.

The measure is designed to put an end to disorderly establishments which cater to a rough element and permit "raw" dances. All dance halls will be licensed and will be required to pay a fee for the permit. They will be under the supervision of the Commissioner of Licenses, who will have the power to revoke licenses at any time.

## JOHN R.'S LITTLE QUIP.

**Being Why 104 Persons Want Rogers Committed as a Nuisance.**

One hundred and four persons of the Theatrical and Allied Arts propose an association for the suppression of John R. ("Yours Merrily") Rogers.

Because:

John R. spent an hour standing on the Hotel Astor steps Tuesday, holding a heavy riding crop under his arm.

One hundred and four persons addressed John R. substantially as follows: "Where's the horse?"

John R. replied one hundred and four times (quoted in full), "On you."

## VERA GORDON COMPROMISES.

Vera Gordon balked at doing three shows daily at the Broadway this week and appealed to the Keith office Monday asking that one be eliminated.

A compromise was finally arranged in Miss Gordon delivering a monolog during the "supper" show. It is her first week of three-a-day since starting a tour of the Keith houses.

## 2 ACTS AND SALARIES FOR KENT ON ONE BILL

**Will Do Single Turn and Become "Bubbles" Comedian.**

William Kent, late of "Somebody's Sweetheart" and "Pitter Patter," opened Monday at the Palace, New York, with Charles Maddock's "Bubbles," replacing William Woolsey, who was the comedy lead with the vaudeville piece.

Next week Kent will establish an innovation at the Alhambra, New York, where he will appear in his "single" turn, holding third position on the bill, and later appear in "Bubbles" further down on the same show.

It is the first time this has occurred in the Keith houses. The nearest approach was the Jack Norworth-Jeanette Adair "singles" which doubled later in the bill when Norworth joined her at the completion of her "single" offering.

The new arrangement will give Kent \$800 a week, as he will receive two salaries. His "single" offering is about two weeks old. No salary had been set for it by the Keith office. The "Bubbles" act figure is in the same status. When the salaries are established the office will add the salary of the Kent turn to the Maddock act figures and the producer will pay Kent both sums.

The two turns are in the nature of an experiment by the booking office. At present the strongest objection is the establishing of a precedent and the confusion that would ensue in the event Kent was incapacitated through illness. In that event the office would have to substitute two acts instead of one.

William Woolsey was formerly Jimmy Hussey's vaudeville partner, later going into the Hussey show "Tattle Tales." He left the "Bubbles" act to accept another engagement.

William Kent, in "Shivers," was to have opened at the Jefferson Monday of this week to double into the Maddock act at the Palace. At the last minute it was decided that it would be impracticable, owing to the layout of the two bills. Swift and Kelly thereupon doubled into the Jefferson vacancy from the Colonial.

## BACK STAGE SEWING.

**Mgr. Beattie Sets One Up for Girls to Use.**

Cincinnati, Feb. 23.

Manager R. H. Beattie, of the Palace theatre, has purchased a sewing machine and placed it in the "green room" back stage for the benefit of actresses.

Feminine vaudevillians on the bill are enthusiastic in praise of Beattie.

## "THE KID" FIRST FIVE-REELER BOOKED FOR KEITH BIG TIME

**Chaplin Comedy Starts at Palace and Goes Round of Metropolitan Circuit—Cuts Bills to 7 or 8 Acts in Consequence.**

## PENNY TOSSEY CANNED AT THE RIVERSIDE

**Disturber at the Keith House "Gets the Air."**

Ella Shields, the English male impersonator, was the victim of a slight disturbance at the Riverside Monday afternoon when a gray-haired orchestra patron tossed several pennies upon the stage.

The Englishwoman left the stage momentarily, but returned and finished her turn, receiving a tremendous ovation at the conclusion.

House employees quickly ejected the disturber and the performance continued without any further interruptions.

It was the first time that anything of that nature has occurred at the Riverside. Penny throwers were at one time prevalent at the Colonial, but the Keith office instituted a campaign that effectively checked the rowdiness.

## KEITH BOYS DINE.

**Band to Head Monster Parade on American Boy Day.**

The annual banquet of the Keith Boys Band was held at Alhambra Hall, 126th street and Seventh avenue, Tuesday evening.

Four hundred and eighty boys sat down to a chicken dinner prepared by the club's own service department. Following the dinner addresses were made by I. F. Albee, J. J. Murdoch and Colonel Dayton of the New York Rotary Club, who spoke on "Washington."

April 30 the band will lead the biggest parade of boys ever assembled when they head a parade of 100,000 boys down Fifth avenue.

The occasion will be the opening of Boys' Week, a movement to reclaim boys from a bad environment and sponsored by the Rotary Club and the Keith organization.

The parade will take place just previous to "Reds' Day" and it is believed it will be an effective answer to the dissatisfied elements.

A special committee of 25, of which Mr. Albee is a member, is behind the "Boys' Week" movement which starts May 1.

"The Kid," the Chaplin feature comedy, has been secured for an exclusive run at the Palace next week. The following week, March 7, the picture plays the other New York Keith houses, including the big-timers, such as the Colonial, Alhambra, and Riverside. The same week (March 7), the film also plays generally around Manhattan, in the Loew houses, etc., north of 40th St. to 186th St. and Harlem River.

The booking of "The Kid" into the Palace and the other Keith big-time houses is an innovation, being the first time a film comedy of its length, 5,400 feet, has been included in the New York Keith big-time bills. "The Kid" runs for about an hour and ten minutes. The Palace, in view of playing it next week, will list seven or eight, instead of the usual nine acts in its vaudeville bill.

The Colonial, Alhambra and Riverside, which gets the film the week after March 7, will also drop an act, playing eight instead of nine. The shows at the Colonial, Alhambra and Riverside will begin at 8 and 8 o'clock, the news weekly and topical digest being shortened from 20 to 13 minutes. As laid out, the Colonial, Alhambra and Riverside shows will run about 3 hours and 20 minutes, with "The Kid" closing the show. The film will also close the show at the Palace next week.

The week of March 7, "The Kid" will be generally released in Manhattan in the district north of 40th St. The following week, March 14, the film is to be released in the Manhattan district south of 40th St. and the Bronx. The Royal, a Keith big-timer, as a result will not get the film until March 14. March 21 the picture is released in Brooklyn, when it will go into the Orpheum and Bushwick, both two-a-day Keith houses.

The Keith people played "Shoulder Arms," a Chaplin three-reeler, several years ago.

## DOUBLE ROMANCE.

**Frances Pritchard's Dancers Both Sign for Life.**

Los Angeles, Feb. 23.

There was a double romance in the bill at the Orpheum last week, with the result that both dancing partners of Frances Pritchard are to be benedicts in the near future.

Edward Tierney is engaged to Louise Robinson, of the Alexander and Lightner Sisters act, while James Donnelly, Tierney's partner, is about to do the altarwalk with Betty Martin, who is also in the Alexander Lightner revue. The weddings are to take place this week in Salt Lake City.

## STOCK IN COLONIAL, ALBANY.

Albany, Feb. 23.

The Colonial theatre, in the West End, will again present a stock company Easter Monday. The personnel of the stock company could not be learned. Stuart Robbins and Frances Anderson were the stars in the company which played the Colonial last summer. The theatre is now showing pictures.

## 50 CLUB'S CASINO BENEFIT.

The 50 Club will hold its annual benefit this coming Sunday evening (Feb. 27) at the Casino, New York. Most of the talent volunteering is of the club's professional membership.

LeMaire Quitting "Brevities"

Boston, Feb. 23.

It is reported that George LeMaire will not be with the "Broadway Brevities" show after it finishes up here. It is reported that he is going into vaudeville. Whether the show will continue without him remains to be seen, as nothing definite on that point can be learned.

## MEMPHIS PAN. OPENS.

Chicago, Feb. 23.

The new Pantages Theatre, Memphis, is scheduled to open this week. Alexander Pantages is here now.



**RALPH RIGGS and WITCHIE KATHARINE**

with MACK PONCH, violinist

IN "DANCE IDYLLS"

Appearing this week at B. F. KEITH'S RIVERSIDE, New York. Next week (Feb. 28) at B. F. KEITH'S PALACE, New York. Direction EDW. S. KELLER.



## FINKELSTEIN & RUBIN HAVE SHOW MONOPOLY, IS CHARGE

**Minnesota Investigates Twin City Trust Estate—Alleged Concern Blocked Ascher Bros. Building of Big State Theatre.**

Minneapolis, Feb. 23. State authorities are investigating the Twin City Amusement Trust Estate, managed by Finkelstein & Ruben, to determine whether or not the corporation holds a monopoly in the theatrical field in Minneapolis and St. Paul.

While Finkelstein and Ruben own or control the majority of theatres in the two cities, they control a relatively small number of seats because in the compilation of figures relative thereto over 10,000 seats in the Minneapolis and the St. Paul auditoriums were counted. Finkelstein and Ruben do not control these houses, which are rarely used for theatrical performances, but are given over to amateur performances, opera, concerts and the Minneapolis Symphony Orchestra.

One of the State's chief witnesses is Joseph Cohen, formerly owner of the Lagoon theatre, a large motion picture house in the Lake district. Cohen charges that Finkelstein and Ruben forced him to sell out by purchasing available films. Other witnesses further contend that the corporation obliged Ascher Bros., of Chicago, to abandon the construction of the big State theatre. Finkelstein and Ruben took over contracts on the house, completed it and opened it recently with picture policy.

Among other charges preferred include those that exorbitant admission rates are maintained in the photoplay houses, and that Twin City audiences are deprived of witnessing many of the better films. The investigation is expected to continue for several more days.

The State theatre, another Finkelstein and Ruben project, has opened to excellent patronage. It is a pretentious house. Mme. Desha, dancer, together with concert singers of note, have been the added attractions since the opening. Palma and his band are engaged for the season.

### FRANKLIN-GREEN TOUR.

**Four Weeks in Los Angeles Orpheum Unusual Feature.**

Irene Franklin and Burton Green will start over the Orpheum Circuit next month, under a contract arrangement that calls for the unusual booking of four weeks in Los Angeles.

The tour will be interrupted in July, when they reach Los Angeles, playing two weeks at that time. They will sail for Honolulu on a six weeks' vacation, returning to Los Angeles for another two weeks' engagement.

### NEW SHUBERT HOUSE.

Frank Keeney's Newark theatre has been purchased by the Shuberts at a reported price of \$700,000.

Keeney has a lease on the house that has two years and seven months to run and will continue his present policy of three shows daily despite the change of ownership. It was said at the Keeney offices.

The house which has a seating capacity of 2,600 was reported a big money maker for Keeney averaging \$150,000 yearly profit, according to report.

His Brooklyn house which he owns outright, splits with the Newark half week.

According to report the Shubert's originally made overtures to Keeney with a view to installing their two a day vaudeville policy in Newark upon the opening of the new big time circuit.

Failing this the purchase followed.

### SEVEN SEELEY RECORDS.

Chicago, Feb. 23.

Blossom Seeley, while playing the Majestic here, was recipient of two years' contracts from the Columbia Gramophone Company. Miss Seeley, who has already made three records, will make four more after completing her trip over the Orpheum Circuit.

### TRINA VALERA MARRYING.

New Orleans, Feb. 23.

Trina Valera is to retire from the stage and will wed a local man shortly. Miss Valera was one of Joe Gorham's prima donnas in his Grunewald revue this winter.

## ACTS BOOKED DIRECT; AGENTS GET COMMISH

**Keith Offices Following New System in Engaging Turns.**

The big time vaudeville agents booking through the Keith office are puzzled through a booking condition lately reaching their notice in no unmistakable manner. Acts of agents have been booked direct by members of the Keith office staff and at the same time the agents have been credited on the contracts as the duly recognized representatives of the turns, entitled to commission thereby.

Different agents have attempted to arrive at the reason but without success. The Keith office member who interviews the turns (there have been several so far) if arranging for a mutually agreeable contract, orders it issued either for this or next season. The acts have said that during these interviews no reference has been made to an agent.

In former times when the Keith office "booked direct," it meant the office secured an act that had no agent and preferred booking direct with the office rather than through one. In those days the Keith people seemed quite successful in their personal dealings with the few turns. Whether the present system, though it has not been generally adopted, presages a return to the former way, in course of time, is what the agents are puzzling over.

### SIMMONS BOOKS FORDHAM.

The new Keith Fordham, which is scheduled to open April 1, will be booked by Dan Simmons of the Keith office. Simmons is now booking the Regent, Alhambra, Colonial, Jefferson, Hamilton and Coliseum.

The new house will be a half week stand and will split with the Coliseum, which is three miles westward, both playing the same policy.

Chris Egan, now manager of the Colonial, will handle the new house.

## TWO MAKE SHOWS BY AIR.

**Ethel Rosevere Flies from Canada to Detroit.**

Detroit, Feb. 23.

Ethel Rosevere, star of "Yes, My Dear," at the Regent, halted at Chatham, Ont., en route from Toronto to Detroit, and stayed so long she couldn't get a train which would bring her here in time for her opening show. Lieut. E. G. Hamilton, former service flier and a guest at the party, brought her 60 miles across the border in his plane and, a taxi, waiting at the city limits, landed her at the theatre in time for the matinee. She had to go on without make-up and still wearing flying togs, consisting of fur coat, puttees, heavy woolen breeches and a flyer's helmet.

Baton Rouge, La., Feb. 23.

A delayed call caused Leo Beers, playing the Orpheum time, to miss a train in New Orleans. He chartered a hydroplane in the latter city and landed here in time to open at the Monday matinee.

## JOHNNY DOOLEY TRAVELS.

**Flies to New Orleans and Rides His Way Home.**

New Orleans, Feb. 23.

Johnny Dooley, after submitting his act to the bookers and finding them not amenable to the price desired, steamed by water to this city while waiting for them to make up their minds. Dooley watched himself in film form at Loew's Saturday for the first time, according to his own declaration. He returned to New York by rail Sunday.

Claire Rochester slipped into New Orleans Sunday morning in order to attend several local social functions. The dual-toned singer has left the theatre to its fate, now being part of the "Who's Who" in Memphis.

## STANLEY COMPANY WITH B'WAY HOUSE

**Reported Philadelphia Picture People Have 46th St. Corner**

A rather definite report is that the Stanley Company, of Philadelphia, has arranged with the Shuberts to erect a large theatre at the north-east corner of Broadway and 46th street. This plot, from the corner of James' drug store to the Ritchie-Cornell building, has been said for a long time to have been held by Lee Shubert.

The Shuberts seemed quite jubilant over the Stanley Company deal last week after the Philadelphiaans were reported to have expressed themselves in favor of it. The Shuberts seemed to believe this was in contradiction of the various stories about denying the Stanley people have aligned themselves with the Shuberts.

Nothing has been said at the Stanley end, nor has the proposed policy been made known.

## LUBIN BACK FROM EUROPE.

**Moe Schenck Frames Agents' Reception at Dock.**

Jake Lubin, chief booker for the Loew Exchange, who has been vacationing in Europe for the past month, arrived in New York Wednesday on the Aquatania.

The Aquatania was held in quarantine since her arrival Tuesday morning because of the extra precautions the port officials are taking with the "Typhus" suspects.

Lubin stated that he hadn't signed any acts abroad for his circuit, the calibre not meeting with the standards set for turns that would appeal to Americans.

Freeman Bernstein appeared at Paris with plenty of francs and took entire charge of the Lubin tour of the French city.

Mr. Lubin was greeted at the dock by a coterie of associates and agents from the Loew office and reported a great trip.

Moe Schenck framed the agents Monday, phoning them at their homes Monday night that the Loew office had chartered a special tug to meet Mr. Lubin at Quarantine Tuesday morning. Young Schenck emphasized the fact that the party was assembling on the dock Tuesday morning at 7:30.

About 20 agents with their books tucked under their arm gathered Tuesday morning and began a sleepy parade of the dock waiting for the Loew tug. Somebody inquired of the dock officials.

The answer clarified the situation and the disgruntled mob returned to the Putnam Building, startling the night watchman.

## KEITH MEN SWITCHED.

**James Travers to Handle Hamilton, Wayne to Colonial.**

Considerable switching of managers of Keith houses took place this week.

James Travers, who has been an assistant to Bill Quaid of the Fifth Avenue for the past five years, has been elevated to the management of the Hamilton, with Robert Wayne of the latter house transferring to the Colonial.

Chris Egan, the present manager of the Colonial, is slated for the management of the new Keith Fordham, which is scheduled to open April 1.

## LAWRENCE 'WAR' GOES ON.

**Santley and Sawyer Decline, However, to Play Keith Opposition.**

Boston, Feb. 23.

Douglas Leavitt, moving spirit and comedian of "It's Up to You," playing at the Globe theatre here, played a Sunday show at the Rialto in Lawrence. This is the same house Eddie Cantor played on a Sunday while here with the "Midnight Rounders." It is an "upstairs" house, playing "pop" and pictures during the week and is bucking the Keith house in that city, the Empire. The Keith people are using some of their headlines from the Boston house there to offset the big play. Santley and Sawyer, also with "It's Up to You," were offered a chance to play the house, but turned it down.



**KARA**  
**THE JUGGLER**

Playing the B. F. KEITH CIRCUIT.

BEST REGARDS TO ALL MY FRIENDS

Representative, H. B. MARINELLI



# "BUDDHA" GOES TO PANTAGES TIME FOR \$1,600 A WEEK

**Keith Exchange Surrenders Act Due to Book Jam—  
Move to Support Producer with Large Invest-  
ment on His Hands.**

"The Eyes of Buddha," the George Choo act, will play three more weeks for the Keith office, then open for a tour of the Pantages Circuit. The Pantages booking was arranged by Choo with the knowledge of the Keith office after an examination of the books revealed that owing to congestion it would be impossible for the Keith people to carry the turn any further.

Choo was assured of a Keith route for next season and advised to accept the Pantages offer of \$1,600 net.

This established a precedent as Choo has been known as a Keith producer and although acts of his in the past have played for other circuits, it was usually after they had toured the Keith houses and had become more or less played out around the big time.

The routing of acts for long terms when the shortage of material appeared at the beginning of the present season, is given as the reason for Pantages' being able to secure the turn.

With the transfer of the Choo act attention was again directed to the booking situation which followed the signing and routing of many acts several months ago.

The cry of material shortage was heard at the beginning of the current season and emphasis was added by the belief that the legitimate and musical comedy producers had made inroads into vaudeville's standard, "big time" supply. The bookers began grabbing acts right and left and routing them.

Acts that had never played east of Chicago reading of the alleged shortage in the metropolis hastened here. When the late starters from Freeport and other summer colonies got ready to begin their season many of them found themselves unable to get consecutive bookings owing to the length of time ahead that preceding acts had been routed.

Producers who never had any difficulty placing their attractions also discovered that it was hard to place big attractions for every name or possible headliner in sight had been routed and many new bill toppers had been created owing to the lack of "names" and headline acts at the time.

The situation hasn't changed much since the season opened. The Choo incident serving to illustrate the position that many of the bigger producers have had to contend with.

The action of the Keith office is in line with their former policy of trying to protect the investment of the producer who tries to create something novel.

## COMPLANT DISMISSED.

The complaint against the eight musicians, members of the Musical Mutual Protective Union 306, arrested a couple of weeks ago and charged with disorderly conduct as the result of a row that occurred at a meeting of the union called to hear charges against President Finkelstein, was dismissed by Magistrate Rosenblatt in Harlem Court last Saturday.

The union members discharged by the court were Nicholas Muller, Joseph Gargano, Joseph McMahon, Joseph Porkney, Wm. Kielgast, Paul Hein, William J. Hoffman and Patrick McIntyre.

## SHAFTER HAS AMPHION.

Otto Shafter, who recently switched from booking to the agency field, is now booking the Amphion theatre, Brooklyn. The house, which was formerly supplied by Walter Plimmer, uses five acts each half. He also has the Whitney, Brooklyn, pictures for the first half and a five-act show the second.

## Klein Soliciting in South.

New Orleans, Feb. 23. Arthur Klein is booking picture houses South, among which is the Strand here. Klein is also writing vaudeville artists appearing in this section, asking that they submit their open time in order that he may consider them for the proposed Shubert vaudeville invasion.

## DAILY PRESS SERVICE IN KEITH SMALL TIME

Regular Publicity Dept. Will Undertake Work.

The Keith Press Service has been extended to the small time houses and it is believed that before the season has expired all the houses booked through the Keith popular priced department will be getting the benefit of the press organization and special publicity.

The small time theatres now being handled outside of greater New York are: Temple, Geneva; Palace, Olean; Herald Square, Steubenville; Victoria, Wheeling; Grand Opera House, Shamokin; Colonial, Lancaster; Majestic, Pittsfield; Lyceum, New London; Empire, Lawrence; Strand, Holyoke, and Plaza, Worcester.

The benefit of the service to a small time theatre where the bill changes twice weekly is apparent when it is understood that a representative of the press department is constantly on duty on the fifth floor.

The bills as they are completed are turned over to this agent who immediately supplies the house with photographs of the acts, billing, programs, plots and press material for the dailies in the town. It amounts practically to a daily service.

In the big time houses this is only necessary once a week, but the smaller bills with their splits and constant switching of acts needs an intricate daily service.

## STORM KILLS CONEY SHOW.

The severe storm, which deposited twelve inches of snow on New York over Sunday, was the cause of Monday's matinee at Henderson's, Coney Island, being cancelled. Only two acts were able to reach the theatre Sunday night. Eddie Foy and his kids were one. Acts and scenery failed to arrive for the Monday matinee.

## Hart-LeMaire Row.

Max Hart, vaudeville agent, was discharged by Magistrate Levine in the 54th Street Police Court Monday on a charge of assault brought by Rufus LeMaire of Davidow & LeMaire, independent booking agents and producers.

The complaint followed an altercation between the two men in front of the Astor hotel a few weeks ago when Hart struck LeMaire.

# SHUBERT REPORTED IN TALK WITH MASTBAUM, LYNCH ET AL

**Conference Said to Have Included Godsol and Paul Block—On Yacht in Florida Waters—Announcement Looked For.**

## LEE QUITTING FLORIDA TO TAKE VODE REINS

**Reported Negotiating for  
Headquarters in 45th St.**

Lee Shubert is due in New York from Palm Beach March 2. It is reported he is hurrying back to New York to complete the vaudeville plans, which include the occupancy of an entire building on Forty-fifth street adjoining the one occupied by George M. Cohan Productions. The vaudeville end will be conducted solely from this exchange, Arthur Klein to be in charge.

## FOX AUDUBON ORCHESTRA.

**Music Feature to Meet Heights  
Competition.**

William Fox's Audubon at 165th street and Broadway continues to strengthen the bills to stave off the opposition of the two Keith houses, the Coliseum and the Hamilton.

Last Thursday the orchestra was increased to conform with a new picture policy to 42 musicians. The full orchestra accompanies the picture portion of the entertainment while 21 play for the vaudeville portion. Two leaders are carried.

In addition to the vaudeville bill Fox is giving the patrons a picture program consisting of a composite Pathe Weekly, Fox News and an International News and a first run feature.

This is almost as much show as any of the Broadway motion picture houses offer and goes for the former admission scale.

This week's vaudeville portion is headlined by Frank Fay, who has Harry Ruby and Bert Kalmar, the song writers, as comedy assistants.

## 47,000 FILM HOUSES ALL OVER THE WORLD

**German Trade Paper Has  
Statistics—18,000 in U. S.**

"Lichtbild-Bühne," a German picture trade publication, has undertaken to compile statistics on the total number of picture houses in the world, claiming to have spent considerable time in securing the data.

The paper makes no claim to mathematical accuracy and says the war makes it difficult to get exact information in certain parts of Europe—especially Russia. Here is the result of its efforts:

Germany	3,731
Austria	800
Hungary	180
Jugo-Slavia	117
Tschecho-Slovakia	123
Poland	300
Italy	2,200
France	2,400
Great Britain	3,000
Switzerland	123
Scandinavia	703
Russia	3,500
Spain	156
The Balkans	23
Turkey	32
Belgium	778
Holland	227

Total for Europe	18,393
United States	18,000
Canada	750
South America	1,200
Central America	500

Total for America	20,450
Africa, Asia and Australia together have 1,361 film theatres. Thus the "Lichtbild-Bühne" arrives at the following result:	
Europe (estimated)	20,000
America (estimated)	25,000
Other parts of the earth	2,000
Total	47,000

The estimate for the United States will be generally accepted as about correct.

Jules E. Mastbaum, president of the Stanley Company of America, returned to his home in Philadelphia last week, after a vacation of several weeks in Palm Beach where he broke a number of golfing records of one kind and another.

Trickling up from Florida at about the same time, although not emanating from the same source, have come stories of a series of conferences aboard a yacht off Palm Beach in which matters of much theatrical interest were discussed.

Those on board the yacht included, the report says, F. A. Godsol, Lee Shubert, Paul Block and R. A. Lynch and Mr. Mastbaum, and the same report hints that the subject uppermost in the discussion was the proposed Shubert vaudeville circuit about which so much has been surmised and so little made known.

The local people are very close-mouthed on the affair but it is believed that within a few days, an announcement may be expected which will throw some light on the status of affairs, at least as far as the Philadelphia angle is concerned.

The Shubert property and theatre purchases recently, are said mostly to concern the vaudeville plans of the firm. Following the buying of Keeney's Newark, announced several weeks ago, they have taken title to the Shubert-Crescent, Brooklyn, which house they have been operating under lease. It is understood the Crescent will be used for vaudeville. The Newark house is to be remodeled this spring for similar purpose, according to announcement.

Other purchases reported include the site on Broadway adjoining the corner at 46th street and running up to the "Little Palace" building. The Ambassador, one of the new Shubert theatres, is now spoken of for Shubert vaudeville. It opened several weeks ago with a musical show. The Park, one of the four new theatres in Cleveland building for Marcus Loew, is reported a Shubert vaudeville possibility.

## ANGLO-FRENCH SHOW ROW

**France Objects to French Players  
in Music Hall**

London, Feb. 23.

M. DeMax opened Monday at the Pavillon in the last act of Racine's "Andromaque," and scored success with deeply tragic material in the lightest sort of a show presented here.

The engagement was threatened by the French authorities, who objected to members of the Comedie Francaise organization appearing in a music hall, but DeMax insisted on keeping his contract with Cochran.



## PEARL DALEY

With DALEY, MAC and DALEY.  
ROLLER SKATERS

Playing this week (Feb. 21), at B. F. KEITH'S COLONIAL, New York.  
Direction, ALF. T. WILTON Office.



## I'll be got burned if CHIC SALE

ain't back in town again. Mr. Keith keeps him goin' regular. Musta been away forty odd weeks. Says he'll be 'round here six, seven weeks, let's see: Alhambra, New York, this week (Feb. 21); Hamilton, New York (Feb. 28); Colonial, New York (Mar. 7); Jefferson, New York (Mar. 14); Riverside, New York (Mar. 21).  
Direction, FRANK EVANS.



## INSIDE STUFF ON VAUDEVILLE.

A colored boy who has been working around the front of the Palace ever since it opened applied to Reed Albee to get him a new job. He said he was tired of the present one and wanted to stick in the Keith employ in some other assignment. Asked what he thought he wanted to do, the boy replied: "Well, I'd like to go up into booking on the sixth floor."

Oliga Petrova was back stage at the Palace Saturday afternoon and went through her entire act "The Shulemite" in the dressing room of Gertrude Hoffman, who is doing the Petrova characterization in her vaudeville revue. The stunt was performed to give Miss Hoffman some details which Mme. Petrova thought she should use. Petrova appeared in "The Shulemite" in the central west houses until six weeks ago. She is preparing to appear in a three-act play.

An agent in the Putnam building booked an act for three days last week and the turn sent the agent two bottles of home brew. He was somewhat puzzled at the gift, since the act did not proffer the usual commission. So he played safe and tried out the brew on a neutral caller.

The benefits Van Hoven claimed came to him through advertising in Variety, as he stated in an interview a couple of weeks ago, may have more substantiation than would be ordinarily attached to Van Hoven's extravagant claims for Variety. Whether it is that theatrical advertisers are more enterprising than those who drift along is difficult to determine, but there are some facts in connection.

Last week Variety carried on its back page an advertisement of Horwitz & Kraus. It was one of several that agency firm has published in Variety since the members formed a partnership. It is also the only advertisement Variety has ever carried of an agency that books acts and not houses to mention so many branch offices. Horwitz & Kraus have their main office in New York, with branches at Philadelphia, Chicago, Boston, and are proposing a coast branch office at San Francisco.

Arthur Horwitz had some standing as a small time agent in New York; Lee Kraus was similarly situated in Chicago. They formed a partnership and since then have gone forward so fast as artists' representatives they not only outdistanced their competitors of those days, but now have left all of the small time bookers far behind.

Horwitz & Kraus for two successive years have contracted to take eight full pages in Variety each year. This is phenomenal for artists' booking men. Most professed not to believe in publicity in the past, and many, when asked by acts if they should advertise, told the acts not to, that they (agents) would do all that was necessary, and then the agents a couple of days after would ask the acts for a loan of the amount they wanted to spend in advertising.

The Van Hoven advertising holds a stronger point, however, and one which concerns Gus Sun. Gus Sun has a vaudeville circuit in the middle west and can probably give an act receiving \$250 weekly 20 weeks. He can play a \$750 act for four or five weeks. But how many know about Gus Sun? And those who may know now only became aware when Sun, following his split with the Keith office, found it expedient to at last advertise. He advertised in half and full pages for a few weeks, then dropped back to his former style.

Meanwhile Van Hoven had kidded Gus Sun in his Variety ads until many people who read them thought the Sun circuit was a collection of small picture houses. This was brought out in Chicago. Sun wanted to pick up a couple of houses in that city, to add to his bookings, after leaving Keith's. The owner of the theatres when approached said, "Gus Sun! Stop joking. What chance would he have of booking us?" Sun knows this story, for it was told to him. Yet when Sun left Keith's he found advertising brought him business and sympathy, then he stopped advertising. Sun was fooled locally. Everyone in Springfield knew him, but he overlooked that all the show business is not transacted there. Van Hoven, on the other hand, though away from New York for several years, never forgot New York is the vaudeville center, so he advertised for New York. It's akin to an act going west and being forgotten before it returns east.

The single parallel to the Horwitz & Kraus advertising in Variety was that done by the Pat Casey Agency many years ago. Casey advertised his vaudeville agency into howling success in no time. While his agency kept up the advertising, it largely prospered. After Casey had to give his personal attention to other matters, the Casey agency dwindled down, seldom advertised, and permitted newcomers to make themselves better known.

John McCormack, superintendent of Proctor's, Mt. Vernon, N. Y., reported to the police there last week that he had received a report that four men were overheard conversing on a New Haven train and that they said they "were going to get someone at Proctors." It was feared that personal injury was intended because the night previous a man had been ejected from the theatre because he shouted to a speaker who was talking in behalf of the fund for starving European children: "Why don't you take care of the war veterans first?" This man is the father of a gassed war veteran who is still in the hospital. Mr. McCormack's fears were unnecessary, however, as there was no disturbance of any kind. The police kept a lookout, however, for possible trouble.

## A. & H. COLONIAL

Shifting Vaudeville from Casino at Salt Lake

Salt Lake, Feb. 23.

The Colonial here will pass to Loew-Ackerman & Harris April 1, when the circuit's present vaudeville policy at the Casino will be moved into the Colonial.

L.-A. & H. will continue the Casino with pictures.

## LANDIS CLOSES ANOTHER.

Chicago, Feb. 23.

The Entertainers' Cafe, a notorious "black-and-tan" resort, visited by many show folks on midnight slumming parties, was closed for a year by Judge Landis as a public nuisance. The cafe has been the target for frequent attacks by dry agents and vice committees.

## Dislocated Honeymoon Corp.

Albany, Feb. 23.

Edgar MacGregor has incorporated the Dislocated Honeymoon Corporation at the Secretary of State's office. "The other directors are Lilly Beaumont of 214 West Forty-second street and Anna Elchel of 159 West 111 street. The capital stock of the company is \$35,000 and it begins business with \$10,000. It will engage in the theatrical and cinematic business. Joseph P. Bickerton, Jr., is the attorney.

## ILL AND INJURED.

Miss Marion (Claude and Marion) was out of the bill at the Orpheum, New Orleans, the latter part of last week, due to an attack of uterine poisoning, but was well enough to appear Sunday.

Rose McIntyre, of the shooting McIntyres, has been discharged from the hospital at Vancouver, B. C., where she recently underwent an operation. She will rejoin the act, which is playing Pan time, probably during the San Francisco engagement.

Lancelotti McCormick, ill in a Chicago hospital for several weeks, is convalescing and will finish "Adventure," a new play, before sailing for Paris in March.

Lillian Lorraine is improving slowly at Stearns Sanitarium after her recent accident, when she injured her back in a fall.

Helene Hennaguez has left the Clara Barton Hospital, Los Angeles, following an operation and will do pictures with Universal out there when fully recovered, remaining out of vaudeville for a year.

Jack Frazer (Weber, Beck and Frazer) is at Lakewood, N. J., recovering from a nervous breakdown.

The Innis brothers, who left the Palace bill last week because of illness, were forced to cancel the current week at the Flatbush.

Anna Wheaton, who was ill several days during the week, has returned to the Ziegfeld Roof shows.

E. H. Conway, director of the publicity forces of the Orpheum Circuit, returned to his desk Wednesday following a short illness due to partial nervous breakdown.

May Woods, secretary to E. F. Albee of the Keith Exchange, is back in her office following a minor operation on her eye.

Owen Jones, assistant to Bill Sullivan of the Keith Club Department, is convalescing following an injury to his spine sustained in a fall two weeks ago in the N. V. A. Clubhouse.

Glady's Clark, at the Davis, Pittsburgh, last week with Henry Bergman, was unable to take part in the dancing routine of their act. Mr. Bergman explained that she had torn some ligaments in her leg while they were in Brooklyn the week before.

Two prominent figures here in Pittsburgh, theatricals are down with illness. John P. Harris is convalescent from a recent sick spell. Charles M. Bregg, best known critic in town, has been away from the Gazette-Times for several weeks. He has been in more or less failing health for some time.

## PRODUCTION ENGAGEMENTS.

"Little Jerry," the diminutive actor, has been signed to play the "Jester" in "Claire de Lune."

Roy Sedley, Lester Lee, Richard Ware, for "Pepomint," vaudeville.

Percy Moore, Stephen Maley, Edith King, Dick Travers, Charles Mason, Helen Stuart, George Majeroni, D. Merrifield, George Lyman, to support Taylor Holmes, in "The Girl or the Dollar."

Eric Leighton, of London, for "Nemesis."

Bob La Salle, for Ziegfeld "Frolies."

Harry Davenport, for "Happy New Year."

Sidney Blackmer, for matinee shows of Clare Kummer.

## FRILLS AND FASHIONS

By ALICE MAC

The spring promises to bring delightful styles with simplicity the feature. Paris says the skirt will be worn somewhat longer (ten inches from the ground the average length) and fuller. Many models have the fullness at the hips, either with pleats or shirrings, while the bodice will be longer waisted, fitted to the figure or loose, with a sash tied on one or both hips.

Taffeta seems again to be favored, also, crepe de chine, with black, brown and gray the popular colors, while red will be used a great deal for hats.

Vogue has a pretty model in black taffeta, with narrow plain panels alternating with petal panels, with a picot edge. The loose fitting bodice that had short sleeves and round neck, came to four points, joining the bouffant skirt.

For more elaborate wear, the wired hip line still holds sway, with its tight bodice and cunning puffed sleeve. Those who prefer the long straight lines will find many gowns favoring the directoire mode, with its graceful train.

From an exposition of spring collections in Paris the Louis XVI. and 1830 styles afford an illustration of the manner in which a dressmaker interpreting a style adds some new ideas, making it the fashion of the morrow. For instance, there is a small cape which is reminiscent of the dresses seen in illustrations published about 1830.

Tailor-made costumes are simple in appearance, with the jacket rather short and resting upon the waist. Pastel shades will take the place of the bright colors worn last year, while large or small hats will be in style. Heavy fringed ribbon will be a popular decoration. Veils are still favored draped on an otherwise plain hat.

The bill at the American (first half) had nothing out of the ordinary in acts, being the usual small time program. It started off with a couple of comedy cyclists (men), followed by Lowe, Evans and Stella, two girls and a boy, first appearing in eastern costume. The girls were in purple chiffon that had trimmings of gold cloth, which also formed the bodice. One young miss, an especially good dancer, looked nice in pale gray crepe de chine, with touches of orange peeking through openings down the skirt to the deep scalloped hem.

Zelaya proved the big hit of the program, demonstrating that the present generation cares more for jazz than art, and one is almost inclined to agree with him, judging by the results his different selections received. First, rendered on the baby grand, was a classic. This did not cause any wild disturbance, but when "Hold Me" and melodies of this type were played, a hit was registered.

In the act of Grazer and Lawlor there is a male Genee, doing all manner of fancy steps on his toes. He is clad in white tights and military coat. His girl partner appears in a similar outfit, only in satin, with a short skirt. Then in a soubrette frock of black sequins with a tam of orange this girl sang about how she would rather sing, but the managers always made her dance.

"Nobody Home" reminds one of the old saying, "When the cat's away, the mice will play." The son, thinking his parents are away on a trip, bring three coryphees from the leading shows in town to the apartment for a little supper. The parents return unexpectedly, but all is forgiven when the son informs them it is his engagement party, whereupon mother kisses daughter-in-law, who wore a pretty dress of white chiffon, with brilliants for a decoration, also a wide sash of orange that was tied at the side, and corresponded with the tiny flower at each side of the hair.

Smart was the last act, Howard and Helen Savage, in hunting costumes of red coats and high brown boots, their contribution to the bill being a shooting act.

What a delight it is to witness the performance of an act that sings songs that are new and entertaining. Such was the case at the Palace Monday, and the artiste being that clever person, Irene Franklin, with her red tresses, which showed to advantage in her kid number, "Dirty Face." Her locks were loosely tied at the back with a large bow of green ribbon which matched the sash on her frilled orange organdie frock.

As a Broadway chorus lady who married a wreck of eighty-six, Miss Franklin wore a simple cape of silk, Alice blue shade, that showed a dainty dress beneath of biscuit color crepe de chine. It had the material pleated at the side. The bodice was bloused under the arms. Her number about the woman "whose husband was a fireman, blither and brave," caused many laughs, and had Miss Franklin wished she could have sung

(Continued on page 23)

## TOMMY'S TATTLES

By THOMAS J. GRAY

By putting ex-Justice Hughes in his cabinet, President-Elect Harding shows he is in favor of the return of "chin-pieces."

The islands the comprise the West Indies lead the world in "black face" acts and are warm enough to discourage acrobats.

Can't understand why that volcano destroyed the Isle of Martinique some time ago, we couldn't find any records of jazz bands having ever played there.

A southern reformer has a new idea for a blue law. Wants to make it an offense for people to put mustard on "hot dogs." It is said to be a blow against summer parks.

Reader writes in for an idea of a "variety style" act to run fifteen minutes to consist of things "that have never been done." We rush to help him out:

Open by singing the Pathe Weekly..... 2 minutes.  
Go into Pantomime Monolog..... 3 minutes.  
Swim in empty glass tank..... 2 minutes.  
Do sharp shooting stunt with machine gun..... 3 minutes.  
Whistle five parodies..... 5 minutes.  
This will make a "different" fifteen minutes, and should make a novel act that no one would have any trouble laying off with.

There is a bright side to everything including the movie slump. You don't hear of any of those \$50,000,000 companies being organized.

New York Senator has introduced a bill to censor dancing. Who is your candidate for dance censor?

May we suggest—  
Felix Adler.  
Joe Flynn.  
Frisco.  
Paul Swan.

Theatregoer who frequents second balcony writes to newspaper. Complains that programs given out there do not contain those ute articles on "What the Men Will Wear," etc. Why should a customer of the second balcony worry about that. They are lucky.

The fellow who puts the jokes in the theatre programs must lead a sad life.

But think of a fellow who has to spend his life cutting comedy pictures?



## THE STERLINGS

Bushwick, Brooklyn, Next Week (Feb. 28)

"SMART PACE IN A SMALL SPACE"

ROYAL, NEW YORK, Last Week, (Feb. 14).

Skating Our Way to Our Usual Success.

Direction, HARRY FITZGERALD



## PALACE, CHICAGO.

Chicago, Feb. 23.  
A capacity house. The closing act came on first and more than proved its worth. In a fast singing and dancing revue it did what they say is impossible, opening yet stopping the show for a half-dozen bows and a speech. The phenoms were Johnny Muldoon, Pearl Franklyn and Lew Rose. This is a brand-new act about twice, but couldn't easily stand an early repeat. The dancing of Miss Franklyn, the shiver and eccentric stepping of Mr. Rose, the wholesome appearance and voice of Muldoon, create a sweet combination that deserves not only a spot but can land billing. Lillian Price and Bud Bernie, a singing and piano team, with a little building up might mean much, too. Bernie reminds one of his brother, and is a wizard at the ivories, while Miss Price has a crooning voice built to sell pop numbers. Her imitation of Belle Baker was the weak spot in the act. Solly Ward and Co. had many friends, who received him with open arms, and he reimbursed them with many a laugh, working thirty minutes that seemed like fifteen. Bruce Morgan and Franklyn Gates have a new opening, coming out of a cellar door then going into their routine, that has always been surefire at this house. Morgan's dancing while Gates blows a funny whistle took them off to an easy encore of a burlesque on legit actors. Babcock and Dolly show a little improvement, but still deal out a small-time act. Kitty Gordon, in the same routine as on her last eventful appearance, amazed with her beautiful gowns and served her purpose as a headliner. Jack Wilson, assisted by all of Kitty Gordon's actors, including Miss Gordon, put over a laughing hit. His burlesquing of the preceding acts proved just as funny as always. Wilson is now working entirely in white face and finds no trouble in getting laughs. Nobody was shot this trip. Immediately on his finish the entire downstairs arose en masse and started for the exits. Wilson made a speech and implored them to wait for the closing act, saying it was an injustice to the management, performers and themselves. This did not stem the tide homeward bound, and the Three Weber Girls finished to a handful. Though the act is a novelty on account of the three good-looking girls, it is mediocre in ability.

## MAJESTIC, CHICAGO.

Chicago, Feb. 23.  
An exceptionally strong vaudeville show, containing about all the ingredients required—a "name," lots of entertainment, variety, change of pace, display, comedy, music and class. Julian Eltinge (New Acts) was the figure of central attention. Henry Santrey, worth headlining, banged through. Mary Haynes and Anna Seymour struck splendid comedy veins. Kate Elinore wowed them with the hoak.

Ben Beyer, cyclist, opened. Pearson, Newport and Pearson followed. The show had a good start by then. "Magic Glasses" drew the troy and went through as well as most turns in the spot. The skit is another exposition of that wholesome doctrine that if a girl marries a poor man who will have kids and be happy, but if she marries for gold she will have her heart busted. The pap was laded mostly by Grace Gordon, a pleasant ingenue-lead, who rubs the fur of a matinee audience the right way. The act is inconsequential, harmless and so-so.

Mary Haynes tore in with a piano-accompanied single that left a big mark. Here is a gal who enters her field fully prepared. She has a whole line of exclusive songs, every one a perfect fit and a perfect hit. She clowns, she shows an excellent voice at times, she is a good-looking Fannie Brice. Her material spills as many wise cracks as any female-delivered routine. Her wardrobe is fetching. She doesn't stall off for changes, but sticks right to her business (a la Rae Samuels) and seeks no trick effects. Stopped the show with a legitimate success.

Henry Santrey and his ultra band found the accustomed welcome. Santrey is a subtle kiddier with a voluminous voice, not afraid to go for the works behind a num. r. Lacked by a band which on its own could panic them. No end of appreciation. Harry and Anna Seymour next; Anna is a nimble wit with a mighty pretty figure and a sweet face, gifted for any kind of comic attempt, and an impersonator of rare gift. Her La Rue impression, while she did not feature it, was a gem in light satire and remarkable mimicry. Her brother's single dance held neatly while she changed to a flaming scarlet dress, very becoming, and thereafter it was almost a single for her, going to thunderous applause and an individual encore.

Eltinge got a reception and left them sweetly. Elinore and Williams belted out the usual laugh-riot hit, not losing many patrons, but suffering a little from walkouts caused by Eltinge's personal draw. The team had nothing to apologize for, however. Herman and Shirley closed, holding in the average stayers for final acts.

The Majestic has blown itself to a set of new drops, a welcome visitation for the eyes that have to look at the same old scenes week after week.

## KEDZIE, CHICAGO.

Chicago, Feb. 23.  
Business looked very big Thursday night, opening the second half bill. The show did not stand up as anything sensational in strength. Sulton, an educated Shetland pony, personally conducted by a tall blond girl, worked with horse sense and ease through counting stunts and the like; pretty well received, an average opener for this time. O'Hara and Neeley, two big girls arriving in sumptuous wraps and settling down to harmony ballad doubles, one at times sitting at the piano, and singles, held for No. 2 and got away prettily. The pianist might do less singing and might entirely do away with solo singing; she has good personality and is an asset to the turn, but will keep it small time beyond hope if she does single-handed numbers. Took three bows, helped by a lyric asking for approval.

Lester and Moore, a strange team of men in extreme get-up and make-up, started a laugh on entrance. Their nut dancing is sprinkled through the act and, with their eccentric appearance, makes the hoofing effective. The rest of it is a waste of time. The material is grossly cheap and efforts at stretching the act out to fill time are painful. More dancing and less stalling would make this a next-to-closing act, even if it ran only eight minutes. Ray Snow and Narine, in "one," held next to closing with snappy talk directed against the pretty figure of the girl, never offensive and on the whole quite pleasant. Snow does a straight recitation with a comedy twist chorus for an encore, the applause bit of the routine. Snow is a smooth, light comic and would get over anywhere if he had some continuity or a main thread in his talk. As it is the act amuses more than it impresses. Took three bows, late.

"Flirtation" was not billed with any "credits," but it is recognizable as one of the early Menlo Moore acts. There are six people. Frank Ellis, who got his start around these corners, has developed the act into practically a monolog for himself. He got a host of laughs and the cracks were wise and punchy. But he snowed the rest of the turn so completely under that it would be economy to save four fares and play it as a two-act. Ellis is a dancing, comedy singing comic of powerful resources and attributes. His personality is sure fire. The two other men were minor but behaved well. The girls were neither tremendously attractive nor tremendously talented. Four curtains. Weston's Models closed, holding in 95 per cent. of the family trade.

## McVICKERS, CHICAGO.

Chicago, Feb. 23.  
Lillian Walker, of moving picture fame, headlined, packing the house and keeping a long line waiting outside. All her screen admirers had seven minutes of interesting talk

about her studio experience. Miss Walker neither sings nor dances, but says she soon will appear in a play specially written for her.

The entertainment started with Siegrist and Darra, a man and woman, who do hand balancing and tumbles in a delightful manner. Well liked, George Gifford burlesqued through many dances and talked in an amusing manner about women. McVickerites took to him nicely, and he could to advantage use his encore dance as part of his regular routine and benefit materially. Marietta Craig and Co., two men and a woman, offered a sketch based upon a plot with more whisks on it than many of the members of the House of David Band. It opened quiet and closed the same way.

Taylor and Arnold, man and woman, sing and talk merrily. The woman puts over her stuff in good manner, while the man plays the piano. They use a "Blue Sunday" song number that hit the audience solid. Grace DeWinters, formerly appearing in big time, is a ventriloquist of no small note. Her material is bright and her crying number is a humdinger. Then Miss Walker appeared and was followed by that veteran success of big time sketches, "The Broken Mirror," presented by Fred Schwarz and another man and woman. The sketch is based upon the servants breaking a mirror and a master just over a "souse." The servant man in order to fool his master when he looks into the mirror mimics him through the mirror frame. Went over with a crash with the audience asking for more. Four curtains.

Nell McKinley, with his voluminous tenor voice, capers through a lot of "nut" material, and is exactly the type of entertainer McVickerites pay to see. He is assisted by a "plant," who sings very pleasantly. Everett's Circus of Monkeys sent the mob away well satisfied generally. Baines and Loraine and Royal Four not seen at this show.

## AMERICAN, CHICAGO.

Chicago, Feb. 23.  
Booking two quartets into one six-act show is, to say the least, unusual. When those two quartets, with only one short turn between them, both feature the same long, heavy operatic number, it becomes extraordinary. This took place on the last half bill at the American. The accepted rule of priority did not apply either, as in one instance a pianist is carried with the four, who does the accompanying, whereas the other uses the house orchestra, thus not giving either the preference. The audience immediately got the angle, and gave the second turn at least as much applause as the first, this either because of sympathy for a game try or because it was the finish of a hard working turn. But, unless the matter can be actually put up to an audience contest, in which event each act would have to hazard drawing second money, such pro-

cedure is unwise and cuts into the limited amount of entertainment possible on any single bill.

The first quartet was Dunbar's Salon (one "o," please, Mr. Printer, if you don't want to have me run out of town). Singers, a mixed foursome with male tenor and basso and feminine soprano and contralto, in a special set of hangings with Ralph Dunbar's never failing monogram conspicuous, and a male pianist. After a palatable run of solos and combinations, with semi-classics and the better pops changing off, the tenor led off the opera baby, a famous Caruso role, and was joined by the others. It was splendidly done, the soprano taking the play away from Mr. Tenor before the finale. It won a hand and brought on a brief encore, leaving a highly satisfactory impression of the turn, which would be ideal for lyceum circuits and is all right for pretty fair vaudeville wheels, too.

The other quadrangle was the Volunteers. A lengthy and cheap effort to put over an eccentric start, organizing the quartet from the audience and pit, served only to delay it. The act never got a start until it began to sing. A tiny tenor, not a bad comedian, either stood out all the way, though every voice of the four, the regular quartet arrangement, was ample. To the surprise of the house this tenor, too, started off the Caruso specialty, and this quartet, too, filed on and chimed in. There was a rousing hand and then some stalling for a show stopper. Strangely enough, when the show had been mired through the off-side tactics, the second tenor, the apparent leader of the act, made a blunt little speech that brought immediate cessation of applause and let the Royal Gascoignes come on in what seemed precipitate suddenness.

The entire "showmanship" of the Volunteers is atrocious. This four should come out in a bunch and get to it. The comedy bits from the tenor might be left in. But at the finish the four should take their calls, not have one man standing as though glued while the little tenor-comic scampers on and off through the wrong entrances. Any way, if there is any value in bucking up a program, such value should at least be utilized instead of getting the audience to make a fool of itself and then telling it that it did so for nothing. Only in vaudeville are such things condoned.

Mack and Brantley, skaters, opened the bill. The pair has novelty and speed and all the gimcracks going with a No. 1 flash; went very well, the house staff reported, this reviewer having failed to make it. Marion Gibney, seconded, Miss Gibney is remembered as a knockabout "nut" comedian and acrobatic dancer with Lew Cantor's girl minstrels last season. Her single is by Paul Gerard Smith, one of the rapidly rising mid-Western authors. Smith came back from the war and began to write for vaudeville. He knocked a goal with Hampton and Blake's act and has hit several high spots since. He is only a name to the local show colony, and no one of the "regulars" has ever seen him; but he seems the goods. Miss Gibney uses his snappy whimsies to good effect and does a little athletic dancing. She is dressed straight and neatly. The turn will do, and Miss Gibney will make the best time in good time.

Bayle (so the program said; maybe it should be Boyle) and Patsy, in "one" with a not-quite-urban drape curtain, gave a zigzag performance. The man is tall and strained. The girl is chubby and talks indistinctly. There are plenty of released jests and some that are individual, and a plant furnishes one good laughing moment by getting up in a box at the climax of a kissing bit. The couple is attractively dressed and tries hard to be powerfully amusing, sometimes hitting and sometimes missing. Poise is the man's principal lack, and what he mistakes for heartiness becomes sometimes only explosiveness. The team needs a few quiet tips from an experienced director, as it has considerable talent going to waste and is saddling itself with considerable waste where it has no talent. The Gascoignes held in every mother's child of the capacity house.

It is one of the sweetest, cleverest, most diverting and most spectacular juggling turns before the public. It took curtains after the exit overture had been struck up. Big time is all over every breath of it. *Lat.*

## RIALTO, CHICAGO.

Chicago, Feb. 23.  
The Overseas Revue, featured, closed a "rather slow-moving" bill. This revue has many changes in both cast and material and took just 45 minutes of the audience's time, and when they got through the crowd was satisfied and showed it through many encores and applause. The Overseas Revue formerly was a production in Chicago, and then was condensed for Orpheum time, and now we see it altered to suit small-time audiences. The French girl now with the turn is the same as of the Orpheum appearance, and she sure can parlez vous. The Ferraros, man and woman, open with good tumbling, but chatter a lot in between, and this means nothing. If they had bright material their turn would elevate itself from the just ordinary class.

Blighy and Nolan, another man and woman team, might have succeeded much better in a later spot. Charles Deland and Co., one woman, have a fairly good plot, and Deland's numerous references to the devil's home might be considered not essential, yet, instead of being offended, the crowd was amused. Bootby and Everdean, another of five man-and-woman teams on this bill, were the first to wake up the mob. Miss Bootby's impersonations of various types of humans had her listeners' hands together many times. The best of all her types is that of the parrot, and it's a treasure. Her partner might watch his postures at the piano more carefully. Patrick and Otto, two men in hunter's costumes, took the laughing honors and treated their audience wonderfully. In turn the crowd showed their appreciation of their successful efforts at entertaining by interrupting many gags with hilarious outbursts. The straight man is a crackerjack support for the Jew comedy that is handled so cleanly and nicely. By this time every one was set for the long and fast-moving Overseas Revue. Makarenko Duo, man and woman, open before a gorgeous drop and had stage props to fit. Beautifully gowned, the feminine member attracted a lot of attention. These two sing operatic selections melodiously and then warble medleys. They are showmen of first water. Frank Gould and Kramer and Pattison were not seen at this show.

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## NEW TIVOLI CALLED "FINEST THEATRE"

Balaban and Katz's \$2,000,-  
000 Masterpiece Opens.

Chicago, Feb. 23. What is generally called here "the finest theatre in the world," opened, when Balaban & Katz revealed the new Tivoli, at Sixty-third street and Cottage Grove avenue, a 4,500-seat house costing more than \$2,000,000; eight miles from "the loop." To the lay eye the interior of the Tivoli makes anything ever seen on this continent in the way of theatre look inferior.

The Keith Circuit sent John Royal, manager of the Hippodrome, Cleveland, and Claude S. Humphrey, local representative, to see the Tivoli and report, as the new Keith Cleveland house, is of similar model.

A 55-piece orchestra, an organist brought here from California and many individual features in film presentation were shown. Vivian Holt and Lillian Rosedale, vocal harmonists, especially engaged, appeared in a marvelously staged song creation, "Hiawatha's Melody of Love," and were applauded to the farthest echoes of the huge enclosure.

There is room in the grand lobby, which is in two stories, for 3,000 waiting patrons. The promenades are vast and luxurious. There is no straight wall expanse within the whole building. Lovers' lane and lighted niches and cozy nooks are embellished with art works. The entire structure is of palace plan rather than theatre model. Thousands of lights, projected and concealed, give myriad effects. By color arrangements the entire auditorium is lighted up, yet has the necessary effects for film projection usually accomplished only in darkness.

The opening was the biggest in Chicago history, fully 20,000 people gathering at the premiere. Business started and has remained capacity.

## NEW HOSPITAL OFFICERS

Chicago, Feb. 23.

Harry J. Riding, manager of Cohan's Grand Theatre and chairman of the nominating committee for the American Theatrical Hospital Association, announces that the following officers are slated for election at the meeting of the association, February 23:

Judge Joseph Sabath president; Harry J. Riding, vice-president; Claude S. Humphrey, secretary, and Aaron J. Jones, treasurer.

Plans are being made for a big benefit to be given at a downtown theatre some time in May, the proceeds of which will go towards the fund to care for sick and indigent players at the American Hospital.

## AT AMERICAN HOSPITAL

Chicago, Feb. 23.

New patients under care of Dr. Max Thorek, in the American Theatrical Hospital, include: Karl Gardner, for forty-nine years an actor, for twenty-seven years a melodrama star, last seen in Lincoln Carter's "Eleventh Hour," ill with pneumonia; Mrs. E. H. Troost, sister of Ward Perry (Lang and Perry), under treatment; Leon Abrams, assistant stage manager Auditorium Theatre, rheumatism; Pearl Wilke (Wilke and King), operation.

## DIVORCES IN CHICAGO.

Chicago, Feb. 23.

Millicent Ward (Lee Beggs' act), asks an announcement that she has been granted a divorce from Victor Dyer, of "The Better Ole," on grounds of desertion, with a right to resume her maiden name. Bernice Ksenofontoff Ruloff, dancer, secured a divorce from Alexander Ruloff, also a dancer, testifying he deserted her while she was in a hospital, in Little Rock, and that he took their baby with him. Custody of the child remains between the couple.

## BLACKWELL FOR KEITH.

Carlyle Blackwell, picture star, is to enter vaudeville shortly with a sketch. Following a break-in, the Blackwell act will come into New York, in one of the Keith houses. Charlie Allen of the Bentham office is handling the bookings.

## PAN PLAYERS BALK AT SUNDAY EXTRAS

Half Bill in 'Frisco Theatre to  
Cancel.

San Francisco, Feb. 23.

More than half of the acts comprising this week's Pantages bill have signified their intention of quitting the circuit following the local engagement or after their two weeks' notice which according to reports have been sent to the Los Angeles headquarters.

The customary exchange of wires is now in process between acts and Alexander Pantages. This show is understood to have had some misunderstanding during the Portland date involving the five shows on Sundays, and, according to statements by some members of the bill, those that held out were paid pro rata for the extra shows. Claire Vincent & Co. have a contract, it is said, calling for not more than four shows daily and is stoutly holding to the contract.

The usual notice sent to acts, exercising the "or more" option of the contract has not been received by this bill, at least not by Novelle Brothers, Bosini Troupe and Clair Vincent and Co.

## HOLLINS GIRLS REPLY.

Sisters Meet Mrs. Preston's Charges in Divorce Suit.

Chicago, Feb. 23.

Hollins sisters, named in divorce suit of Mrs. William Preston as occupying her husband's suburban bungalow, cancelled their route and returned here to fight the charges.

They say they paid \$1,600 in installments on the house and still are paying. They deny their name is Green, stating Hollins is their correct name. They have engaged attorneys to institute action against Mrs. Preston.

## "FLORODORA" GIRL SUES

Dorothy Allison, of the "Florodora" chorus, is suing to divorce George Allison, business man of Pine Bluff, Ark.

## PANTAGES, DES MOINES.

Former Empress Starts March 5—  
Pan, Louisville, Feb. 23.

Des Moines, Feb. 23.

The Empress, formerly owned by Elbert & Getchell, but now controlled by the Adams Amusement Co., will return to vaudeville March 5. The house has been renamed the Pantages and will have bills booked through that office. It will be a full week, the shows opening Saturday in order to make the next jump, Minneapolis.

Louisville, Feb. 23. The newly built Pantages will open Feb. 23. The house will play a full week.

## DISTURB CONCERT.

Albany Car Strike Guards Too  
Noisy for Operatic Artists.

Albany, Feb. 23.

The third concert of the Armory season under the direction of Ben Franklin, in which Mme. Mary Melish, soprano of the Metropolitan, and Toscha Seidel, violinist, were the artists was marred by the activities in the basement of the drill shed, where a detachment of New York State Troopers, who are detailed here in connection with the trolley strike, are quartered.

The artists were visibly affected by the noise and the strenuous activities of the policemen underneath the armory floor occasionally boomed like thunder. The concert drew a crowd of 3,000, and the patrons, too, were annoyed by the disturbances. It was expected at least 5,000 music lovers would attend the concert, as Mme. Melish is a native of this city. The trolley tie-up was blamed by Promoter Franklin for the crowd falling below his estimation.

Following the performance Mme. Melish held a reception in her dressing room and she was again greeted as just plain Mary Flannery by her old school girl friends.

"Bill" Helpenstall, manager of the Albany team in the New York State Basketball League, is planning to form a major league with teams in New York City, Brooklyn, Philadelphia, Pittsburgh, Boston, Springfield, New Haven and Hartford. The league will start next fall at the time of the opening of the regular basketball season. Franchises are open to promoters in every city except New York, where Helpenstall will manage the team himself. Tex Rickard recently asked him to assume the management of his team himself. Tex Rickard recently asked him to assume the management of his team, which plays in Madison Square Garden, but Bill declined the offer. If the league really does get under way, it is certain to meet with strong opposition from Jim Turrey, manager of the Original Celtics, who has had the field to himself in New York City more or less the last few years.

An aggregation of Boston's leading society women are planning a boxing show for "charity," at Symphony Hall, there next month. This is the hall where the Symphony players perform, and it was never dreamed by Bostonians that it would be used for such a thing as boxing.

The idea is copied from Anne Morgan's New York success. Already some of the "blue law" advocates are bucking against the idea.

The question of superiority between Rube Cohan, of Albany, and Young Laureate, of Troy, lightweight boxers, was settled before the Lyceum Sporting Club, of Troy, in the Lyceum Theatre last week. Laureate gaining the judges' decision in a 15-round bout in which he held upper hand from start to finish. It was the second meeting between the boys, the bout several weeks ago ending in a dispute when the referee, Tommy Connolly, of Syracuse, announced from the ring a draw decision, and later went to a Troy newspaper office and said his "decision" was in favor of Laureate. The affair created no end of argument pro and con about the battlers with the result that a capacity crowd saw last week's fight, the bout drawing a gate of \$2,100. The fighters fought on a 25 per cent. basis each, the club, of which Jack Bestie is the matchmaker, making a good profit on the show. At the Troy Club, Monday night, Willie Harmon, of New York, was awarded the decision over Ralph Brady, of Syracuse, after fifteen rounds of fast milling.

The Havana Red Sox, champions of the Cuban National League, and the team which "Babe" Ruth's All-Stars played on their barnstorming trip in Cuba this winter, at \$1,000 per game for the Bambino, will make their home in Albany during the coming season. Almedia Morales, manager of the dusky diamond stars, announced this week. Ray Meske and Arthur G. Maloy will look after the business affairs of the club, and are planning to play a series of games at Saranac Lake in the spring, bringing the best semi-pro teams in New York to the summer resort for week-day contests, and staging tilts in Albany on Saturdays and Sundays. The Cubans probably will furnish opposition to the Albany Club, but will first have to fit up a baseball park, as there isn't a suitable park in Albany for them. Maloy is now booking games. His address is 148 Madison avenue, Albany.

Joe Birmingham, former Cleveland pilot, who will manage the Albany Baseball Club this season, mailed out documents to all players on the reserve list last week. Birmingham promises a "house cleaning" in the Albany club, and many new faces are expected to be seen when the Senators raise the flag at Chadwick, in April. Birmy has been scouting for first-class material, and expects to land several good ball tossers.

Automobilists of New York State have until March 1 to display the 1921 motor license plates on their cars under an order issued this week by "Jack" Lyons, the popular new Secretary of State. This is the second extension of 15 days that Secretary Lyons has given the auto owners. Under the law the new plates must be attached to the car by February 1, but because of the shortage of plates, and the rush, the

## SPORTS

extensions were granted. All previous records in the automobile rush period have been broken. Thousands of applications have been returned through the failure of applicants to give the name of the lens with which their car is equipped.

Another rumor regarding Governor Miller's attitude on boxing is in circulation in Albany this week. It says the Chief Executive has no intention of abolishing the State Boxing Commission, which controls the glove sport in this State.

Governor Miller has repeatedly stated other matters more important than sport are commanding his attention, notably the transit situation.

The State has realized over \$120,000 in taxes on boxing shows since the Walker law became effective last September.

Last week members of the Boxing Commission appeared before the Finance Committee of the two houses of the State Legislature with a request that the lawmakers appropriate \$70,000 for the expenses of the commission.

"The Boxing Commission in the five months of its existence has turned over to the State \$120,000 as the tax from boxing exhibitions," said Walter Hooke, of the commission. "Next year we will turn in \$300,000."

"Next year there will be no commission," remarked a legislator from a rural district.

"Oh, yes there will," Hooke answered. "I am sure the law will not be repealed."

Harry Hamilton, a light weight boxer of Brookfield, Mo., died in that city February 16 after being knocked out in the eighth round by Frankie Dean, of Kansas City. In the fatal round, Hamilton, who had taken a terrible beating in the preceding rounds, was knocked through the ropes and had to be assisted to his corner, where he collapsed and died soon after. Physicians said death was caused by a hemorrhage of the brain. The knockout was a blow on the jaw. Hamilton was 35 years old and had followed boxing for a number of years. He fought Ad Wolgast twice before the latter won the championship and had met many of the best lightweights in the country.

Kansas City.

Jess Willard, former heavyweight champion, last week announced he is through with farming and will devote his time to the prize ring and oil. He owns a thousand-acre ranch near Topeka, and also has oil interests in Oklahoma and California. Willard says he intends to move his family to Los Angeles this spring. Rumor says Willard has invested heavily in oil and is in need of ready cash, as many of the stocks which he purchased with the receipts from his last bout are now worth considerable less than when he bought them, which may explain Willard's anxiety for a return fight with Dempsey.

"Rocky" Kansas knocked out Ritchie Mitchell in the first round of a 12-round bout at Buffalo last Friday night. By so doing Kansas is right in line for a crack at Benny Leonard and Tex Rickard has made the Buffalo battler an offer. The referee stopped the fight after Mitchell went down, helpless from a left hook to the body and right cross to the jaw. He regained his

feet before the count, but the referee intervened, giving Kansas the "technical" K. O.

Kansas is a veteran boxer who has been meeting the pick of the feather and lightweights, with most of his battles in Buffalo where he lives and is a great card. In stopping Mitchell so quickly he accomplished something that none of the other lightweights have ever done including Leonard's two victories over the Milwaukee lad. The Buffalo boy is one of the most perfectly built athletes in the game and was always a clever boxer. He showed at a local club some years ago and was a sensation, but elected to stage most of his battles in his home city.

The big bout at the Madison Square Garden last Friday night between Bill Brennan and Bob Martin was a bit disappointing, through going the limit of 15 rounds. A knockout had been looked for, Brennan received the decision without protest from the crowd. He won on points, overcoming Martin's awkward fighting style. This, coupled with Brennan's experience, gave him the lead in no uncertain measure.

Bob Martin, coming along with a record as champion of the A. E. F. and a good man as a heavyweight since he joined the money ranks of fighters, made a fair showing, but under expectations from the advance reports of him. He missed so often the crowd grew to expect nothing else. The only time Martin had Brennan in a tight hole, when he landed on him with right, left, right, near the close of a late round, Martin did not follow up. Martin was often upset. Had Brennan been a more skilful and fast boxer, Martin might have passed out early in the fight.

It was a busy mill, though, for heavyweights. While Martin was almost chopped to pieces by Brennan, with both men losing their strength through the hard battle, the A. E. F. champ looks, with more knowledge and experience, as though he might come forward in the future in a dominating way.

Louis White, the referee of the prelims, was roundly booed on the third bout, between colored heavies, with one having the advantage of 30 pounds over the other, when he stopped the bout in the second round, after having thrice warned the larger fellow for holding and hanging. White had also stopped the first bout. With the final battle ready to be staged at 9:15, the crowd vented its wrath by raising such an uproar Joe Humphries could make no announcement until the chief battlers of the night entered the ring. One or two more scenes like this will certainly draw (Continued on Page 22)

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# BURLESQUE CLEARING HOUSE TO CUT PRODUCTION COSTS

**Barney Gerard Proposes Co-operation Plan of Wheel Managers to Contract for Costumes and Scenery in Bulk—Sees Danger in High Prices.**

Burlesque producers are confronted with a serious situation, according to Barney Gerard, in that, while the gross receipts are increasing they are not keeping pace with the mounting costs of production, and the attendant over-head governing the operation of burlesque shows. Mr. Gerard who is thoroughly conversant with burlesque, having been active in that field for a number of years, and who has three shows, two on the Columbia circuit, "Girls De Looks" and "Follies of the Day," and "Some Show" on the American, is skeptical of the future. In the following article Mr. Gerard makes several pertinent suggestions as a possible solution, one of which is the establishment of a clearing house for the manufacture of costumes, scenery and properties.

"Crossmon, Cal.  
"Feb. 16.

## Editor Variety:

"The cost of equipping and operating a burlesque show has reached the stage where something must be done before producers can hope to continue to progress with successful artistic and financial results. From my own standpoint I have no cause for complaint as to the amount of gross business my three shows have done this season. On the contrary, it is the fact that the gross business has been uniformly very good that gives me cause for considerable thought for the future.

"Despite the unusual business we have played to, the steadily increasing cost of production and weekly operating expense, has more than kept pace with the added business. What then will be the outlook, if the slump that has hit every other form of business, should strike the burlesque business? Each succeeding year a show costs more to operate. Every actor who is under contract, receives a substantial increase the following season, as does everybody connected in any capacity with the organization.

"Starting with the manager, it isn't fair to make him assume the burden of increased living costs, without added remuneration; the crew and musical director are provided for by the unions, who boost the scale every year; the comedians are either under long term contracts, calling for an increase each season, or else if re-engaged must be granted an increase; the same condition applies to every other principal; while the chorus is also raised in salary, and granted many other concessions. This condition prevails every year with the result that every one of the 35 or 40 people having their salaries boosted, is bound to eventually work a hardship unless some limit is set. The people employed have repeatedly advanced the argument the past few years salaries must be higher owing to living costs being higher.

"This was true at the time, but now that the re-adjustment period is at hand, with prices of everything declining, something must be done by the producers to check this yearly increase before next season rolls around. If a show costs as much more to operate next year as the present operating cost is in excess of last year, the producer is bound to operate at a loss.

"In the absence of an organization among the managers or producers it behooves each and every one who is interested in the future outlook of burlesque, that an informal gathering be arranged to discuss the situation and adopt remedies that will apply and serve to lighten the burdens in the future.

"One of the greatest injustices and unfair charges among operating items, is the transfer or hauling of shows. The total cost of this item alone at the end of the season, will almost equal the entire cost of production, of two or three years ago. The companies doing this sort of work, without regard to fairness or justice, charge prices that will tend to eventually eliminate any possibility of profit to the producer.

"While on the subject of comparisons of costs, past and present, it occurs to me how considerably the salaries of the various members

## BOOSTING "BURLESQUE" ON THE HIGHWAYS

**Columbia Circuit Has Special Bills for General Posting.**

In line with a plan to boost burlesque as a distinct form of entertainment, the Columbia Amusement Co. has in preparation an innovation in the way of three new styles of lithographic paper, comprising a three, eight, and 24-sheet, which will be sent out for posting within a week or two.

The text matter on the lithos makes no mention of any show, containing the name, address and phone number of the theatre and the city at the top, pictorial work in the center and "burlesque" in large letters on the bottom.

The three and eight-sheets contain a single figure of a girl in aubret costume and the 24-sheet has eight different types, such as the vamp, prima donna, soubret, ingenue, etc., in a group. All of the posters are artistic in design. None of the girls represented appear in tights.

It is the intention of the Columbia people to place the greater part of the new lithos outside of the wheel stands, in suburban towns and automobile roads adjacent to cities where the Columbia circuit has a theatre.

The name Columbia does not appear on any of the posters. This is because in several of the cities on the Columbia circuit there are houses playing various styles of entertainment other than burlesque, and having the name of "Columbia" theatre, the Columbia circuit omitting the name to avoid confusion.

## Micky Markwood Has Eye Trouble.

Micky Markwood, comic with the "Jazz Babies" (American) suffered a severe attack of eye trouble last week, which forced him to leave the cast temporarily.

George Hart is replacing Markwood until the latter recovers.

of my companies have increased in three years. The salary list of two of my shows is 75 per cent. more than it was two years ago, while the third show has increased in salaries 50 per cent., and most of the casts consist of the same people who were with the show two and three years ago.

## Cost of Production.

"It is well known by almost every one connected with theatricals how much cost in this department has increased. Anywhere from 200 per cent. to 500 per cent. It sounds incredible but figures can't lie. There is no good reason why scenery and costumes should have jumped in cost; to the extent they have. The only answer is that it is the belief that a producer makes his money easily and can afford to pay the price. Another reason is that in the old days it was considered a risk when taking an order for costumes and scenery, it being uncertain whether the show would make enough money to pay for the merchandise ordered. The prices were in accordance with the risk.

"So far as burlesque producers are concerned one never hears of them being unable to pay for goods ordered, and the fact is well known that burlesque producers are considered the best and most prompt payers of bills. It has occurred to me that producers could save considerable money, by forming a clearing house, of which each producer would be a member, and the clearing house could make contracts with scenic painting firms and costumers who would turn out the best work at the least cost. If a formal gathering of producers were arranged this matter could be discussed. Such a proposition need not of necessity eliminate the personal element or individuality of any producer. Would I like to have other producers express their views."

Barney Gerard.

## FRENCH FROLICS

Inez Rite.....Hal Sherman  
Dolly Dimples.....Mae Kelly  
Mike Finnegan.....Walter Parker  
William Penn.....O. Gene Post  
Gloria Melody.....Charlotte Starr  
Lillie Joy.....Dixie Mason  
Helle Jake.....Harry Fields

E. Thomas Beatty's "French Frolics" at the Olympic this week is just a second string burlesque show. It misses the mark pretty widely, not by reason of lack of merit in its individual players, but rather through the poor quality of the material with which they have to work. Whoever put the two parts together was sadly deficient in inventing new twists to old burlesque bits and situations, and used a great deal of the timeworn matter just as it was many years ago.

The business of picking burlesque material from the threadbare stuff that has been used for ages doesn't get the producer far these days. There is too much competition from wide-awake managers, who are constantly on the lookout for novelty in handling the old matter and creating new nonsense.

The French Frolics has a trio of very likeable principal women and one dancing comedian, who is strikingly different, but in spite of all they could do with their own departments the show lagged sadly and the crowd was restless before the finish.

The real feature of the proceedings is the dancing of Hal Sherman, who does a grotesque kind of stepping, wearing a curious costume which contributed to the oddity of the dancing. The garb was a sort of tramp, or rather a combination of tramp and the wide-trousered get-up of Toto. Sherman's first bit of stepping stopped the show, and it was several minutes before it could go on. Again he had the stage all by himself except for a dancing partner in Elsie Allen, and again drew down a storm of applause.

However, he fared badly in a bit which consisted in exchanging gags of the 1895 vintage with O. Gene Post. It is enough to say that they told the one of the woman "drowned in bed when she fell through into the springs."

A lot of the other bits were almost as bad. The three comedians worked the old stunt of going up to one of the women principals and whispering in her ear, only to fall back when she said indignantly "No." This business was varied indefinitely. They did not neglect any of its endless versions. Neither did they neglect the café table stuff, nor the gambling bit on the Coney Island midway with money changing at lib. Indeed they did not miss much of the released material that could be pressed into two hours and a half.

Harry Fields gets the display type on the program and does a Hebrew in the regulation way, getting his best return with a specialty made up for the most part of parodies, including a medley of the familiar kind. Walter Parker was the third of the comedy trio, but got little from an Irish characterization, except an occasional violent fall, which got the usual laughs. This disposes of the comedians, two fair workers and one first-rate specialty man, all handicapped by weak material.

The women principals get along better, for they have a variety of lively numbers and handle them nicely. Dixie Mason is a gingery worker, going to her audience in aggressive style that gets them at once. She goes all the way to get 'em, too, even to the extent of the most positive shimmy the Olympic has seen in many a day. She is a tall girl, but with a slim figure, and got away with it. A knack for acrobatic dancing is also an asset.

Her co-workers are Mae Kelly and Charlotte Starr, both blondes and pretty. Miss Starr has a quieter method than the other two, but by contrast quite as effective. Her number near the end of the show was a complete winner, bringing down sufficient applause to hold the show up for the second time. Another first-rate number was "Bubbles," with the girls blowing soap bubbles from clay pipes.

By way of making up for the shortage of effective comedy, perhaps, the show has a sort of allegory. The stage is boxed in with funeral black. In a cabinet on one side is Mephisto and opposite a figure representing "Purity." They have an exchange of rhymed dialogue illustrating the contest between good and evil for the souls of men and women. Appropriate action was staged in the black center stage while the recitations went on. The Olympic audience took it very quietly.

The girls are a fair lot and the equipment of scenery and costumes about average. The principal women were dressed up to the average of the 1920-21 second wheel, which is to say tastefully, for a poorly dressed principal woman in burlesque is getting to be more and more exceptional.

Rush.

Low Nathan, London agent, is in New York and has opened temporary quarter for booking purposes during his stay here.

Matt Grau is sailing on the Aquitania Feb. 26.

# HERK REVOKES FRANCHISE OF OWN SHOW, "BEAUTY TRUST"

**American Burlesque Association Orders Attraction Off Wheel at End of Season After Failure to Reach Desired Standard.**

## UNIFORM DISPLAYS IN WHEEL LOBBIES

**Order Goes Out to Duplicate Columbia Scheme.**

With a view to having all of their theatres present a uniform exterior, the Columbia Amusement Company sent out an order this week to all its house managers instructing them to model the exterior of their theatres after the style shown in a photograph of the Columbia, New York, which accompanied the order.

This calls for the placing of large colored photos of women principals over the entrance, and in the frames in front of the house, instead of the lithos formerly used.

It is the intention of the Columbia Amusement Company, the order states, to have large frames in the lobbies of all of its theatres next season.

## DAVE MARION'S CO.

Daisy Dash.....Inez De Verdier  
Shimmie Sam.....Emil (Jazz) Casper  
Kitty Smart.....Rose Bernard  
Philip Riddle.....Will H. Ward  
Mandy.....Myrtle Franks  
Italian Girl.....Myrtle Franks  
Jack Bentley.....George Mack  
Marie.....Siren Byron  
Captain Kidd.....Tom Duffy  
Fred Belmont.....Albert Dwinell  
Fred Stanley.....Jack Honeywell  
Clarence Harvey.....James Hazard  
Anarchists.....  
Havana, Bailey, Howley, Hazard, Spellman  
Hawaiian Prince.....Charles Byron  
Ambassadors.....Byron Brothers  
May Sterling.....Lydia Bristol  
Lillian Thomas.....Lillian Dwinell

Dave Marion is not with his own show this season, having retired from burlesque, at least for the present, but in this show at the Columbia this week he has the best burlesque organization, measured by modern standards, that he ever produced or was associated with.

Nothing bigger or cleaner or more entertaining has been witnessed at the Columbia this season, and despite a cast of exceptional excellence Marion's knowledge of values and his ability to give burlesque patrons what they like without resorting to "blue" material make the attraction one of the strongest on the wheel.

The show is rich in principals and specialty artists, and it harbors a blackface comedian in Emil (Jazz) Casper who will make a name for himself in burlesque that ought eventually to bring stardom. Casper last season was an inconspicuous member of "The Mollie Williams Show." He was rescued from oblivion by Marion, who saw his possibilities and gave him a chance in his present environment, which he fully capitalizes by running away with the comedy and personality honors. Will Ward, his co-comic, does his usual experienced, clean-cut comedy characterization and never fails to get results. But Casper dominates. He also possesses a clever pair of legs that win him instant favor the first moment he steps off in a jazz routine. His knowledge of delivery as related to "song selling" is almost uncanny. He pulled a Bert Williams solo in "You Cannot Make Your Shimmy Shake on Tea" that would find favor in the classic of musical comedy circles, and the pantomime bit and dance that followed wouldn't shame Williams at the top of his form.

Of the women Inez De Verdier, the prima donna, who has been in the Marion shows for several seasons, and Rose Bernard, the soubret, deserve honorable mention. The former has a voice of singular purity, and can wear clothes. The latter is one of the best dancers in burlesque and can ladle out any assortment of "hoof" that is called for from the shivery jazz to the snakey movements of the Egyptian and oriental variety. She and Ward had several good comedy scenes together.

Myrtle Franks, the character woman of the piece, was coupled with Casper in most of his scenes, doing blackface with him. As his Cannibal Queen in "The Land of Impossible," in Act two, she was a valuable opposite, and also shone on the end across from Casper in an Old-Fashioned Minstrel First Part that was superbly staged in Act one. The scene referred to in the second act was a unique piece of scenic display. A city surrounded by hills with a volcano in eruption and dark

(Continued on Page 22)

I. H. Herk revoked the franchise of his own show "The Beauty Trust" Mr. Herk is the president of the American Burlesque Association. His action in the revocation of "The Beauty Trust" franchise followed instructions to the company to bring the show up to standard several weeks ago. Improvements were made but still the show in the opinion of the American scouts did not measure up to the standard desired.

This created an odd situation the President of the American wheel ordering his own show to improve the quality of its entertainment, in reality issuing orders to himself, and through the show not reaching the standard set, failing to obey his own instructions. As a result Herk, had only one recourse, to cancel his own franchise.

The procedure followed with respect to cancelling franchises of unsatisfactory shows calls for the Board of Directors of the American wheel to look the show over.

It is up to the president of the A. B. A. (Mr. Herk) to then act on the recommendation of the Board. In the matter of the "Beauty Trust" the Directors said the show was bad, and Herk coincided with them, ordering the show off the wheel at the end of the season.

In discussing the revocation of one of his own franchises Mr. Herk said there was nothing unusual in the matter, as it was the policy of the A. B. A. to treat every producer on the wheel the same, regardless of whether they were officers or not.

Several other revocations of American wheel shows are due to be announced shortly.

## 3 ONE-NIGHTERS FILL IN.

**American Wheel Replaces Schenectady, N. Y.**

The Miles, Schenectady, N. Y., which discontinued as a three-day American wheel stand last Saturday, has been replaced by three one-nighters, the Colonial, Pittsfield, Mass.; Family, Gloversville, and Opera House, Amsterdam, N. Y.

As the week now stands between the Plaza, Springfield, and the Gayety, Brooklyn, the American shows will play the Holyoke, Holyoke, Mass., Monday and Tuesday; Lawlor, Greenfield, Wednesday, and Pittsfield, Gloversville and Amsterdam Thursday, Friday and Saturday.

The routing became effective this week.

## MARION GETS THIRD SHOW.

**Will Add "World of Frolics" to Columbia String.**

Dave Marion is to operate another show, in addition to Dave Marion's Show and "Snappy Snaps" on the Columbia wheel next season. The new one will probably be called "World of Frolics."

Marion started the present season with one show, "Dave Marion's," but took over the Drew & Campbell show "The Liberty Girls" shortly after the season opened, re-staged and re-titled it as "Snappy Snaps." This is operated by Marion on some sort of sharing arrangement with Drew & Campbell.

The title "World of Frolics" was used before several seasons ago for a burlesque show operated by Marion.

## JIM COOPER DISABLED

Jimmie Cooper, star of the "Beauty Revue," (American), will be out of the show for the next two weeks, having entered St. Luke's Hospital to undergo an operation on his throat.

The trouble has been diagnosed as a growth affecting the vocal chords which caused extreme hoarseness.

The lobby of the Putnam Building has become so congested a plain clothes detective has been installed to keep the crowd from loitering.



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A bill regulating poolrooms was introduced last week in Albany, N. Y., by Assemblyman William Duke, Jr., of Allegheny, chairman of the Codes Committee. Under the terms of the bill all poolrooms must be licensed and the fee is fixed at \$10 for each pool or billiard table. Crap and all other gambling games, as well as the sale of intoxicating liquor on or about the premises are tabooed. Other restrictions are:—That places must be closed between the hours of 1 and 7 a. m.; that no person "actually or apparently" under the age of 18 years may be admitted unless accompanied by parent or guardian; that the inside of the rooms must be plainly visible from the street at all times and that there can be no private stalls or inclosures. Applicants for a license must be American citizens and must pay a fee of \$500, in addition to giving a bond for faithful observance of the provisions of the act. Certain persons are barred from securing a license, and the Secretary of State is empowered to revoke licenses and collect forfeited bonds. He is also required to compile a directory of all the poolrooms in the State. Violations of the act are punishable by fines ranging from \$50 to \$250, or by imprisonment, or both. The measure is the first of the legislative program of the New York Civic League.

Arthur Prince, the English ventriloquist, recently presented a new act in London, entitled "The Love Affair of Yussif Hassan." It is an adaptation by Prince of Milton Hayes' monolog "The Dream Ring of the Desert," with Prince's dummy "Jim" mixed up in an Arabian love affair. Yussif, according to "Jim's" recital, loves an Egyptian princess. "Jim" obtains a bride for his pal Yussif by entering a harem, but brings back, according to his tale, a flock of wives for himself.

Channing Pollock, writing from Algiers to his brother John, said he was disgusted with things when sailing from Hoboken but doubts if he will ever go east of the Statue of Liberty again. In Algiers Channing was pleasantly surprised by a familiar face. He walked into the Cafe Gruber and the host greeted him cheerily, calling him by name. The man was Xavier Hirth, one time head-waiter at the Friars, resigning when he failed to receive the assignment of club manager.

Felix Adler bowed himself up the gangplank of a London-bound liner last Saturday. Almost at the same time Tommy Gray blew back from the sunny Southland to kiss himself into the only blizzard New York has been treated to all winter. Adler was ably coached around the Friars as to what he should and shouldn't do in England, and he is practicing wearing evening clothes nightly on the way over.

Negotiations are now on to bring Nikita Balleff and his company, known as "La Chauve Souris" (The Bat), to this country in the approaching spring. "La Chauve Souris" is an organization of a type somewhat similar to the Greenwich Village-inhabitants in this city, and has been prominent in Russian theatricals for the past decade. The company includes a cast of about thirty people and it is understood that the repertoire is unlimited.

Ruth Budd will sail next Saturday aboard the Aquitania for England, where she will appear in the Palace, London, for a week, with the Sir Harry Lauder show. Miss Budd will then remain on the other side, indefinitely, going out over Moss' Empires following her engagement at the Palace.

Comtesse Rose Erneet (Five Martha Washington Girls) secured a divorce in Baltimore last week from her husband, Edward Soper. Both had been engaged in running a hotel in the city. They were married June 28, 1917, and separated in November of that year.

## WEEKS AND WEEKS OF VAUDEVILLE.

There is enough vaudeville over here to keep a moderately salaried act playing for over four continuous years, every week, if it plays everything. In other words, it has been estimated there are 250 different weeks of vaudeville time in the U. S. and Canada. Of this there are 96 full weeks, with the other 156 weeks made up of splits. All of this time is capable of playing at least an act receiving \$400 a week salary. The greater portion easily plays acts up to \$750, while some of the small time, like Pantages, uses high cost headliners, and some of the split time, like Loew's (which also has some full weeks), plays act, in small, quantities, of \$1,200.

A review of the 5th Avenue bill recently in Variety drew attention to the Eddie Foy Family act, mentioning that Foy had played everything, big and small, for the purpose of keeping at work, thereby earning money. The comment intimated that it was not pride nor vanity with Eddie Foy, just business, and the review suggested that all vaudeville acts do the same, to keep working, no matter where. The review was read by Loney Haskell. Mr. Haskell culled the information above from Variety's Bills Next Week pages. He figured exactly from the bills the 96 full weeks of big time and 192 split week houses. Estimating that Variety's Bills missed quite a number of houses, like Gus Sun's, Fox's, Sablosky & McGuirk, with others east of Kansas City, Mr. Haskell estimated 250 weeks of vaudeville over here.

Mr. Haskell in his time has played burlesque and vaudeville. Besides he has been a vaudeville manager and vaudeville booking man. His experience when in charge of Hammerstein's while under the late Willie Hammerstein was a volume in itself. If Haskell did not have business instincts before managing Hammerstein's he acquired them while there. It made him observant, and it made him believe that after all in the show business, as in any other business, the ultimate success achieved by any one who does not believe he can live on glory or fame is to be accounted for in dollars and cents, saved, retained and invested.

The following is along the line of thought worked out by Mr. Haskell after amazing himself when securing the total of what the average vaudeville act can do and play. Two hundred and fifty weeks, says Mr. Haskell, without a repeat. Even an act playing the split time could work two years without a return date, and without a doubt, if covering all of that time, could repeat over most of it. Deducting the "opposition time," that time say in the west, where Loew would not play the turn that had gone over the Pantages Circuit or vice versa, there yet remains all the time one wants.

The big time vanity (though Mr. Haskell does not call it vanity—that is our term), steadily forces an act, Mr. Haskell says (and he is now playing on the big time), to seek and procure new material. A whirl around the big timers in the east (for the Orpheum Circuit is almost a foreign tour as far as New York is concerned), and the artist thinks his turn is stale. He wants to keep on the big time and goes to extra expense in dialog or playlet or wardrobe or scenery, to do so. Whereas he might get his salary just he same and work with the same identical act for from three to six seasons (instead of changing every season or so), provided the artist will accept vaudeville as a business, as the vaudeville managers do, and make up his mind there is no glory nor fame attached to vaudeville—just money, through earning it as an artist and saving it for himself or his family.

Mr. Haskell is right, in our opinion. If the New York Palace thought it could make more money than it does by playing four shows daily, without letting in an opposition of a two-show policy in Times square, it would play four shows. The Orpheum Circuit built the finest vaudeville theatre in Chicago, of the largest capacity, called it the State-Lake, and plays four shows a day in it, to the second largest gross profit of any vaudeville theatre in this country—and then asks acts to cut their salary for the State-Lake! That's business, on the part of the managers. Why should an artist be less business-like while working for those same managers? This is not Mr. Haskell's thought, however; it's ours. We don't want Mr. Haskell to lose the Orpheum Circuit route for what we think, and what we think about the State-Lake is that it's the nerviest thing ever tried by a vaudeville circuit, to advertise its making \$11,000 weekly, play its acts three times daily, and ask for a salary cut besides.

The Palace, New York, the biggest money maker, in the past had new turns going in there on a cut, to show. Now new acts go in there to have their salary set.

Why doesn't Marcus Loew play big time? (not Haskell's). Because Marcus Loew thinks his circuit can make more money playing small time. It's all business. Money making, money saving, nothing but money—because it's business, whether it's the big time or the small time manager.

This is Haskell's. If an artist will make up a list of all the time he knows he can play at his figure, say to himself he will play it, and then play it all over again, if nothing better comes to him meanwhile, he can in pursuit of that purpose virtually obligate himself to save a certain sum weekly out of every week's salary, have an idea meantime how much he will eventually save, and during his period of saving, look out for substantial investments, so that his savings may return him an old-age income.

That's Mr. Haskell idea, and it's a great one. There are acts now in vaudeville playing twice daily that in their youth played 10 times daily. They had to. There was nothing else. There is more now, but whether it's two or three times a day, what's the difference if there's an objective? There are fellows on Variety who worked 22 hours daily when the paper started, fellows who fell asleep on their typewriters from exhaustion, and they didn't kick—and they are still working steadily 16 hours a day most of the time, and picking up a souce before getting some sleep out of the other eight as a rule.

Follow the Haskell idea. Keep working, anywhere, for anybody who will pay your salary. Conclude that vaudeville is purely a business. Be a Cressy and a Tom Ryan and a Sam Morton, and an Eddie Foy—work and get the money, save the money and get an income. Then the vaudeville managers will tell you after you quit what a great act you were and they will have admiration for your sense. They won't tell you that now, afraid that you will raise your salary; and if you do quit broke, what'll they say? Be a business man, and if you can't be, hire someone to be one for you.

## SPEAKING OF "SEX PICTURES."

In 36 states—three-quarters of the Union—legislation aimed at films is either in process of enactment or being threatened. Wherefore there is loud wailing in the wilderness of pictures.

That the emergency finds the industry a house divided against itself, with the wholesalers and retailers of screen entertainment calling each other names, is aside from the main issue, though illogical enough, 'tis true. The chief question is: "Why are the states considering censorship in such a huge dose?"

To eliminate "suggestiveness and immorality from the screen," the reformers will reply, and the defenders of "the fifth industry" will answer, "It is a plot to ruin us and to rob the people of their liberty, to give the reformers and politicians a payroll." Neither answer is honest nor accurate.

There is now and ever has been comparatively little "sex stuff" on the screen, the indecent picture being the exception rather than the rule. Certain "shoe-string" producers—the boys who bull some angel into putting up coin for a single picture—have tried to clean up bankrolls quickly by making dirty subjects and state-righting or selling them before they got caught at it. One or two of the big companies have tried to slip over a few. But out of the thousands and thousands of pictures made since

it became a regular business, there has been only an infinitesimal amount of uncleanness, and that largely by the hit and run promoters.

The sum total of nastiness would not give the chronic renovator of other people's morals a legitimate excuse for attacking the screen, but the "sales title" evil does.

That is the real "why" of the present menace.

"Sales," as a word and as a fact, is the besetting sin of pictures, the evil eye that has hypnotized everybody in the business. It is more than a fetish. It is a god, a Buddha before which an industry worships and prostrates itself.

The "sales angle" is the Alpha and Omega of the business. A screen subject is not selected for its intrinsic literary or entertaining value. It is chosen for its "sales value." A title is not placed on a picture because it fits or has any connection with the subject matter. It is dictated by "sales value." A man whose suggestion for anything connected with a picture or the conduct of any branch of the business, from window cleaning to a publicity campaign, is adopted, does not say his plan was adopted. He says he "sold" it to the boss.

"Sales talk," "sales title," "sales value"—are the chief terms of the trade, and they are used glibly by its big brains and little. The "wise guy" cannot use any other.

And to this obsession the censorship mobilization may be directly traced.

A member of Variety's staff, believing the sex title, or "sales title," was more to blame for the existing situation than "sex" pictures, as such, went through the card index files and selected at random some titles. They will be found listed in the picture section of this issue, and the suggestion is offered that the makers, sellers and exhibitors of pictures study them in their relation to the censorship menace.

It will be said by the perpetrators and beneficiaries of these titles that the vendors of the pictures bearing them "made" their money off those pictures. All right. Let them continue trying to make their money off pictures with titles such as these and they not only will kill the goose which has laid the golden eggs, but will have to turn loose a great many of the eggs in a defensive warfare against restrictive legislation.

## LOS ANGELES ASLEEP.

There are indications Los Angeles, as a city, is fast asleep! It is time someone slipped a Big Ben under the pillow of the town and made it realize just what the picture industry means to it. Perhaps the activities of Jacksonville, Florida, will have the effect of leading to a better realization in the Film Capital of just what the celluloid strip has done, not alone for Los Angeles but for the whole of Southern California. The attitude in general of the "native sons from Iowa" who have settled there and became the California booster may be gathered by the host of classified advertisements for flats and bungalows which bear the line "No motion picture people wanted." This line is usually coupled with the same one about dogs.

It is about time Los Angeles admitted the picture industry part of its civic blood and ceased to look upon the thousands here active in the making of pictures as its "picture colony." The great bulk of the capital invested in pictures in the making on the Coast is from the East, generally New York. The producer gets his bankroll somewhere east of the Mississippi and takes it to Los Angeles, to build a studio, shoot his pictures and spend his money. But he isn't accepted as a "member in good standing" by the city. He is just a visitor and as such, is good game to be trimmed with the sucker-tourist.

Everyone of the older inhabitants of Los Angeles, those that have been there more than a score of years and so are entitled to the title of "native," brags about the marvelous growth of the city in the last ten years. What then other than the pictures can be pointed to as responsible for the growth of the town? Prior to ten years ago there was no picture making in Los Angeles, or much of it anywhere else for that matter, for the picture industry was just about able to reach over the side of the cradle to grab at the milk bottle. Prior to ten years ago there wasn't much of a Los Angeles. Then the pictures came and Los Angeles has grown by leaps and bounds, but all the while Los Angeles has been trying to steal the nursing bottle from the baby responsible for its civic life.

The studios, the stars and the minor players of the pictures made in Los Angeles have given the city of Los Angeles worldwide advertising that it could not have secured had it spent millions. The studios and stars have likewise proven a lodestone that has attracted the tourist and made it possible for the big hotels and shops in the town to exist, brought hundreds of thousands of visitors there and millions into the coffers of every Tom, Dick and Harry, butcher, baker and candlestick maker in the town.

In return what does the industry as a whole and the player or producer, as individuals, receive? Not a thing.

In time this treatment is bound to have its effect and even those who have spent tremendous sums on studios in Los Angeles will pull up the stakes and leave in the event that the city does not awaken to what is due of the picture producer and the profession at large.

At this time Florida, especially Jacksonville, is making a bid to attract the industry and New York bankers are said to be behind the plan. Eastern producers are going to Florida to make pictures and Los Angeles producers have been approached. Perhaps inducement sufficient to overcome the pang at leaving the land of Sunshine and Flowers and the studios now standing there will be offered, and then Los Angeles will be nothing more or less than a "close-up of a Hick Village."

Los Angeles is on the verge of slipping.

## CHARLEY FITZMORRIS.

Out in Chicago there is a new young Chief of Police. He has no uniform. And he has no illusions as to his own greatness. He still is a plain citizen. He believes he should retain the viewpoint of the citizen. He believes the citizen doesn't want the body and soul cut out of movies and other amusements to please the blue-noses and the beetle-browns. And he so told these parties in cold turkey English.

Charley Fitzmorris learned that kind of language in his years as a newspaper man. He is a slender young fellow, but he never has been afraid to use what he learned. He is death on thieves—within his own department and elsewhere—but he can't get excited about a couple of extra feet of kiss on a film. He is very set against graft, including the kind that draws its source from harassing legitimate business, including the show business. Show business, he believes, is no better than the rest of the industrial branches—but no worse, either.

It is a relief in this generation of "don't" hounds, when public officials, as a rule, follow blindly the hue and cry of the self-interested and blatant minority, to see an ordinary citizen who has been given some power retain his equilibrium and still think from the attitude of a taxpayer, a male man and an American; neither frightened by the threats of the thin-blooded scolds, nor leaning too far the other way to attract the approval of the hoodlums.

What we need in this country is balance. Balance means sanity. Sanity means tolerance. Tolerance means normality. Normality means the natural assimilation of what is right rather than efforts to choke down the protesting throat what cannot go through the wind-pipe.



## HOLIDAY OFF, AS STORM KEPT PUBLIC NEAR HOME THEATRES

**Tuesday Night Gross in Times Sq. Less Than Monday Evening—Washington Birthday Mat. Cost Wednesday Show to Many.**

Conflicting claims as to Broadway's business for this week, figured the last "big week" of the regular season, were registered after Washington's Birthday (Tuesday). The holiday matinees for more than half of the list appeared to be greater than the night business, and Monday evening's takings, too, were better than the holiday night grosses. New York's first snow storm of the season may have figured more than Lent—and the Lenten period is discounted as far as its effects on the legitimate attractions are concerned. The storm came on Sunday with a fall of snow of 12½ inches. A fleet of 200 plough tractors and 14,000 snow shovelers cut down the snow heaps in the theatre district, but the neighborhood theatres are reported doing a clean-up business with Times Square losing some of that patronage. The Hippodrome was top for the holiday with \$18,000 in, but \$10,000 of that was drawn at the matinee, with all attractions charging the Saturday night scale. The non-musical shows elected for the most part to pass up the regular Wednesday afternoon matinee. One attraction, "In the Night Watch," at the Century, elected to cancel the afternoon after first announcing it. Trade for Wednesday afternoon appeared brisk nevertheless. With the extra matinees of Thursday and Friday still being given by some of the successes, a group of attractions are offering four afternoons this week. Last week's business sagged in the middle but came back strongly in the closing days.

Chances of several of the new attractions are not bright. "Macbeth" looks especially weak at the Apollo. This Arthur Hopkins production with Lionel Barrymore in the title role, drew a smart premiere but won the displeasure of the reviewers mostly because of the attempt at modernity. The demand for the show dropped to the bottom after the opening. Brokers who made a "buy" on the show on the strength of the names connected with it were forced to tear up unsold tickets early this week and the dump into the cut rates was practically fruitless.

"The Rose Girl," at the Ambassador, held up surprisingly following the panning in the dailies, and stands a good chance for a limited run. "Peg o' My Heart" proved an important entrance at the Cort last week, turning in a first week of around \$13,000. The matinees were a turnaway, and the revival was acclaimed as fresh as the original. Indications are the piece will remain longer than originally intended. The reports at first mentioned the return of the piece to instill interest in the forthcoming release of the comedy as a feature picture.

"Nice People" was postponed until next Monday at the new Marc Klaw theatre, that leaving "Blue Eyes" at the Casino, and "Smooth as Silk" at the Lexington the only premieres of the week. The first named attraction showed a call early in the week and promised well for a moderate stay. "Smooth as Silk" is a Willard Mack drama, hurriedly put on, but classed as an interesting crook piece.

For next week there were three openings slated up to Wednesday in addition to "Nice People." "Romance," with Doris Keane, will arrive at the Playhouse, that revival being just across the street from "Peg." A sudden decision to send "Thy Name Is Woman" to the road, made the opening for "Romance." The Theatre Guild will offer a new piece at the Garrick in "Mr. Pim Passes," succeeding "Heartbreak House." "Erminie" will leave the Park Saturday, but no selection of an attraction to follow was announced, though two attractions were offered. "Mixed Marriage" is another attraction to stop this week. It will leave the 63rd Street theatre open for pictures.

The Shuberts have started to ready the revival of "The Belle of New York," which will follow "In the Night Watch" in about six weeks. "Toto," a new play with

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## WYNN SETS \$2,500 SCHENECTADY RECORD

**Comedian Has Big Night at \$3.30 Top.**

Schenectady, Feb. 23. Ed Wynn's Carnival established a new house record at the Hudson theatre Monday night, when the comedian's troupe played to a capacity audience, the "take" being approximately \$2,500, according to Millard Deming, new house manager at the Hudson. It is believed the receipts were the largest ever taken in by a theatre in the history of the city for a legitimate attraction. The top was \$3.30, it being the first time this rate was charged in this city. Manager Deming had advertised the show extensively in the Capital district for nearly two weeks before the "ate and while at all times optimistic confessed he was a bit surprised—also elated—at the box-office draw. Deming did not lose any sleep over the new "top" of \$3.30, and the heavy advance sale of orchestra seats convinced him that theatre patrons of this city and nearby places were willing to pay the price for a Broadway attraction, the Wynn company presenting the same stars that appeared in New York, featuring Ed Wynn himself, Lillian G. Fitzgerald, Lillian Wagner, Charles Bennett, Muriel Harrison, Earl Benham, Malcolm G. Hicks, Ray Miller and Regal and Moore.

This section is "show hungry," the Wynn attraction being the first Broadway one to play hereabouts in some time. Theatre-goers came from Albany and Troy to see "The Perfect Fool," despite the trolley inconveniences due to the tie-up on the street car lines.

Manager Deming, who was formerly manager at the Van Culer Opera House, has booked "Clarence" for March 22, and David Warfield in "The Return of Peter Grimm," March 23.

## LYNN FONTANNE LAUDED

**Chicago Goes to Superlatives Over "Duley" Opening.**

Chicago, Feb. 23. Lynn Fontanne drew exotic notices from Chicago critics on her performance of the title role in "Duley." O. L. ("Doc") Hall, the most conservative and one of the most authoritative of the reviewers, declared her "the best eccentric light comedienne on the American stage."

The full verdict on the play is not let in, but it is regarded as a probable success. The opening was extremely favorable. George C. Tyler and H. H. Frazee present it. Percy Hammond raved about the comedy and its acting, using such rare words (for him) as "exquisite," and saying "the acting suggests anthems and hat-waving."

## "FRIVOLITIES" RELEASED

Kansas City, Feb. 23.

The scenery, trunks and effects of the G. M. Anderson "Frivolities of 1920," which came to a sudden close here Dec. 18 last, through orders of J. Marcus Keys, representing the A. E. A., have been released by the officers who held them, and will, it is understood, be shipped to Los Angeles.

The stuff has been stored here since the attachments were issued, but it is claimed by the attorneys for the interested parties that every thing has been adjusted.

## KELLY STOCK AT ENGLISH'S

Indianapolis, Feb. 3.

Gregory Kelly, before moving to Chicago with "Duley" last week, announced plans for his summer season in his own repertoire company at English's here, which will open early in May.

Ruth Gordon (Mrs. Kelly) will play leads opposite Gregory. Angela Ogden also will be in the company.

## WAY-AHEAD ADVANCE WORK GAINS GROUND

**Melville Raymond Shows Value of Plan.**

Way-ahead advance agency is fast gaining ground. The two big syndicates, hitherto disposed to regard their press and exploitation bureaus as merely retained traditions, are both coming to their toes with the discovery that even in the worked-out field of show exploitation there's still a new way. It's the box offices that have told the tales that set the syndicate heads of both factions thinking along new lines.

Melville B. Raymond, a well known producer of a decade ago, is the torch bearer of the discovery. Raymond is ahead of Guy Bates Post in "The Masquerader," at a salary and percentage, and has been cashing in for his bit the weekly income of a vaudeville headliner. Raymond as a producer on his own account was not a success. But as an agent he's showing the house managers all along the line how to do it.

His method is the way-ahead thing that's so old the new agents never heard of it. Raymond hits the newspaper advertising space of his towns 30 days or more in advance. He spends money lavishly. He says a lot in the space he takes, and keeps on saying it. The chatter is about his show. His readers are really builders up of a viewpoint. With 30 days to do it, day after day, he succeeds in building up expectancy and getting readers talking.

Reports from the route of "The Masquerader" in practically every instance are said to show a run-on-the-bank box office buy beginning with the first day's advance sale. Raymond balances the money spent by sticking in three night towns as long as two weeks, and keeping them coming. Plans for a free use of the way-ahead method are already working in both the Erlanger and Shubert camps. Edgar MacGregor's new musical show, "The Dangerous Maid," an Erlanger unit that doesn't open until March 21, already has a man-ahead, cracking at the ad space.

## "MARY" NEARS \$20,000 IN NEW ORLEANS WEEK

**Drawing Capacity Plus for 9 Performances.**

New Orleans, Feb. 23.

"Mary" is playing to capacity at all performances at Tulane and will gross nearly \$20,000. Show universally praised, with Thomas Grady former burlesque producer earning acting honors in a butler role.

This company goes West from New Orleans; plays through the Summer and is booked until the Spring of 1922.

Joe Vion showed the advance clan some things here last week in booming "Mary." He induced a milliner to spot him a page by slipping a few of his lids on the choristers, had the United Candy Store draping their windows with "Mary" chocolates, inducing them to put out the brand for the week, hit up some aeroplane notoriety and took the space record with lengths to spare while pulling other feats.

## HARRISBURG STOCK.

Harrisburg, Pa., Feb. 23.

The second season of a permanently located stock company will open at the Orpheum (Wilmer & Vincent) on Feb. 28.

The star will again be Isabelle Lowe. Supporting her will be Donald McPherson as leading man; William Morse, Hilda Bennett, Irving White, Aubrey Bosworth, Helen Blair, Dan Davis, Edwin Baily and Anna Layng. William Mason is to be stage director, the initial presentation being "Forever After."

## BILL KELLY ON WAY.

Chicago, Feb. 23.

William J. Kelly passed through Chicago en route to Australia. The popular actor was accompanied by Garry McGarry, bound for the coast to produce a new play. McGarry recently returned from Siberia, where he was a K. of C. director.

## HOPKINS' RADICAL "MACBETH" RAISES STORM OF CRITICISM

**Innovation of New Version Resented and Misunderstood by Many—Hint That Scientists May Have Inspired New Version.**

## PLENTY OF MASS. TAX IDEAS FOR THEATRES

**Legislature Would Charge Shows as Foreign Corps.**

Boston, Feb. 23.

Following publication last week in Variety of a number of laws pending in various state legislatures which are aimed at amusements, it was learned there are a dozen measures in the Massachusetts legislature of a similar nature.

One bill is designed to eliminate standing room, while a prospective building law revision calls for new requirements as to the width of aisles, space between seats and the number of seats permitted from aisle to aisle.

A proposal to compel all corporations foreign to the state but doing any business here to file application to operate has been introduced. This bill would affect legitimate attractions, most of which are incorporated in other states. Before a show would be permitted to open, there would be considerable red tape, unless shows are exempted, and it would mean the filing of statements as to the officers of the corporation and other data.

Another bill would compel a uniform scale of admission prices, prohibiting increases for Saturdays, holidays or special performances.

The regulation of ticket agencies is provided for in a measure recently introduced and there are bills providing for taxation based on gross receipts; further requirements of foreign corporations in reference to taxes on business done within the state, and various censorship bills.

## LEW HEARN MARRIES.

**Weds Katherine Wiley, Also of Cantor Show.**

Lew Hearn and Katherine Wiley of the Eddie Cantor show, "The Midnight Rounders," were married last week in Newark by a rabbi. The couple were married on Hearn's birthday and returned to Boston the same night to rejoin the show at the Majestic.

Members of the company and other friends who accompanied the pair to Newark were Eddie Cantor, Nan Halperin, Harry Kelly, Billy Van, Francis Hartley, Helen Burton and Green and Blyer. A bridal supper was served following the return to Boston at the Lenox Hotel. The bride was formerly the wife of Johnny O'Connor (O'Connor and Dixon) the vaudeville team. They were divorced several years ago.

Hearn is a former vaudeville artist, having teamed with Bonita for several seasons in vaudeville and productions.

## TWO TRIES AT B'WAY.

**"Our Children" Revived as "The New House" by Harris.**

"The New House," with Richard Bennett starred, was taken off at Atlantic City Saturday, the piece having been out two weeks. It will be recast and partially rewritten.

This piece was presented in New York as "Our Children" during the war, but failed. It is one of the few shows to be brought back to Broadway for a second try. Louis K. Anspacher wrote the show. Sam H. Harris presenting. Another title will be selected before it is shown here.

## BOSTON O. H. DARK.

Boston, Feb. 23.

Due to the sudden closing of "The Maid of the Mountains," the Boston Opera House is dark this week. "Aphrodite" is due in there next week and reports are that the advance sale equals that of Johnson's appearance at the house last season. "Aphrodite" is in for two weeks.

Arthur Hopkins' new and revolutionary version of "Macbeth" at the Apollo has brought on a storm of protest from theatre-goers and from critics, many of whom appear to be puzzled at the meaning of the production.

None of the daily reviewers tried to analyze the production in the light of its symbolic intent, and nobody seems to have discussed it from the viewpoint of a scientific psycho-analysis. That is Mr. Hopkins' meaning there is no doubt. There is a hint that Dr. Smith Ely Jelliffe, one of the leading brain and nerve specialists of the day, may have had something to do with Mr. Hopkins' enterprise.

The play is offered as an allegory rather than as a human drama, and points the moral that the first law of nature is the perpetuation of the race instead of self-preservation, as the old adage had it. This meaning is plainly conveyed by the symbolism of the play.

The grounds for connecting Dr. Jelliffe with the piece are that he has been the leading exponent of that theory and has, from time to time, given expression to his belief in newspaper interviews. The New York Herald, of January 21, in a full page interview with the scientist, quoted him as saying:

"What is the purpose of humanity and what is the duty of the individual to it are questions that concern us all, and that concerned every man that went before us. The highest instincts of man used to be thought to be self-preservation. It isn't considered so any more. The highest instinct is for the preservation of the race. We die that it may live."

Such a statement coming on the eve of the Hopkins presentation would seem to take on significance. Dr. Jelliffe was among the first-night audience.

The analysis of plays by the science of psychoanalysis is no new departure. Among the men of the profession, specialists in the cure of mental and nervous ills by the use of Freudian methods, there is a considerable library of plays, old and new, which have been subjected to laboratory examination. The best known and most widely known of these plays are said to be "Hamlet" and "The Yellow Jacket," which the scientists describe as being rich in symbolism and which they maintain go to the roots of truth in their inner meaning.

## K. & E. BOOK "HONEY GIRL"

**Cast Revised and Race Scene Restaged.**

"Honey Girl," which was closed some weeks ago, will reopen under Shubert bookings, with the first stand at the Riviera March 7. It was sent out first by Sam H. Harris, playing K. & E. time on the road. Recently the attraction was taken over by Sam Shannon and Muxey Blumenthal, both having had interests originally.

Johnny Cantwell has gone into the piece as the tout, originally played by George McKay. The latter, now in "Broadway Brevities," was listed to rejoin. Other new members are Julia Kelety and Donald Gallagher, the latter playing "Checkers," the lead role.

The horse race bit will be staged by means of a tread mill device with three horses participating. In the original production the race was shown in miniature and was not effective.

## NEW ONE AT BRAMHALL.

"The Importance of Being Earnest," the Oscar Wilde comedy which has been at the Bramhall Playhouse for five weeks, closes Saturday night, and will be succeeded by "The Tie That Liberates."

This is a dramatic offering "in five knots," as the acts are designated by the author, Butler Davenport. Mr. Davenport, founder of the Bramhall Players and owner of the Playhouse, will play the lead in the new show, with Mabel Freyner in one of the important female roles.



# TOURING MANAGERS GO ON RECORD AGAINST 'EQUITY SHOP'

Road Show Managers Endorse Stand of P. M. A. on Closed Shop Issue—T. M. A. Statement Says Equity Shop Is "Un-American"

The Touring Managers' Association went on record as opposing the proposed "Equity Shop" at a meeting of the organization held at the Hotel Astor last Friday. The action of the T. M. A., which is composed of managers of the popular-priced road attractions, follows, and is an endorsement of similar opposition to the "Equity Shop," voiced by the Producing Managers' Association a couple of weeks ago.

The statement issued by the Touring Managers following the meeting at which the official stand was taken against the "Equity Shop" says the T. M. A. represents over 75 per cent. of the theatrical managers of the country, that being the percentage of legitimate managers producing and operating pop price road shows.

The T. M. A., according to the statement, has a membership of 100 managers, who specialize in road shows, and employs through its various units approximately 5,000 actors. Continuing, the statement says, "The T. M. A. is opposed to the Equity Shop, because it is un-American and will compel actors who are opposed to union labor affiliations to join the Equity or be forced out of the profession. It will prevent many actors of independent views from earning their living in their chosen profession. Equity Shop means discrimination. It means the elimination of the 'night stands' and is a crushing blow to the theatrical profession. It means the right to live and let live is a dead issue in free America."

"The Touring Managers' Association will not recognize any form of Equity Shop which will result in keeping actors of independent views from employment."

Variety last week reported the touring managers were preparing to fight the proposed "Closed Shop" and would cast their shows with non-Equity actors if the A. E. A. votes favorably on the "closed shop" issue, now pending and due for a decision with the counting of the votes Feb. 28.

Gus Hill, president of the T. M. A., estimated this week there are 10,000 actors available for the type of shows produced by the touring managers, the 10,000 mentioned being unaffiliated with the Equity. This is twice the number (5,000) given as requisite to fill the needs of the road show producers. Mr. Hill said many of the shows sponsored by the T. M. A. managers are musical comedies and can readily fill their casts with vaudeville and burlesque people, who do not belong to Equity. This element would represent about three or four thousand of the total of 10,000 estimated as available by Mr. Hill.

The picture studios, according to opinions advanced by the road show men, can be counted on to furnish more than sufficient legit actors. With the picture actor it's a question of personality, and while many of the rank and file might not measure up to the standard required by the Broadway or \$50 type of legit play, they will fill the bill as far as the road show casts are concerned.

## BALTIMORE OPPOSITION.

A pretentious new theatre for Baltimore, with A. L. Erlanger and the Dupont interests its promoters, will chop into the Oriole City's show patronage some time next season. The ground has been purchased and the plans approved.

A hotel will be an adjunct of the new structure, after the manner of the Dupont playhouse in Wilmington. The site selected is in direct opposition to the Baltimore Academy of Music, the lease of which is held by the Shuberts until 1923.

Claim "Love Bird" Royalty House, Grossman & Vorhaus, acting as attorneys for Ballard MacDonald, served notice on Wilner & Rosenberg, Inc., this week, terminating the right of the latter to use the lyrics of "Love Birds," the Pat Rooney show, the action of the legal firm being based on an allegation that royalties claimed to be due MacDonald were several weeks in arrears.

## "MAID OF MOUNTAINS" DISBANDED IN BOSTON

Run Terminated and Players Sail for England.

Boston, Feb. 23. "The Maid of the Mountains," which had another week to run at the Boston Opera House, Shubert uptown theatre, closed down last Saturday night. The company, consisting of English players, which had toured Canada, broke up and many of them returned to England on the steamer Winifredian, which sailed Monday. The sailing of the steamer was held over from Saturday until Sunday to allow the members of the company to sail, and then the blizzard held it up another day.

So-called "Sinn Fein" activities are blamed for the sudden closing of the show. It was claimed by the owner, George Driscoll, that a campaign was being waged against the English members of the company and had cut business down greatly. He maintained, however, the show would play out its engagement. Starting the past week, the show got by, but on Thursday night the house was such a slim one it was plain there was no chance of it paying expenses another week.

Driscoll is said to be especially sore at the treatment accorded the show here and a Montreal paper printed a story setting forth the conditions.

## EQUITY MAN WITH "KOO."

Actors' Representative Traveling with Sampter's Show.

Chicago, Feb. 26. A representative named Warner, of the Actors' Equity Association, is now with the Martin Sampter company of "Hitchy Koo," lately playing through Ohio. The show is headed east.

Martin Sampter, in New York, said he had requested the Equity to assign a representative to travel with the company, as several of the Equity members had threatened to leave the show without notice. Asked if he were paying the Equity representative a salary while with the troupe, Sampter replied no.

## FALLS INTO AUDIENCE.

Morris Tolin Tumbles from Balcony in Baltimore During Act.

Baltimore, Feb. 23. Morris Tolin, an actor at the Playhouse, Eutaw street near Saratoga, last night fell from the balcony to the floor below. He landed in the laps of two women and a man. Their clothing was torn and they were bruised but all escaped serious injury. Tolin was shaken up but uninjured. He was able to go on with the performance.

The actor plays the part of Mike, a bellhop. His part calls for making a speech, whereupon he is driven from the stage by Jimmie Hodges, comedian. Climbing into the balcony Tolin resumed his speech. He lost his balance and pitched over the railing.

## PETROVA'S OWN PLAY.

Olga Petrova is the author of the drama in which she will appear around the middle of next month. The piece will be kept out of New York until September.

It is understood the picture star has another vehicle in readiness for the stage in case the forthcoming one is unsatisfactory.

## SHOWS IN CINC.

Cincinnati, Feb. 22. "Way Down, East" grossed \$191 last week and will do better this week. Best picture record here.

Al Jolson did \$35,000 at Lyric with "Sinbad."

## WOODS' BOSTON HOUSE TO COST \$750,000

Will Be Used for Legit and Long-run Pictures.

Boston, Feb. 23. A. H. Woods and Robert McCormick of Chicago have purchased property in Tremont street, close to the Shubert theatre, and are planning the erection of a new theatre. Work will start about May 1 on the house, and the present buildings will be torn down. It is said the new house will seat between 1,200 and 1,400 persons and will be used for the productions of Woods' legitimate attractions and also big film plays.

At present the land and buildings have a tax value of \$138,000, and it is said the price paid was far above this figure. The new house will cost in the vicinity of \$750,000, according to estimates.

Woods' new house will be conducted in connection with the Apollo theatre in Chicago, a theatre in New York, on which Woods is said to now have an option; one in Philadelphia and another in Detroit.

In the past Woods' shows have come into Shubert houses here.

## BILL KELLY'S SEND-OFF

Lambs Banquet Popular Player, at Clubhouse.

Two hundred personal friends of Wm. J. Kelly, members of the Lambs, gave him a farewell dinner Thursday night of last week, on the eve of his departure for Australia, where he is to play for the next year for the Williamsons. The affair was featured by an array of headlines that would have done credit to a Lambs' Gambol. The entertainers and speechmakers included Father Duffy, chaplain of the 64th Regiment; Police Commissioner Enright, Frank Fay, Leon Errol, Wilton Lackaye, Giltz Rice, Leo Carrillo, Charlie King, Frank Smithson, Irving Fisher, Barney Bernard, Frank McIntyre and Rapley Holmes, Frank Morrell, Ed Poland, Billy Demarest (Demarest and Collette). Gene Buck was master of ceremonies.

At the conclusion of the show Mr. Kelly was presented with a traveling bag and a watch and chain from his fellow club members. Telegrams from a host of friends of Mr. Kelly who could not be present because of previous engagements were read, including wires from Ray Raymond, Bob Hilliard, Chas. Dow Clarke, Jim Bradbury, George Hobart, Andy Tombes, Walter Vincent, Edgar Selwyn, Vincent Serrano and Percy Williams.

## VAN AND CORBETT'S PLAY.

Dillingham Will Produce Piece Written by Wolf.

A piece is under construction by Renold Wolf for production by Charles Dillingham for Billy B. Van and James J. Corbett, now appearing together in vaudeville.

The production will, it is said, be an Erlanger-Dillingham-Ziegfeld one.

## HOLT AND ROSEDALE BACK.

Chicago, Feb. 23. Holt and Rosedale rejoined the McIntyre and Heath show, "Hello Alexander," from here, returning to their company in Memphis for the remainder of the season. They have been re-engaged for next summer to appear at the Balaban and Katz theatres here, where they have just finished a successful tour.

## Publicity Record for "Lincoln"

Boston, Feb. 23. Dennis Shea, press agent of the Hollis Street theatre, has copied the record for advance publicity with "Abraham Lincoln." In the Saturday and Sunday papers before the show struck town he got over 41 columns of advance press stuff. So far as known this amount of space for a legitimate attraction was never secured before.

## MORE "HITCHY" JOSHING.

Takes Fling at "Dry" Statesman in Cincinnati.

Cincinnati, Feb. 23. Raymond Hitchcock, star of "Hitchy Koo" was made a member of the Kiwanis Club at the Hotel Sinton last week after he had made a funny talk on the blue laws. "Hitchy Koo" is at the Grand this week. When C. C. Crabbe, State Representative and author of the liquor law enforcement bill, attended the performance, the comedian made several wise cracks about Crabbe. The dry one, who is Republican floor leader, laughed and enjoyed it as much as Hitchcock. Seeing that Crabbe was a good sport, after all, Hitchcock told him that other members of the Legislature also in the audience had framed it up on the prohibitionist.

## STAR GARDEN SHOW'S BIG WEEK IN OKLA.

Playing Oil Country at \$4 Top—\$41,854 in Week.

Tulsa, Okla., Feb. 23. Business done by "The Passing Show of 1918" in the oil country stands has been phenomenal. Top money was drawn here Sunday night last week with \$7,902 in at \$4 top. Three night stands in this State grossed \$16,540, and with other one-day stands, including Muskogee, Okmulgee and Joplin doing over \$4,000, week's gross from Sunday to Sunday totaled \$41,854.

The Howards were with this attraction, being withdrawn for the present "Passing Show" at the Winter Garden. It is figured their salary with the 1918 show for the oil stands week would have been around \$6,400, their contract calling for a percentage share on tour. The Klein brothers are in the Howards' role in the 1918 show, which is claimed to be the biggest winner of all the Shubert Winter Garden attractions.

## SKINNER AND 'VILLA ROSE.'

Will Continue to End of Present Season

The Charles Frohman office is at a loss to understand how an item in the Chicago estimates of shows in that city in Variety last week suggested Otis Skinner might abandon his tour with "At the Villa Rose" in a couple of weeks to prepare a new play for this season.

The office says no such idea has been entertained; that Mr. Skinner will continue with the "Villa Rose." So far his business with it has exceeded the gross of previous plays, not excepting "Kismet."

The Chicago engagement (Illinois) was booked for four weeks only. That may have had something to do with the misunderstanding there, when the piece was announced to go out.

## "SALLY" AT GLOBE.

Will Move from Amsterdam When "Follies" Arrive.

That "Sally," the Ziegfeld production co-starring Marlyn Miller and Leon Errol, will remain here for a summer run has been decided upon. The plans call for the present occupants of the New Amsterdam to migrate to the Globe when Ziegfeld's 1921 "Follies" go to the Amsterdam.

## OPERATE IMMEDIATELY.

A case of quick use of "the knife" came to light when it was learned that Harold Anstruther's role was declared out of Carle Carlton's new show, "Tangerine," following the opening performance at Atlantic City Monday night.

The cutting is said to be no reflection upon the ability of the actor, it simply having been decided that the role was better out than in. A woman in the cast was also eliminated under similar circumstances and in addition Jerome Kern and Guy Bolton were called in to touch up the melodies and lyrics of the piece. Philip Bartholomae is the author of the playlet.

## Change Playhouse Play.

Chicago, Feb. 23. A. H. Woods was unable to ready "Up in the Haymow" in time to open at the Playhouse here March 6, and "Woman to Woman," with Willette Kershaw, Gail Kane and Felix Krembs was substituted.

## WARN SUCCESSOR OF KEYES TO GO SLOW

Dulzell Hints Former A. E. A. Man Caused Ill Feeling.

Chicago, Feb. 23. Paul Dulzell, inducing the new Actors' Equity Association representative into the Chicago office, made clear before he left that J. Marcus Keyes' removal was primarily caused because he engendered too much hostility among managers in this territory, causing show after show to close and many more not to open. Dulzell stated that a spirit of "get-together" will now be maintained. He shored Keyes' "Advisory Board" of all powers and hinted that it would be discontinued.

As exclusively published in Variety, the character of the Chicago representation has been changed from a practically independent branch to a headquarters for a delegate, powerless to make any rulings on his own.

## WELCH'S INSURANCE POLICY UP IN SMOKE

Refuses to Compromise Claim for \$10,000.

Providence, Feb. 23. Stories sent out from here last week were given prominent showing in many dailies, the yarn being that Ben Welch, who is becoming generally known as "the blind comedian" in "Jimmie," had burned up an accident insurance policy.

It all came about when no settlement was arrived at with the Fidelity Casualty Co., Welch having held a policy in that company for the last 13 years, for which he paid \$130 annually. There is a provision calling for the payment of \$10,000 in case of loss of sight of both eyes. The insurance people claimed there was no total disability since the actor was able to perform and they offered to settle on a basis of \$75 per week as long as Welch lived. It was understood, however, that if Welch worked no payment was due. Rather than leave the stage he refused to accept. The matter may be taken in court regardless of the alleged burning of the policy.

## MRS. MOROSCO SUED.

Philip Cohen Asks \$12,500 for Aid-ing Her Against Husband.

Los Angeles, Feb. 23. Philip Cohen has started an action against Mrs. Oliver Morosco to recover \$12,500 for professional services rendered in her behalf in her suits against the theatrical manager. Mr. Cohen has retained Judge Grant Jackson as chief counsel in the action. Judge Jackson has just retired from the Superior Court bench here and has opened offices in the Security Trust Building. He has been retained in a number of theatrical and motion picture actions.

## 'ACTORS WRITE PLAY.

Boston, Feb. 23. Clyde McArdle, manager of the Somerville Players (stock), is considering producing a play written by Leon Gordon and Leroy Clemens, two actors who have appeared here in stock and are now in the writing game. There is also a possibility that this company will be awarded for production the yearly Harvard prize play which other years has been secured by the Craig Players. Some exceptionally good shows have been unearthed in the prize plays.

## CHAUTARD STAGING PLAY.

Emile Chautard, known only in America as a picture director, will stage "The Tyranny of Love." It is to be presented at the Bijou at special matinees beginning Monday. Chautard was a member of the cast of the play when it was originally presented in Paris some years ago.

## Court Order for Miss Weeks

Judge Bijur has signed an order restraining John Cort from interfering with Ada Mae Weeks seeking employment with any other management. The merits of the case between artist and manager will be decided by trial. Nathan Burkan appeared for Miss Weeks.



## SHOWS IN N. Y. AND COMMENT

"**Aggar**," Central (16th week). Has about a month more. Will not be sent on tour until next season. Slipped last week, with the gross about \$14,000 or under.

"**Bad Man**," Comedy (25th week). Still maintains its rank among the best comedies of the season and will complete a full season's run here, with a chance of going into the summer going. Pace, \$12,000.

"**Blue Eyes**," Casino (1st week). A Morris Ros production, with Lew Fields, Mollie King and Andrew Tombes added since initial try-out. Opened Monday night.

"**Broken Wing**," 48th Street (12th week). Very good trade here after the first two days of the week, and capacity at week end. Aaround \$10,500 last week.

"**Cornered**," Astor (12th week). A dramatic success, with the takings around \$15,000. Last week \$13,600. House may get a film, but attraction looks strong enough to hold out contenders for tenancy until late spring.

"**Dear Me**," Republic (6th week). This comedy was on tour last season, held out then because of house shortage. It has registered, doing good though not big business. Better last week with over \$10,000.

"**Deburau**," Belasco (10th week). The season's dramatic smash; drawing all house can hold at every performance. Demand at box office and agency solid. Doing \$17,800 at a \$3 top.

"**Emperor Jones**," Princess (4th week). Much interest in this attraction which started as a matinee offering, then given a production by Adolph Klaber. "Different" under same management given on special matinees, the pair grossing \$6,000 on the week. Time has been extended.

"**Enter Madame**," Fulton (28th week). Has not fallen under \$15,000 pace. Gallery at \$1 not a sell-out, but more call for seats than at 50 cents. Four matinees this week (Washington's Birthday), three being regularly played since first of year.

"**Ermine**," Park (5th week). Final week revival going on tour, with Philadelphia first road stand. Succeeding attraction not decided on.

"**First Year**," Little (19th week). Liable to come close to the big gross of Christmas-New Year's this week with added matinees. Advance call as strong as before for this comedy smash.

"**Gold Diggers**," Lyceum (73d week). Riding along excellently with little variation in pace. Last season's comedy smash doing comparatively as well as the newcomers, figuring the \$14,000 gross at \$2.50 top.

"**Good Times**," Hippodrome (29th week). Holiday this week should push the takings upward here. Pace has remained excellent right along, with around \$60,000 weekly.

"**Greenwich Village Follies**," Shubert (26th week). Has another week to go; then for road, with Boston the first stand. "Her Family Tree" will move over from the Lyric March 7.

"**Her Family Tree**," Lyric (9th week). Moves to Lyric at end of next week. A feature picture will take the house, "Four Horsemen of Apocalypse," a Metro production of Ibner's book.

"**In the Night Watch**," Century (5th week). Interesting melodrama along large English lines. Several good scenic effects. Getting \$17,500 to \$18,000, and should stick for some time at pace.

"**Irene**," Vanderbilt (66th week). Getting \$15,500, which is capacity right along, with the advance well into April. Road companies' gross bigger, but management proud of run here, the pace being equal to road in comparison to size of Vanderbilt.

"**Ladies' Night**," Eltinge (29th week). The Woods farce hit going along stronger than ever and management is figuring on it running into the hot weather. Gross around \$15,000 weekly.

"**Lady Billy**," Liberty (11th week). Should run into April easily. Last week the gross was around \$18,000. Started with a rush this week, with more than \$23,000 assured.

"**Little Old New York**," Plymouth (25th week). Hit the \$12,000 mark again. One of the season's comedy successes, with a season's stay in sight.

"**Lightnin'**," Gaiety (128th week). More standees in last week than since first of the year. Got \$15,900. Extra matinees this week will provide another high gross.

"**Macbeth**," Apollo (2d week). Arthur Hopkins production, with modern designed settings and effects, and is in line with an experiment. Critics undecided on effect of modern treatment. Brilliant opening last Thursday. Popular appeal yet a question.

"**Mary Rose**," Empire (10th week). It is practically assured this attraction will go to road next month. Pace has steadily decreased since first week. No new attraction definitely decided on to succeed.

"**Mary**," Knickerbocker (19th week). Appears set in pace at \$20,000. Box office call is strong, with the visitors playing this attraction. Road shows rather aiding in call than hurting as yet.

"**Meanest Man in the World**," Hudson (20th week). Dropped off, the takings being around \$12,500 or a little under. Holiday should send gross to former figures for week.

"**Miss Lulu Betts**," Belmont (9th week). Save for the first nights of the week, this boo-comedy is doing around capacity. Picked up again last week with \$8,400, a \$300 jump.

"**Mixed Marriage**," 63d Street (4th week). Final week here, house taking an Irish film offered here some time ago. Margaret Wycherly in the St. John Ervine play, also in "Evynd of the Hills" which continues the Greenwich Village.

"**Passing Show of 1921**," Winter Garden (9th week). Revue may stick until summer, the pace being \$30,000 and over weekly. Is slated for Chicago early in July, and may go into the new Woods theatre there.

"**Prince and the Pauper**," Selwyn (17th week). Has two more weeks to go. House then berths a film, either "Queen of Sheba" or "The Connecticut Yankee at the Court of St. James," a Mark Twain story. Both are Fox pictures.

"**Peg o' My Heart**," Cort (2d week). Brilliant revival with Laurette Taylor. Show as bright as when first offered here and signs of a run are evident. Got \$13,000 first week. Should jump \$4,000 this week, with extra matinee and holiday scale Tuesday night.

"**Rollo's Wild Oat**," Punch & Judy (14th week). Extra matinees invade this house this week with four Kummer playlets on off-matinee afternoons.

"**Rose Girl**," Ambassador (3d week). Notices won by this musical show not strong. Attraction fared better at box office than indicated, with the takings over \$15,000 last week.

"**Sally**," New Amsterdam (10th week). Demand for this success is establishing a record of its own. Ticket agencies report call is stronger than any musical show ever remembered on Broadway. Getting a little under \$35,000 weekly. Standees nightly.

"**Skin Game**," Bijou (19th week). Has the English offerings tried here this season bettered in point of run. Ought to last until Easter.

"**Samson & Delilah**," 39th St. (15th week). Got \$9,000 last week, with indications that it will stick.

"**Spanish Love**," Maxine Elliott (29th week). Held on well, the gross of \$12,000 drawn showing little or no affect of Lent. Three matinees, like the others, this week.

"**The Bat**," Morosco (27th week). Should go over \$20,000 again this week, with the holiday permitting extra performance plus higher scale Tuesday night. Is capacity right along.

"**The Green Goddess**," Booth (6th week). Winthrop Ames has a real winner, with a cleverly produced melodrama capably cast. Has not held an empty seat since opening. \$14,000 weekly.

"**The Tavern**," Cohan (22d week). Fell off a little last week, with the takings going a little under \$10,900.

"**The Mirage**," Times Sq. (22d week). Three weeks more to go. Will be succeeded by "Maid to Love," now under direction of Selwyns. New cast. Piece first tried on road by Jack Gleason and Fred Block.

"**Thy Name Is Woman**," Playhouse (15th week). Will leave for road Saturday, playing "Subway" time and then going to the coast, with Chicago following, the present plan. Routed out suddenly. Revival of "Romance" to succeed.

"**Tip Top**," Globe (21st week). Like "Sally," this musical smash is a continuous sell out. Prediction is for it to remain until next season, with the show possibly stopping for the hot weeks.

"**Three Live Ghosts**," Bayes (22d week). This comedy may stick for season, management not intending road tour until the fall. Is making money right along, with \$3,000 and better the pace.

"**The Champion**," Longacre (8th week). Went to better than \$13,000 again last week. Comedy hit that should last until the warm weather.

"**Wake Up, Jonathan**," Henry Miller (6th week). A mild success, figured on the takings of around \$10,000, but should stick until after Easter.

"**Woman of Bronze**," Frazee (25th week). Figures to run well into the spring. Pace not much under \$11,000 last week, and that figure should be bettered easily this week.

"**Welcome Stranger**," Sam H. Harris (24th week). Still rates with the non-musical leaders, \$16,000 again being drawn last week. Figured to run into the summer or longer.

"**Way Down East**," 44th St. (26th week).

"**Over the Hill**," Broadhurst (21st week).

## SHUFFLING DECK OUT IN CHICAGO

Plenty of Switching on Rialto of Second City.

Chicago, Feb. 23.

With four shows going out there are plenty of changes in the theatrical map. Business took a decided slump, with only one show, "The Bat," more than holding its own with an extra matinee. Of the four new openings, two for Sunday and two for Monday, three of them are premiere openings that will for New York. They are "Dulcy," "Cognac" and "When We Are Young," the other being "Shavings." Estimates for the week:

"**The Son-Daughter**," (Powers, 8th week). Slipped to \$15,500, which is \$4,000 less than last week. "Shavings," with Harry Beresford and original New York cast, opened Sunday.

"**Fanchon-Marco Satires**," (Olympic, 4th week). \$12,700. Will try for the big city time in four weeks. Opening in Cleveland.

"**Irene**," (Garrick, 12th week). Slipped about \$200, though still capacity; \$28,880.

"**Way Down East**," (Woods, 10th week). \$17,900. Looks good till the warm weather.

"**Follies**," (Colonial, 9th week). \$38,500. Has slipped a couple of thousand dollars from actual capacity, though scalpers getting exorbitant prices from Wednesday night on. "Mary" opens in two weeks for indefinite run.

"**Smilin' Through**," (Cort, 18th week). \$10,300 on seven performances. "Dulcy," with Lynn Fontanne and Gregory Kelly, opened Sunday.

"**The Tavern**," (Cohan's Grand, 3d week). \$18,500. Here for indefinite run.

"**Guest of Honor**," (La Salle, 12th week). \$8,000. "When We Are Young," with Henry Hull, Alma Tell and George Marion heavily featured, opening Monday.

"**The Bat**," (Princess, 8th week). \$22,415. Special matinees being given.

"**At the Villa Rose**," (Illinois, 3d week). Business very bad, leaving after next week to make room for "Hitchy-Koo."

"**My Lady Friends**," (Central, 2d week). Better than \$7,000, with small chance of catching on for important money.

"**Happy-Go-Lucky**," (Playhouse, 13th week). \$9,100. Off about \$1,000, but still a money maker.

"**Florodora**," (Studebaker, 2d week). Doubtful if playing to \$7,000. "Cognac" opens Monday, with Olive Tell and Tom Powers, for two weeks.

"**The Famous Mrs. Fair**," (Blackstone, 8th week). \$11,000. Last two weeks.

"**Mecca**," (Auditorium, 4th week). \$46,000. Two more weeks, to be followed by a limited return of "Aphrodite."

Boston, Feb. 23.

An interesting situation has developed here when two of the legitimate theatres, at mid-season have swung to feature films.

In the case of the Majestic, the Shubert house where "Kismet" is playing, the move was planned, but at the Tremont "My Boy" was billed and "Passion" was shot in on short notice because of the failure of the legitimate show to get over, according to current report. "Way Down East" is still plugging along with big receipts even though on the 24th week.

Business in most instances fell off during the past week at the big houses, but it recovered at the end of the week and with the holiday matinee coming on Tuesday of this week it was predicted that the week's receipts would be as big as those that prevailed the first week of this year. "Lincoln" and "Mary" are doing the cream of the business with "Broadway Brevities" a close third.

Estimates for the week were:

"**Jim Jam Jems**" had the town alone as a new attraction on Monday night. It got a big play on the opening, but the future is problematical.

"**Mary**" (Colonial, third week). In for three more weeks with the indications that it will carry on to the end. About \$20,000 last week.

"**Abraham Lincoln**" (Hollis, second week). It is reported that the

show will hang up a record for the house in the way of box office receipts during stay. Got between \$19,000 and \$20,000 last week. Sold out for about 10 days in advance.

"**Passion**" (Tremont, first week). Playing at \$1.50 top and got big house for the opening. Is in for two weeks. "Just Suppose," which closed at the house Saturday, was showing signs of picking up, with between \$7,000 and \$8,000.

"**Honors Are Even**" (Park Square, eighth week). Show slipped off a bit during the week with takings of close to \$9,000. In for an indefinite engagement.

"**Kismet**" (Majestic, first week). Film opened to a turnaway house. Cantor and his "Midnight Rounders" on their last week here got about \$15,000 which was the lowest point the show had touched during the eight weeks' stay.

"**Jim Jam Jems**" (Wilbur, first week). Only new attraction in town. Opened to capacity. "Love Birds," which departed from the house, did about \$12,000 for the week, the fourth it had run here.

"**Broadway Brevities**" (Shubert, third week). Undoubtedly one of the best money makers that the Shuberts have put into Boston this season. Business for the week about \$18,000, a falling off of \$1,000 from a conservative estimate of the preceding week. Now on the last two weeks.

"**The Passion Flower**" (Plymouth, third week). Nance O'Neill's show picked up some, with an estimate of about \$11,000. In for two weeks more and will pull through successfully.

"**It's Up to You**" (Globe, eighth week). Final week of this show with takings of \$9,000 for the week. Is scheduled to tour New England following departure from this house and is booked to go into Washington for inaugural week.

"**Way Down East**" (Tremont Temple, 24th week). Playing two performances daily, film has been doing \$10,000 weekly. It is believed will stay until summer.

## BLIZZARD AND LENT PUT DENT IN PHILLY

Town Balks at "Tickle Me" at \$3 and \$3.50.

Philadelphia, Feb. 23.

A series of snowstorms, which tied up traffic pretty generally here, put a dent in advance sales and lowered attendance figures during the first part of the week, but several weather-proof New York hits managed to pull them in despite the combination of snow, Lent and disturbed industrial conditions here.

There were three openings this week, one a repeater, one a musical show and one a drama with psychic tendencies. The latter was well received by the critics who, however, were divided in their opinions of "Honeydew," the Zimbalist show which came highly touted.

The outstanding hit of the current attractions seems to be Tinney's "Tickle Me" show, which has been charging a \$2.50 top and jamming them in. The Shuberts apparently got the jump here on George White's "Scandals," which tried a \$3 and \$3.50 top and fell off considerably after a sensational first week.

"**Transplanting Jean**" (Broad). Second week. Hit by weather and Lent, but drawing them in downstairs. \$12,000.

"**Tickle Me**" (Shubert). Second week. Tinney show a solid hit; due for a substantial run until booking in Chicago demands its removal. \$24,000 last week.

"**Scandals of 1920**" (Forrest). Third and last week for this one. After a virtual sell-out the opening week, White's show fell off. Not more than \$17,000.

"**Call the Doctor**" (Garrick). Second week. Getting some class patronage, with theatre parties nearly every night to see Belasco's latest. \$12,000.

"**Smilin' Through**" (Lyric). Opened to a big house Monday night. Show well liked by critics. "Buddies" went out strong and could probably have remained another week or so.

"**Scandal**" (Adelphi). Third week. Getting a good play from the sophisticated. About \$13,000.

"**Honeydew**" (Chestnut Street Opera House). Opened Monday for a four weeks' run. Prestige of Broadway run expected to fill house for short stay. "East Is West" drew

very big for final week. Close to capacity at \$16,000.

"**The Masquerader**" (Walnut). Opened second visit here Monday night to good attendance. Weather hurt advance sale a little, but extensive advance advertising counterbalanced. This show was cut short here two years ago by the "flu" and received a lot of word-of-mouth advertising at that time. Hampden completed a very successful two weeks of Shakespeare, plus "The Servant in the House," which drew heavy downstairs.

SHOWS IN LOS ANGELES.

Los Angeles, Feb. 23.

MASON O. H.—"Sweetheart Shop" (2d week). Pulling heavy business on strength of original Broadway cast, with Harry K. Morton, Marjorie Rameau in "The Sign on the Door," next week.

MOROSCO—"Daddies" (stock). Bertha Mann and Henry Duffy in leads. To be followed by "Adam and Eva" in two weeks' time.

MAJESTIC—"The Acquittal" (stock). Opened on Sunday with Phoebe Hunt and Edward Everett Horton in leads. Miss Hunt replaced Evelyn Varden as the leading woman with the company, the latter retiring with the conclusion of "Clarence," which was presented for a run.

EGAN LITTLE THEATRE—"Penrod," with Wesley Barry, the juvenile screen star, in the titular role. Playing to good business in its second week.

BURBANK.—Ed Armstrong's stock revue organization in "Go Get It." Ranks with stock burlesque, only offerings are made for a run.

ORPHEUM.—Vaudeville. R. & S. Samuels headlining.

PANTAGES.—Vaudeville. Maud Earl headlining.

AMBASSADOR.—Charles Chaplin in "The Kid."

CLUNE'S BROADWAY.—Wanda Hawley in "Her First Elopement."

CALIFORNIA.—Vera Gordon in "The Greatest Love."

GRAUMAN'S RIALTO.—"Inside the Cup" (third week).

GRAUMAN'S.—"The Passionate Pilgrim."

KINEMA.—"Passion" (second week).

MILLER'S.—"Connecticut Yankee at King Arthur's Court" (ninth week).

SYMPHONY.—Florence Vidor in "Lying Lips" (first week).

SUPERBA.—Edith Roberts in "The Fire Cat" (first week).

TALLY'S BROADWAY.—Viola Dana in "Cinderella's Twin" (first week).

BROADWAY STORY

(Continued from page 12)

Leo Ditrchstein, is mentioned to succeed "The Skin Game" at the Bijou around Easter time, and perhaps before. The new Shubert house in 48th street has been titled the Ritz, and it is due for its completion late in March with "Mary, Queen of Scots" by John Drinkwater.

Booking conditions are not yet entirely relieved on the road. That is especially true of the K. & T. houses, and explains why several attractions have recently switched over to the Shuberts for booking. The K. & E. list is also "tight" in New York, and several attractions are waiting for houses to be assigned to them.

Failure of the holiday to be as big a draw was disappointing to the ticket brokers. Some attractions were dumped liberally into the cut rate service. Three new buys were made, however, they being "Macbeth" (Apollo), "Blue Eyes" (Casino), eight weeks with 25 per cent. return, and an extension of the buy for "In the Night Watch" (Century), which was originally taken for four weeks. The others are "Rose Girl" (Ambassador), "Cornered" (Astor), "Deburau" (Belsco), "Green Goddess" (Booth), "Aggar" (Central), "The Tavern" (Cohan), "Bad Man" (Comedy), "Peg o' My Heart" (Cort), "Ladies' Night" (Eltinge), "Enter Madame" (Fulton), "Tip Top" (Globe), "Meanest Man in the World" (Hudson), "Mary" (Knickerbocker), "Lady Billy" (Liberty), "First Year" (Little), "Champion" (Longacre), "Gold Diggers" (Lyceum), "Her Family Tree" (Lyric), "The Bat" (Morosco), "Sally" (New Amsterdam), "Dear Me" (Republic), "Greenwich Village Follies" (Shubert), "Samson and Delilah" (39th Street), "Passing Show" (Winter Garden).

In the cut rates are offered "The Mirage" (Times Square), "Prince and the Pauper" (Selwyn), "Dear Me" (Republic), "Rollo's Wild Oat" (Punch and Judy), "Emperor Jones" (Princess), "Little Old New York" (Plymouth), "Thy Name Is Woman" (Playhouse), "Ermine" (Park), "Three Live Ghosts" (Bayes), "Her Family Tree" (Lyric), "Mary Rose" (Empire), "Cornered" (Astor), "Macbeth" (Apollo), "Rose Girl" (Ambassador).



## INSIDE STUFF ON LEGIT

It is an open secret Max Marcin is on the outs with A. H. Woods. The playwright—now producer—is under contract to the manager, who has first call on his writings up to May 1, next. The agreement calls for the manager to pay the writer \$500 for every script he submits, should it be rejected, and \$1,000 as advance royalties when accepted. Thirty days for the producer to accept or reject.

Written into the contract is a provision all scripts must legitimately be three-act plays, the manager thus protecting himself against being proffered one-act plays by the author and the demand by the latter for advance royalties.

Marcin contends the clause was a "out" for him in doing "The Night Cap," which he wrote in collaboration with Guy Bolton, and which he says is legitimately a two-act play. The writers are producing it themselves, though Samuel Shipman and Aaron Hoffman have declared themselves in on it.

Smart musical comedy books can get a look-in from producing managers any old day now. All the producers ask is novelty of attack. They don't even care whether the story is new. Lots of librettos bicycling from office to office, but the plots and methods are of the dog-eared variety. Snap is the slogan of the minute. So driven are producers of this sort of material that the dust is being brushed from the old yellow-backs of the play publishers. The trend of the public is for more story than was the fashion even two years ago.

Lots of character, lots of plot, plenty of incident—that's the managerial order. Eighteen and twenty numbers weren't too many to consider two seasons ago. Now, eight will do, if the story is there. Grab your heroine with a sure touch is the first axiom of producers. A librettist with an "Irene" can walk right into a bank president's income. But there are no "Irenes" knocking about. The composers—and Broadway has slews of them, gifted visionaries of sound—are desperate for books. Where in recent years a librettist whose name wasn't riding on the billboards of the big theatres had to wait his turn in the line, sometimes for a fortnight, to get a hearing for his work, now he's invited right in. The producers are afraid a live one may slip through their fingers. The producers are even going farther. They're suggesting old pieces that might be musicked.

They point out that "Irene" was first an Irish comedy drama, "Irene O'Dare," "Going Up," the comedy, "The Aviator," "The Sweetheart Shop," the French farce, "The Matrimonial Bureau," "Sally," "Polly with a Past," "The Honey Girl," "Checkers," "The Rainbow Girl," "The Lady Blantock," "The Velvet Lady," "A Full House," "The Merry Widow," a Viennese farce; "The Night Boat," "A Night Out," "Very Good Eddie," "Over Night," "Madame Sherry," first "My Uncle's Will," next "Lend Me Your Wife," next "Jane."

The dailies made much of the Drama League's annual dinner to the season's theatrical notables, following the discovery that Charles Gilpin, a colored player, was running second in the voting, which is the system of determining the ten guests of honor. Gilpin is in "Emperor Jones" at the Princess. The piece is by Eugene O'Neill and started as a matinee attraction. Gilpin was cast for the lead role and jumped into fame over night, as he is the only colored dramatic star on record.

Gilpin himself said nothing while the pot boiled in the dailies. Statements of persons who were listed as guests stirred up the matter but it was reliably said that Gilpin was running second in the voting. The Drama League finally announced that Gilpin was one of the guests chosen and would be invited. The colored star finally consented to attend the dinner, briefly, though he will not sit down at the table, and in no case would he attend unless the other guests desired it. The dinner is scheduled for March 6 at the McAlpin.

The Russian Isba troupe appears to have been scattered again after having revived itself at the Lexington three weeks ago. It was in for a week under a guarantee arrangement, and with the aid of the Red Cross, which participated, some money was made. The Lexington management then permitted a second week under a sharing arrangement. But the troupe continued for the second week only after internal discussions, mostly concerning Serge Borowsky, the baritone of the company. Serge likes the lime light and he managed to get into the picture no matter who was doing a number.

Smirova, who was of the Russian "Battalion of Death," a regiment of women who fought in the war, and who has been giving recitals here, was in the Isba show for the first week but then withdrew. It is known she supplied financial aid when the show hit the rocks before.

Some time ago Smirova opened a tea room on Broadway, near 72d street. She calls it the "Isba," but admitted to friends that was a mistake, for it attracted a lot of Russians who had no money, while others, who can pay, have stayed away.

A mix-up of suit cases almost landed Bill Norton, company manager for "Nice People," in the police court at Providence last week. Sam H. Harris and Sam Forrest, his stage director, were at the Crown Hotel, being in Providence to look the show over. Mr. Harris asked Norton to go to his room and pack his bag, being in a hurry to catch the train. Norton in mistake went into the adjoining room, which was Forrest's, and packed the latter's effects. A few minutes later Forrest sent a boy to pack his bag, and when the kid appeared, Forrest made claim that someone had gotten away with his property. Norton was easily identified and the house detective beat it for the railroad station, when, after Norton proved his identity, everything was squared.

Lou Wiswell, general manager for H. W. Savage, is again losing bets to box office men with glee. Last spring the treasurers at the Knickerbocker "won" suits of clothes and shoes when "Shavings" hit \$14,000 and \$15,000 per week. Two weeks ago "Lady Billy" at the Liberty went to \$20,000, and the box office men were given \$100 each to buy themselves clothes. Wiswell offered as a prize to each this week an overcoat, providing the Mitz show did \$22,000. With the Washington Birthday matinee and holiday prices Tuesday night, it was figured the overcoats would be won hands down.

Morris Gest has moved his office from the Century back to the Princess. He has not occupied quarters there for several years, variously headquartered at the Manhattan or the Century during the period he was active in preparing the four huge spectacles which Comstock & Gest has produced.

There is an elderly Salvation Army "lassie" who has held the tambourine outside the theatre for every attraction with which Joe Weber has been connected with for the last 20 years. She is known by the Weber office as "Alma Where Do You Live?" When the show of that title was opened by Weber the lassie, who speaks with a trace of dialect, predicted it would be a success, and so the blue-caped woman became known as Alma. Last Saturday she was given a pass to Weber's "Honeydew," at the Casino, asking the manager to permit her seeing the show before it went on the road.

Some Broadway producers believe they have a complaint against booking agents who have written players in their shows. The producers say the agents promise to secure the players more money, and at present received and ask that they sign no future engagements before seeing the agents.

One agent who looks for much of this line of bookings, when asked if he had written players in legit shows promising more money, replied no with emphasis. He added he had not gone crazy, yet.

## NEWS OF THE DAILIES

Alleging \$10,000 is due him in royalties, George Barr McCutcheon, author, has sued Earl Carroll, Inc., as his share of "Daddy Dimples."

Another quitter, caught in a jam and accused of trimming the Hotel McAlpin, whined in a New York court: "My downfall was due to the girls. Chorus girls got me and got me right." He indexed himself, however, when he said: "Dad will fix it. He's big in society out Michigan way." The old man probably was tired, though, as he refused to pay for a long-distance phone, and also gave out the information he had paid \$10,000 for his son in a few months to protect the family name. The quitter is said to have passed bum checks on numerous hotels.

Toscanini, now touring with the La Scala orchestra of Milan, denies he will have a company in the Manhattan opera house in 1922.

Dorothy Seltzer, who has played in vaudeville sketches, was shot in the shoulder and abdomen by a jealous admirer and died in Knickerbocker hospital Monday. The shooter was arrested.

More than 2,000 of New York's most beautiful girls rioted at the Hotel Pennsylvania when time came to select 200 for a fashion revue. They staged a free-for-all before the committee, headed by Frank Talbot.

Ben Welch last Friday night staged a dramatic and pathetic scene when he had the Mayor of Providence burn an insurance policy which would have given the blind comedian \$10,000 in a lump sum of \$75 weekly so long as he lives. He declined to collect the policy, because it would have meant retirement from the stage and, under the "total disability" clause he would have been prohibited from writing acts, songs or other material.

"The Great Adventure" will be presented tonight (Friday) by the Neighborhood Players.

New York Times prints a despatch from Denver (press rate five-sixths of a cent per word) about a young man, alleged forger, who wooed a blonde named Mildred and wed a "double" who says she is "Dolly." The Times story declared they're both yearning to wed again because the girl's wedding the prisoner under an assumed name "amounts to an annulment." The general impression among students of Blackstone has been that persons, not names, are joined in wedlock.

In an appeal by Mrs. Joseph J. Ryan for appointment of a temporary administrator of her husband's estate, it was put up in court that she has been amply provided for by her late husband's father, Thomas Fortune Ryan. Dorothy Lucille Whiteford, formerly of "The Royal Vagabond," was chief beneficiary under Mr. Ryan's will.

The Paris opera house, seeking an additional 700,000 francs subsidy from the government, in order to raise the pay of its dancers, has been turned down. The government declared it could not raise the pay of dancers while soldiers, war widows and orphans are suffering.

It's all right for a person to have liquor in a safety deposit vault or other storage place, according to a new ruling by the Internal Revenue department, but he—or she—must drink it in his own home. This is a blow below the belt for the hip-legger traffic.

German music is acceptable to the French, but the language, even in songs, is barred. An audience in Paris this week walked out on a Polish soprano who tried to sing German songs and only returned when she agreed to switch them.

A decision in favor of Willy Pogany against David Belasco and others was handed down in the Appellate Division of the N. Y. Supreme Court. Pogany alleged he had been libeled in the play, "Call the Doctor," and sued for \$200,000. The defendants, instead of answering the suit, demurred, and Pogany got a verdict in the lower court. The defendants then appealed. Under the new order, they are given the right to withdraw their demurrer and answer the original suit, which would then go to trial on its merits. This probably will be done.

R. H. Burnside, general stage manager for Dillingham, is due back in New York the latter part of this week, having sailed from Liverpool on the Carmania. During his trip abroad he has visited London, Paris, Vienna and cities in Belgium, Germany, Switzerland and Holland.

The estate of Frank Wenzel, original Mr. Peck in "Peck's Bad Boy," was valued at \$501.

Mrs. Grace Jackson, an actress, of 251 West Seventy-fourth street. (Continued on page 24.)

## AMONG THE WOMEN.

By THE SKIRT.

Clare Kummer has never written anything funnier than "Rollo's Wild Oat," now running at the Punch and Judy theatre. Even the ushers are funny in their short knickers and blue skirts, attached to tight bodices. The entire performance is a scream from the rise of the curtain to the fall.

Roland Young has risen to stardom, and deserves it in this comedy. Shakespeare is the finest butt for travesty, but this play takes Hamlet by the throat, and even Eddie Foy couldn't be funnier than Mr. Young as Hamlet.

Marjorie Kummer as Rollo's sister wore a one-piece putty-colored dress edged in a fancy braid and blue trimming. The skirt, plaited in fine plaits in front, flared to large ones at the hips and back. The long narrow girdle ended in tassels.

A party frock of light blue taffeta was long-waisted, with large flowers around the figure. The skirt was full, with a turned-in hem having panel sides. The evening wrap was of gold-colored velvet, lined in gold lace. A finch collar with strap across the back, with a huge tassel at each side, made this wrap costly looking. A one-piece dress of raspberry cloth was made straight and plain, with a cross over belt, and had for trimming on the bodice cut-out figures of grey velvet.

Lotus Robb, pretty enough to satisfy any film fan, has the same trick of Laura Hope Crewes in squinting her eyes when she smiles. It's very nice. Miss Robb seemed very mourning-like in her black dress in the first act. The dress was made in bands of black satin and chiffon, with a satin underskirt. The collars and cuffs were white. The second act had Miss Robb in a grey chiffon over yellow. As Ophelia Miss Robb couldn't have been prettier in her own brown hair, although I doubt the long braids. A blue jersey coat and skirt with a white vestee was the costume for the last act.

Eldyth Tressider and Grace Peters in the second act wore black, rather rusty in appearance, and Miss Peters' negligee-like gown of grey satin covered in chiffon proved this play has had a long run.

"Mary" at the Knickerbocker theatre and with several road companies enjoying success, makes one think the public needs little to be pleased. "Mary" may be a grand old name, but Lucie goes it one better. In "Mary" everyone danced, even the servants. It's strange the furniture didn't do a little trotting. Georgia Caine is the one exception—she didn't dance. She just played one of those mother parts and said funny things.

Miss Caine in the first act wore a good-looking evening gown of grey chiffon crusted in crystals. The paneled front and back was caught together at the sides with many tassels. Narrow fringe banded the hem.

Miss Caine's second gown couldn't possibly have come from the same shop as the first, it was so ugly. It was white lace fitted tightly over a green lining. All around me I heard women saying, "Isn't it ugly," "what a horrible dress," etc. Florrie Millership puts the part over with her dancing. Her first dress was of black net and jet, the design being sort of a sunburst. She carried a green fan. Her second dress was of raspberry chiffon having taffeta tabs around the skirt. The short Eton-like jacket was edged with a grey fur. It was too bad Miss Millership didn't put on grey slippers and stockings with this dress, as the black ones, even in the first act, didn't look well with the raspberry chiffon.

Janet Velle, a wholesome-looking brunette, was "Mary," and she was gowned in grey in the first act. The dress was just one of those full skirts with three tucks and a plain bodice having a square neck with white collars and cuffs. Her second dress was a very deep pink silk, made with a lace apron and trimmed with dull blue velvet ribbons. There were two acts and three sets of costumes for the chorus ladies. The first act ones were just ordinary party dresses in assorted colors. The second were afternoon dresses and hats assorted as to colors and design also. Nothing startling. The third set found the girls all alike in full pink skirts and simple bodices and long white lace panties.

There were three sets of specialty dancers, but who they were I couldn't tell from the program. Then there was also a Lillian McNeill. These musical shows generally have one pair of dancers, but think of having three sets thrust upon you. Nevertheless the special dancers, at least the girls, dressed far better than the company.

"The Broken Wing," now running at the 48th Street, is one of those plays forgotten as soon as seen.

It is a simple little thing, with but one thrill. An aeroplane crashes through the roof.

Inez Plummer was well liked by a matinee audience. As a Mexican miss her deeply tanned skin and bobbed hair made her very attractive.

The play calls for gingham frocks, of which Miss Plummer wears two. A tan skirt and shirt waist had a dash of striped silk. For no reason at all Miss Plummer dons a Lucille evening gown, beautifully made, of crystals with wide fringe at the hem.

Myrtle Tannehill wore a simple blue serge dress, buttoned down the front. The collar was of grey and the skirt was gathered quite a bit below the waistline. Her double cape was of tan edged with fringe. Grey shoes and a small hat added the correct touch.

I can't hand the picture version of "The Concert" so much. In the first place Lewis Stone, who did such remarkable work in "The River's End," was sadly miscast. Mr. Stone neither looked nor acted the part. In the play Janet Beecher as the wife helped make the offering the success it was. Myrtle Stedman as the wife in the picture looked well as to her clothes, but never once meant anything. Miss Stedman wore one dress of satin, made with a tunic effect. The round neck was banded in jet and the sleeves and hem in fringe. A girdle encircled the waist. A break-fast robe was of figured cloth, having a panel at the back forming sleeves.

Gertrude Astor, as one of the pianist's followers, has an unnecessary bit. The scene is a sunken bath tub with Miss Astor apparently naked floating about. If this picture was censored it doesn't seem possible it could have been overlooked. Many of the captions were risqué enough to deserve the blue pencil.

"Black Beauty" at the Strand is going to be as big a draw for children as grown ups. The picture is beautifully done, with a true English atmosphere. Black Beauty and the other horses show more intelligence than some people. The period of the picture is many years back, showing the characters in crinolines.

Jessie Gordon, played by Jean Palge, looked sweetly pretty in a head-dress of curls and dresses made full in the skirt, with long panties underneath. A party dress was a full crinoline, with the silken material puffed from hem to waist. The outstanding feature of this picture is the chase. It was very exciting.

## CANADIAN "KIDDIE" SHOW.

Toronto, Feb. 23.  
The "Winnipeg Kiddies," an all-Canadian revue with a cast of young people, was the regular attraction last week at the Grand. With a top of \$1.50 the attraction fared excellently.  
The success of the kiddie show is said to have resulted in offers for American time.

## WALTER HAMPDEN LAID UP.

Baltimore, Feb. 23.  
Walter Hampden, who was to have opened up a week's engagement here Monday at the Lyceum Theatre with "Hamlet," is reported ill in Philadelphia. Mr. Hampden is reported to be suffering from slight affection of his vocal cords and fever, which necessitates a short rest.



## OUT OF TOWN REVIEWS

## GETTING GERTIE'S GARTER.

Atlantic City, Feb. 23.

Undoubtedly the broadest and also the funniest of the line of farces which A. H. Woods has produced with risqué line and situation emerged at the Woods theatre last evening for a holiday run during the coming week.

Those who liked the thin substance thereof were sufficient to make standing room a salable article among the holiday visitors, who secured large number of laughs per capita from this new composition. "Getting Gertie's Garter"—the most obvious title Mr. Woods has dared to broach—is the original work of Wilson Collison. The farcical talents of Avery Hopwood have been enlisted as many time before to make the plot of Mr. Collison a palatable object. The result is more than usually successful.

The object is the pursuit of a certain elastic article bedecked with photo and diamonds, the gift of a youth to a lady friend, before their present marriage ties had been contracted. As usual the plot consists of a passing of the article from one person to another until the time arrives for the final curtain.

The honors of the performance lie with the charming, youthful Dorothy Mackaye (this time listed as Dorothy), whose personality and flexible voice are delightful where vulgarity might have been the effect.

That clever farceur, Walter Jones, dons the clothes and part of a butler and joins in the fun throughout the piece. Though his work savors of the spirit of Mr. Charter's witless servant in "The Tavern," the repetition suits splendidly the part.

Hazel Dawn, Lorin Baker, Louis Kimball, Eleanor Dawn, Raymond Walburn, Adele Rolland and Donald MacDonald all play amusing but exhausting roles, for the authors have forced them to jump in and out of boxes, clocks, coaches, taxicabs, a haymow and various barrels, and to do all kinds of stunts, including the chewing of hay. Verily "Getting Gertie's Garter" is a task that bears not so lightly on the histrionic abilities of its cast.

Scheuer.

## COGNAC.

Chicago, Feb. 23.

The Shuberts present this new play by David Arnold Balch, with Olive Tell featured and Tom Powers mentioned. The opening at the Studebaker was of proportions and personnel indicating no broad advance interest; the impression after the performance was that not much would be built up.

"Cognac" has several vital flaws. With exasperating fumble-fingered construction tips off the audience on everything that is to come, and this is not in any trick effort to be different, but in awkward amateurishness of plot progress. The story is a good one; it always was. The acting is in some instances honest, but in most palpably overdrawn. Edward Elmsner is credited with the staging. It is no credit.

There is only one set, a strange combination of rural realism and futurist blue-sky backing. The plain living room, which is the sole scene, is furnished and built with numerous touches of accuracy. The up-stage view of the great outdoors looks as though it was borrowed from a dancing act. It didn't cost a great deal to open "Cognac." If it could be placed in a small theatre and could draw fair week-end business it could live a long time, as it isn't an expensive organization to maintain. In the Studebaker it seemed woefully lost.

The story has to do with a farmer's son doughboy who brings home a French bride whom he met as a "pick up" in Bordeaux. Before she is well into the home, an unseemly and dragged-in conversation with a neighbor, who was also at the front, makes it obvious that said neighbor is a slimy snake, that he met a girl in Bordeaux who was "on the street" and took money from Yanks, including him, that the bride is that girl, that he will spill the beans and there will be a fine to do in the Methodist family of the boy. A scene is then clumsily arranged between this interfering heavy and the girl, which descends to shabby melodrama in that language is employed so brutally above board that it is chilling, and she drives the base intruder off by brandishing a loaded hand grenade which her husband has handily left on the mantel piece.

The kick-off comes when the villain's meddling sister tells the boy's mother. Scene after scene is shrilly pitched up, and the whole thing is later patched up. None of the problems started is finished. The audience doesn't know where to direct its sympathy. Suspense is butchered. Some of the lines are so brutally plain that no young people could decently hear them.

Miss Tell, wearing a blond wig, played the war-bride with a musical comedy Frenchy twang. She looked interesting. If there is one living woman who might get anything out of the role it is Jane Cowl, and none of Miss Tell's admirers would ever accuse her

of any resemblance to that star. Powers was a welcome contrast. Up-and-up all the time, squarely within his frame as the young husband, he gave a virile, clean-cut performance even through lines that at times had the ring of a high-school girl's first attempt at playwriting.

Sylvia Field, as an ingenue sister of the groom, carried off equal honors. In a role neither sweet nor deeply emotional, yet the most human streak in the piece, she made many high moments and was never off key. Leonard Doyle as a stay-at-home farmer youth never wavered, and in one scene with Miss Field was superb in embarrassed boob comedy. Hamalainen, a natural fat boy in "relief" minor bits, was always good for laughs on his thin voice and pudgy physique. Wood, as the dirty dog, was within the character, without any effort to tone him down to something resembling a plausible person. The cast generally was competent.

If anything saves "Cognac" it will be three simultaneous actions: re-writing of the book so that some doubt remains for a time as to the girl's past, recasting of the male feminine role to a young woman whose main asset is appeal, and re-direction toward making the play more genuine instead of zig-zagging after unnatural climaxes toward each exit. In its present shape it seems to offer small promise of a prosperous or popular future.

Lett.

## LOVE BIRDS.

Boston, Feb. 23.

Arthur Harwood.....Richard Bold  
A Shopper.....Betty Mack  
Hal Sterling.....Evelyn Cavanaugh  
Jennie O'Hara.....Elizabeth Murray  
A Shopper.....Edna Luce  
Mrs. Bronson Charteris.....Grace Ellsworth  
Allene Charteris.....Elizabeth Hines  
Mr. Bronson Charteris.....James R. Sullivan  
Mamie O'Grady.....Marion Bent  
Mr. Johnson.....Vincent Lopez  
Pat.....Pat Rooney  
A Porter.....Tom Gott  
Mrs. Delanois.....Emilie Lee  
Mons. Champvalon.....Richard Dore  
Emil's Attendant.....C. John Riddick  
Emil's Maid.....Harry Marx  
Allene's Maid.....Patsy Delaney  
Vernon.....Emilie Lee  
Warrington Knight.....Tom Dingle  
Patina.....Eva Davenport  
Saki.....Sylvia Ford

The Pat Rooney show left the Wilbur last Saturday after undergoing some changes in its local run of more than a month by which it gradually became almost a one-man entertainment. The process of evolution from a balanced book and diversity of material to the exploitation of the dancing Pat has gone on apparently until the whole evening merely grouped itself about the leading player.

In all Rooney spends just an even hour on the stage out of the running time from 8:20 until something short of 11, leaving less than an hour and a half for the rest of the cast. Mr. Rooney may be funny and his dances interesting, but it would have made for a better entertainment if the other players in the company had had a little more to do.

Elizabeth Murray, for example, had a single number out of the 20 programed and Tom Dingle only one number with just a sample of his very excellent dancing. These two deserved better treatment. Miss Murray's only number was scarcely in her style and much of the material was not calculated to show her at her best. The one bit in which this unctuous comedienne had her opportunity was a lady-like tipsy scene in the second part of the first act. Here she was genuinely funny, one of the best spontaneous comedy moments of the evening.

The program indicated that she participated at one time in a trio late in the first act, but this developed into a duet between Pat and Marion Bent, Miss Murray being absent.

There is nothing in the piece of the specialty show frame-up. The book is rather a labored effort by Edgar Allan Woolf to tell one of those musical comedy stories upon which to hang frequent extravaganzas incident varied by musical number. The situations, as usual, are far fetched and the humor arises more out of quick flashes of dialog which are plentiful and at times sparkling.

Pat's facility in handling quick repartee was the strong element of the offering, and although he did rather force his presence, the audience seemed to like it, for the final performance of the Boston run was attended by a capacity house which departed satisfied.

All of which does not get away from the fact that Rooney is over-playing to a dangerous degree. The whole show has the aspect of a vaudeville revue of the kind billed as "Blank and Co." the "Co." covering a number of principals whose main business is to work up entrances for Blank, build up "fat" points for him to exploit at the moment when the preliminaries have been established and in the long run to bring affairs up to a climax

manufactured for a smashing finale into which the featured comedian may step for a hurrah finish.

Rooney's name appears on the program no less than nine times in billing, cast and list of numbers, not to speak of the team name, Rooney and Bent, which illuminated Tremont street in front of the Wilbur. The electrica of the players are bigger and brighter than the name of the show.

The purpose to exploit Pat Rooney beyond the piece and the rest of the cast is evident from many details. For example, the whole score is built about the number "Two Little Love Birds," an exceedingly pretty melody which runs through the two acts. It is sung twice at appropriate moments by Elizabeth Hines, the ingenue, and Richard Bold, juvenile, both graceful young people of just the kind to get the most out of a romantic and sentimental number. They have agreeable voices and do all that could be done to "make" the featured song. When the number comes up at the final curtain, however, they step aside while Rooney and Bent take the center of the stage under the spotlight and make a recitation of it. The whole company only gets into the choruses and what might have been made a fine musical finish was spoiled by the deliberate forcing of the team into the center.

The score by Signund Romberg is very pleasing. In addition to the "Love Bird" number Mr. Bold has a dainty little solo in the last act called "Just a Rose," and Harry Mayo made one of the hits of the evening with "A Little Dream that Lost Its Way." There are half a dozen excellent comedy numbers with snappy lyrics by Ballard MacDonald, among them "All Baba," sung by Miss Murray, and "I Love Swimm'n' with Wimmin'" by Pat.

The ensembles have been skillfully staged by Edar McGregor and Julian Alfred, and the producers, Wilner and Romberg, have taken advantage of the opportunity provided by the story to give the stage pictures a good deal of spicy dressing, especially for the Oriental Harem scene, where some of the girls are in pretty extreme undress. The first act takes place in a lingerie shop in New York. Small opportunity here for extreme dressing, but the dialog which deals with stockings and lingerie is fairly broad.

It's a likeable entertainment, but it could be made more likeable if it had more of Elizabeth Murray and a little less of Pat Rooney.

Rush.

## TANGERINE.

Atlantic City, Feb. 23.

Carle Carlton, producer of "Irene," offers "Tangerine" at the Globe. It is a fantastic tale, with musical numbers interspersed, much in the same manner as they are so well woven into his former success.

"Tangerine" tells the story of three couples and one more, to which is added a prospective matrimonial pair. They repair to the Island of "Tangerine" in the South Sea Isles to make happiness for themselves in repairing their own former divorces. It is a law on the island that the women shall support the men, which they succeed in doing, though at first with decided opposition. So well do they succeed that the men plead insistently to return to their former state.

This fantastic tale involves an absurd king and his six young wives, a sextet which is the nearest resemblance to a chorus in the piece.

James Gleason and four companions struggle vainly with the material provided. Mr. Gleason in particular works hard against stubborn obstacles. Vivienne Segal, with her attractive ways, and Eileen Wilson, equally persuasive in alluring charm, do their best with the songs given them. Edwina Nicander, most unhappily cast as the king, is lost in an impossible role for his kind of acting.

"Tangerine" is pleasantly set with music by Carlo-Sanders, who emerges from the unknown with melodies full of familiar notes and rare combinations. The book by Philip Bartholomae is peculiar, and in its proceedings on the opening night proved too routine and monotonous and lacking in spontaneous comedy by either author or cast.

Scheuer.

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## BROADWAY REVIEWS

## MACBETH.

Macbeth.....Lionel Barrymore  
Lady Macbeth.....Julia Arthur  
Banquo.....Sidney Herbert  
Macduff.....Raymond Bloomer

Arthur Hopkins has worked a miracle. He has rewritten Shakespeare's "Macbeth" into a new play, one that has never been seen before, and has done it without changing a line of the play as Shakespeare wrote it back in the sixteenth century.

This brilliant, audacious pioneer of the new stage art has transferred to the theatre a minute psycho-analysis of the tragedy in the terms of the newest thought and in the light of the most recent research of psychopathy, and the result is absolutely breath-taking. It can scarcely be a popular success, but it shatters all the stage traditions of Shakespeare piled up in 400 years, and marks a departure of which all future classical revivals must take account.

Mr. Hopkins has not accomplished this astonishing revelation by stage trickery, but has applied a brand new technique of symbolic stage expression. He has given us a new Shakespeare, and the greatest dramatist and sage of all the ages grows in stature and vision under the test of examination under the light of modern science. Hopkins, in short, has broken the ice for an entirely new view of the bard, who was not only a bard, but a prophet and a natural seer as well.

It would be impossible to convey a fraction of the fitness of the work within these limits. But a few of its startling innovations may be set forth. The play is an allegory with the moral that preservation of the race is the prime and basic instinct of man. All who run counter to this force are defeated.

Mr. Hopkins conceives Macbeth to be a heroic figure urged by an ambition in proportion to his giant personality. He is impelled by this terrific force to look high, but is held in some restraint by certain nobility of character. He is torn between these two impulses, for neither of which, perhaps, is he responsible.

These elements of personality are but the products of his environment. Thus he might, and (as Mr. Hopkins has it) dream a wishful dream in which he becomes king, but he made no conscious effort to bring about the realization of this dream.

The poison of regicide begins to work actively in his mind only when he is spurred on by Lady Macbeth. Here comes in the new conception of Lady Macbeth, not as an unscrupulous woman of great strength of purpose and indomitable will, but as a childless wife, whose balked maternal instinct reacts in a strangely distorted way upon her husband. She urges him to the murder of the king, not because she is ambitious for herself, but because she bears the twisted relation of mother to her husband and seeks in her ill adjusted mind to advance him.

This is really startling, revolutionary aspect of the whole play. Every tenet of the modern psychiatrist's belief and practice bears out the accuracy of Mr. Hopkins' concept. Here are two forces, both within the husband and wife, both irresistible and both unconscious, which start the work of their destruction. The third force is in the barrier presented by the living presence of a real king. The evil forces within Macbeth and his wife go up against the barrier and something has to give way. The immediate result is the foul murder of the king.

Now then, the Macbeths' ambition has been realized, but the poison of evil has only begun to work. Their guilt reacts on them and has its manifestation in suspicion and fear. Macbeth, beginning to move toward mental unbalance by his guilty self-examination, must justify his suspicions against Banquo and his son, who he looks upon as rivals to his throne, although they are loyal.

Crime runs riot, each crime breeding another as the evil forces within him drive him forward until he goes insane with hallucinations of Banquo's ghost, homicidal mania, and ultimately what practically amounts to suicide on Macduff's sword.

How does Mr. Hopkins get these meanings across the footlights? By the most ingenious use of color symbols, a system of stage settings so subtle that the backgrounds are at first bewildering, and by means of a score of other arts entirely new, by which delicate shadings of motive and thought are brought to the surface.

For example, the rise of the first curtain brought an audible gasp. There was not a thing on the stage but three figures draped pall-like in a hair-raising tone of red that stood out from a whole stage like the interior of a coffin in its dead greenish black. The figures wore silver masks from hood to chin, blank, sexless faces such as are sometimes seen in dreams. Three

gigantic masks of identical pattern hung against the velvet blackness high overhead. These were the symbol of the three evil spirits—ambition, the disrupting family relation, and the living king who stood as a barrier to ambition. The audience, ready to accept the conventional trio of hags and the boiling cauldron, gave it up in despair.

So violent an innovation could not be taken in a breath. But presently came the hint, in the form of King Duncan robed in the same startling shade of red. Macbeth appeared in a cloak of the same screaming color and finally Lady Macbeth gown to match. But in the costume of Lady Macbeth there was a new note, from chin to dress hem there hung a scarf of dark blue. When it was once borne in upon the attention of the auditor that all the good and normal people of the play were garbed in blue it was instantly clear that Lady Macbeth was good in intent and evil only in unconscious impulse.

It is not until the final scene of the play that the symbolism reaches its completeness. The last curtain drops before a tableau in which Malcolm, the murdered king's son, stands victorious before the palace gates at the head of his generals.

He is now robed in the same startling red that typified all the other warring forces. But here is the point: The old king has succumbed before the evil force, Macbeth is dead and Lady Macbeth is no more. The only force that survives is that of the new life (the king's son). In this touch the allegory is ended.

To take away the sense of reality and to make the whole play an allegory, Mr. Hopkins resorted to another device. There was not a single setting that could possibly be duplicated in reality. The castle of the Thane was merely a few cardboard triangles standing on their points to represent stone entrances and reaching only half way to the top of the proscenium arch. The banquet scene was a grotesque jumble of cubist objects. The high throne was backed up against a zigzag background of sky blue, and everything was twisted and warped in its proportions and shape to mark the chaos that raged in the minds of the king and queen.

In Lady Macbeth's mad scene, traditionally played with the voice at third speed of emphasis, Mr. Hopkins' queen appears in pure white, having discarded her flaming dress, symbolic of the evil force, that had been at work within her. This puzzled at first, but presently as Julia Arthur began her lines in a tragic whisper, the truth of the idea was apparent. True to life, it

(Continued on page 22)

## FOREIGN REVIEWS

## DANIEL.

London, Feb. 2.

Albert Arnault.....Lyn Harding  
Marguerite Arnault.....Alexandra Carlisle  
Daniel Arnault.....Claude Rains  
The Doctor.....Aubrey Smith  
Maurice Granger.....Leslie Foner  
Mme. Girard.....Edith Evans  
Suzanne Girard.....Alice Moffat  
Jerome.....George Elton  
Francis.....Garrett Hollick  
The Red Head Girl.....Glady Gray  
Etienne Bourdin.....Henry Oscar  
Play produced by Stanley Bell.

This adaptation by Sibly Harris from the French of Louis Verneuil has been excellently done. The play is a strong one of the problem order but contains little or nothing, barring the every-day story of a wife's unfaithfulness. No bed-room scenes, arguments on sex or sexual matters, salacious love scenes, and even the dog element is more or less suggestive, with what there is of it handled delicately.

There are several moments of rare dramatic power, notably when Arnault tries to kiss his faithless wife in Act II and she draws away with an aversion (of herself?) which she cannot conceal, and again in Act III when the dope-ridden young artist takes the blame upon himself in an attempt to shield the woman, his brother's wife, he loves so hopelessly.

From first to last the play grips. The first two acts might be described as being merely prologs to the third and fourth, and there is no attempt at being epigrammatic. The story tells how Marguerite Arnault, married to a man she does not love and who is wrapped up in business, has given herself to a lover, Maurice Granger. Despite the warnings of the old family doctor, Arnault refuses to see the abyss over which his domestic happiness is hanging. Little by little, his suspicions are aroused, until finally when Marguerite shrinks from his carresses he knows the truth.

In Paris his young brother Daniel is dying, a victim to pernicious drugs. Daniel hears of the disaster threatening Marguerite, whom he has loved for years and whose marriage to his big brother drove him to dope. In a wild attempt to save her he declares himself her

(Continued on page 40)



## SUES FOR BOUQUET THAT WENT AMISS

Lillian Foster Asks \$2,000 for  
Wounds to Pride.

San Francisco, Feb. 23. A bouquet intended for Lillian Foster, who was leading woman at the Fulton Theatre in Oakland, which was handed over the footlights some time last October, resulted in a suit for salary, amounting to \$2,000, against George Ebey, manager of the theatre. The action was filed by Miss Foster last week. When Miss Foster stepped forward to receive the flowers, she says, Alice Van Buren, another member of the stock company, got in front and secured the bouquet. Following this incident, termed an insult by Miss Foster, Ebey discharged her, although it is alleged her contract for \$250 weekly called for several weeks longer. Miss Foster is now suing for eight weeks' salary. Miss Foster tried to attach the Fulton Theatre boxoffice last week, but before she could do so Ebey had arranged for a bond of \$2,500.

Miss Foster is scheduled to leave here March 1 for New York to open in "Her Father's House." She says she will return to Oakland to fight her cases against Ebey. Her attorneys are Harry McKenzie and Howard L. Bacon.

Tom Bailey, Press Agent.

San Francisco, Feb. 23. Tom W. Bailey, of the "Chronicle" staff, has resigned and will devote his time to the Casino and Hippodrome. He succeeds the late Charles H. Bliss, former assistant editor of that paper. Bailey's place on the "Chronicle" will be taken by Harjory C. Driscoll, well known as local dramatic critic and feature writer.

## ORPHEUM, FRISCO.

San Francisco, Feb. 23. The Orpheum bill this week has numerous highlights and is enjoyable throughout. Comedy is emphasized, and there is considerable dancing.

Annette Kellerman, assisted by Walter Hastings and Alton and Allen, headlines, keeping the audience interested from start to finish. Miss Kellerman's diving concludes her versatile offering. "A Bit of Everything," and the audience Monday called for a speech. Her too dancing was surprisingly good and stood out in a routine consisting of a monologue, wire stunts, and an English Chapple number. Walter Hastings with a ballad and comedy number at the piano, held up proceedings at one stage, being compelled to do an encore. Alton and Allen's nifty appearance and fine dancing also registered strongly.

Janet of France and Charles Hamp, with a pretty setting, obtained big laughs, chiefly through the clever French dialect delivery introduced by the woman. She is most vivacious and a production possibility. Hamp gives capable assistance in songs and at the piano. Laughing honors of the bill go to Stuart Barnes, next to closing, but Vokes and Don, in second spot, also get their share of laughs. Vokes, assisted by a blond girl, a man and a parrot, puts over fine atmosphere for the dog house.

Flo and Ollie Walters, in No. 5, gain tremendous applause, the comedienne being exceptionally snappy and original. The Ramsdells and Deyo, who opened, made a fine impression with a series of dances, prettily presented, an eccentric toe dance by the man being very good. Elizabeth Elice, holdover, repeated well, but the show ran so long there were many walkouts on the Toscano Brothers during their juggling and axe wielding.

## ALICE GENTLE AS LEAD.

MacArthur Stock Picked by Hugh Knox.

San Francisco, Feb. 23. Arrangements have been completed by Hugh Knox who will direct the season of dramatic stock at the MacArthur theatre in Oakland to start March 6 with Alice Gentle in the principal role of "The Rose of the Rancho." Knox has just returned from Los Angeles where he made his final selections on the cast to support Miss Gentle. Walter Richardson, who played in this city at the Alcazar, will be the leading man, and Jerome Sheldon, until recently with the Fulton stock, will play juvenile roles.

No decision has yet been reached on the shows to follow "The Rose of the Rancho." The season will run for 10 or 12 weeks pending the resumption of the road season and during that time plays new and old will be offered. The theatre will take its new name "MacArthur" on the opening of the stock season.

## PLAYERS SEASON IN MARCH.

San Francisco, Feb. 23. The Players theatre maintained by the Players Club will open its season the early part of next month. The Players Club exists by means of its subscription list. For \$20 one can become an associate member for one year, entitled one to a coupon book containing 20 coupons exchangeable for seats for all performances at the Players theatre. Peter D. Conley is business manager.

## LOEW'S CASINO.

San Francisco, Feb. 23. Not much weight to this week's vaudeville at the Casino and the crowds drawn principally by the Will King show did not seem to care much as the King show more than made up for it.

The first three acts failed to arouse anything like applause, and if it had not been for Harry Ward and Harriet Raymond, who had the closing spot, the bill would have been a complete flop. The audience warmed up for this pair. Ward is a comedian of the old school and capably employs various dialects after starting with German. Much familiar business is used including that of receiving a letter from the manager that they are "canned." "A miser is a man that eats mice" got a big laugh. Their old time step dancing while seated on chairs sent them away a big hit and they nearly stopped the show.

Bissett and Scott opened the show with easy dance steps in which they are not required to extend themselves. They are a nifty appearing dancing combination, but with the present frameup they do not appear to be giving the best that they are capable of, the arrangement consisting of some simple novelty stepping, and all done together, neither one offering a specialty by himself. They were through before the house fully realized they had completed. No encore and no bows.

Nora Allen displayed a good voice with better grade numbers and some operatic selections in the second position. She is assisted by Signor Voipi at the piano. Miss Allen is too concert and her selections are not wisely chosen to get best results from vaudeville audiences, and she was only lightly applauded at the finish.

Rondas Duo, a mixed couple, were third. Their playing of the accordion and saxophone while on unicycles following some stunts on the wheels sent them off to a pretty good hand.

King and Dunbar as a couple of hoboes in the King production entitled "On the Quiet" scored unusual laughs. The opening drill by the entire chorus having Maudie Du Frane and Grace Astor as a tin soldier and a rag doll respectively, proved a worthy applause winner. Josephs.

## ALICE GENTLE PREPARING.

San Francisco, Feb. 23. Plans for a wedding in April, when Miss Gentle will obtain her final decree of divorce from Dr. Robert Bruce Gentle, New York physician, were made last week by Alice True Gentle, operatic star, and Jacob Proebstel, manager of the San Carlo Opera Co.

Miss Gentle has received an interlocutory decree of divorce from Dr. Gentle. She has been preparing locally for the past month and will soon open as the leading lady with Ye Liberty stock, Oakland.

## A. & H. IN CURRAN?

San Francisco, Feb. 23. Notwithstanding all previous reports as to who would acquire the Curran theatre upon the expiration of the present lease held by Homer Curran, which terminates in September, a well founded report this week is to the effect that Ackerman & Harri will be the new lessees.

## CHANGEABLE WOMAN!

San Francisco, Feb. 23. Gwendolyn Evans, soubrette of the Columbia Theatre, in Oakland, suddenly dropped out of the cast last week and left for Los Angeles. Miss Evans recently returned to the cast, after a vacation of several weeks.

## Bray Back on Coast.

San Francisco, Feb. 23. Charles Bray, Western manager of the Orpheum Circuit, returned here Monday from New Orleans, where he spent several weeks completing arrangements for the opening of the new Orpheum house in that city.

## Shubert-Curran Set.

San Francisco, Feb. 23. The new Shubert-Curran theatre to be constructed here, details of which were published in Variety several weeks ago, was formally announced by A. C. Blumenthal on his return from New York.

## Hill as Cobb's Scout.

San Francisco, Feb. 23. Frank Hill, until recently manager with G. M. Anderson's "Follies," has been engaged by Selby Oppenheimer to handle Irvin S. Cobb's lecture tour in California.

## PANTAGES, FRISCO.

San Francisco, Feb. 23. Pantages bill cannot be classed as a good show this week, the first part being particularly slow. Novella Brothers were switched to Oakland to make room for Mile. Rubini's revue, composed of juveniles in singing and dancing. June Howick, tiniest of the lot, received the greatest applause. Dolores Rubini, a charming little Frenchy girl type, looks like a comer, while the boy has a good voice and comedy ability. The act was generously received.

The Borsini Troupe, headliners, closed the show strongly, their clever work on the globes and the eccentric pantomime of the comic keeping the house in continuous applause.

Beck and Stone, a couple of men next to closing, got good laughs with nut comedy, and Countess Verona was well received for her musical offering with cymbals, but remains too long.

The McIntyre opened well, the man's long distance shooting and from the trapeze winning applause. Claire Vincent & Co. give the bill some good comedy with a well presented sketch in a garden setting.

## HIP, FRISCO.

San Francisco, Feb. 23. The Hippodrome has a fairly good bill, which seemed to please the opening audience. It opened with a song plug, followed by Rice and Elmer, who made a good impression.

Charles Martin, billed as "The Cowboy Baritone," received a big hand.

Maurice Samuels & Co., offering a comedy drama entitled "A Page from Life," proves the hit of the bill. Samuels injects good comedy into it with his wop character, and his plea for roses for Rosa, a la Heban, gets desired results.

De Lea and Orma score the comedy hit of the program, the woman being practically the whole act. Her natural comedy ability and eccentric appearance had them howling. The Gypsy Songsters close well with operatic numbers.

## OBITUARY

### HENRY STANFORD.

Henry Stanford, 49, who created the role of "Jerry" in the original production of "Peg o' My Heart" in Los Angeles, died at his home on Staten Island, Feb. 18, after an illness of nine weeks. He was taken ill while en route from London to begin rehearsals for the "Peg" revival.

Mr. Stanford, whose wife is Laura Burt, was born in Ramleh, Egypt, while his father was an advocate there for the British Crown. He began his stage career with a traveling company in England, and later understudied Sir Charles Wyndham. He also played with Sir Henry Irving, remaining with him until Sir Henry's death in 1905. He and his wife co-starred in "Dorothy Vernon of Haddon Hall" in 1906-07, and in 1908 he was with "The Walls of Jericho." He was leading man for Sothern and Marlowe last season.

### SYLVESTER RAWLING.

Within a week after the death of James G. Huneker, music critic for the N. Y. World (morning), Sylvester J. E. Rawling, who served in a like capacity on the Evening World, died at New York, Feb. 16. His death was the result of heart trouble, induced, by shock over the

agent in New Orleans, and recently booking several independent houses in Texas, died this week. He was about 45 years old.

### SIDNEY FORESTER

Sidney Forester died of pneumonia Feb. 21. He was formerly of the team of Forester and Lloyd.

IN FOND MEMORY OF  
MY DARLING MOTHER  
ELIZABETH S. EVANS  
Who Passed This Life March 1, 1919  
BESSIE EVANS

He was 48 years old. He is survived by his wife, Mrs. Ray Forester.

### Elizabeth Kelly

Elizabeth Kelly, sister of John B. (Jack) Kelly, Olympic champion oarsman and of Walter C. Kelly, "Virginia Judge," died Feb. 22 at her brother's home, 2665 Midvale Ave., Phila. Another brother George E. Kelly, an actor and playwright, playing in Chicago, hurried east and reached his sister's sick bed before her death.

Miss Kelly who was 33 years old contracted pneumonia a week ago following a motor trip. She had been employed for three years in the federal reserve bank. Miss Kelly was widely known as a tennis player and swimmer.

### Dominick F. Spellman

Dominick F. Spellman, attached to the advertising staff of the Park Square theatre, died Sunday in Boston after a brief illness. Mr. Spellman contracted a bad cold when he and some friends went to a sanitarium outside this city to visit a sick pal. He was formerly a member of the Bill Posters' Union and was at one time a member of the Boston City Government.

The only daughter of M. Adelaide Power (Mrs. H. B. Fowler), Adelaide Augusta, died at Duluth, Minn., Feb. 15. Miss Power was born at Salt Lake City Nov. 27,

In Memory of My Beloved Husband  
JOS. S. NATHAN,  
Who Passed Away Feb. 20, 1917  
His Wife, DOROTHY DANIEL

1904. Her mother was a Lieutenant of the Theatrical Battalion of the Women's Police Reserve in New York during the war.

Mrs. A. Kimball, age 69, died at her home, New York City, from hemorrhage of the brain, Feb. 1. The deceased was the mother of Mrs. Lee Barth.

The father of Ben Bernard (Bernard and Ferris) died at his home in New York last week.

The grandmother of Ralph Farnum (Edw. S. Keller office) died last week at her home in Dayton, O.

## MARRIAGES.

Lew Hearn (Eddie Cantor's "Midnight Rounders") to Catherine Wyley, Nov. 10. Mrs. Hearn was a principal in the Century Roof show up to the time of her marriage, when she retired from the stage. The announcement was made in Boston last week.

Frederick Andrews to Viola Mae Miller, Feb. 16, at Lima, Ohio. Both are in the same vaudeville act.

Lloyd Whittle, son of W. E. Whittle, the ventriloquist, to Una Johnson, non-professional, in New York about two weeks ago.

Arthur Goary, principal tenor, and Winifred Skelton, dancer, both of "Good Times," in New York, Feb. 17.

## BIRTHS.

Mr. and Mrs. Max Hayes in New York Feb. 19, a son. Mr. Hayes is a Keith vaudeville agent.

### W. R. BOAZMAN.

New Orleans, Feb. 23.  
W. Rea Boazman, formerly an

When in SAN FRANCISCO  
YOU'RE SURE TO MEET THEM AT

THE PALS GRILL  
GOOD FOOD - POPULAR PRICES  
ANNA LANE, Between POWELL and MASON Streets  
CONTINENTAL HOTEL LOBBY-139 ELLIS Street,  
PAUL HANSEN, Mgr.

A. C. BLUMENTHAL & CO., Inc.  
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## HEADQUARTERS

## GREEN ROOM CLUB

Thespians' Rendezvous Supreme

Cafe Marquard

BIG REVUE FEATURES

SAN FRANCISCO

and GEARY  
MASON

COLUMBIA  
THEATRE

SCENERY BY EDWIN H. FLAGG STUDIOS



# BILLS NEXT WEEK (Feb. 28)

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

Ruth Royce

Gautier's Toy Shop

Biggs & Witches

Presler & Kiales

Lacy Bruch

Keith's Riverside

Bushman & Bayne

Whiting & Burt

Bostock's School

Boudini & Bernard

Frank Gaby

Gallagher & Rolly

Jean Adair Co.

(Two to fill)

Keith's Royal

Meters & Kraft Rev

Van & Corbett

Gordon & Ford

Berniviel Bros

Al Raymond

Marlette's Manikins

(Two to fill)

Keith's Colonial

Geo M Rosener

Anna Chandler

Howard's Pontes

D D H

Rekoma

(Others to fill)

Keith's Alhambra

4 Ortons

Avery & O'Neil

Gallagher & Martin

Wm Kent Co

Russell & Devitt

Mabel Burke Co

Demarest & Collett

"Bubbles"

(Others to fill)

Keith's Broadway

Paul Decker Co

Arthur Lloyd

Ruby Norton Co

Sheldon & Daily

(Others to fill)

Keith's Jefferson

Aerial De Groffs

Juliet

Ryan & Bronson

Ryan & Ryan

Frawley & Louise

Il Carroll Rev

I & J Connolly

(Others to fill)

Keith's Regent

Kramer & Hoyla

Jane Lutes Co

(Others to fill)

Keith's 125th St.

Morton & Glass

Partnam & Saxton

(Others to fill)

Keith's 51st St.

Eva Shirley Co

Keeg'n & O'Rourke

Davis & Darnell

Duffy & Sweeney

Luelle & Cockle

Novelty Cigarettes

Keith's H. O. H.

2d half (24-27)

Frances Deucherty

Hilda Carling Co

Mann Trio

Wm Hallen

"Fixing Furnace"

Anna Bros

(Others to fill)

Keith's 125th St.

2d half (24-27)

Jane & Miller

Elsa Ryan Co

Reynolds 3

Josephine Harmon

Howell & James

H Berry & Miles

1st half (28-2)

Van Cleave & Pete

Cook & Sylvia

County Village

Hilton & Norton

Richard Kean Co

(Two to fill)

Keith's 5th Ave.

2d half (24-27)

Basil & Allen

Nelson Waring

(Three to fill)

Keith's 5th Ave.

2d half (24-27)

Novelty Perettos

B & P Valentine

Lazar & Dale

(Others to fill)

Keith's 23d St.

2d half (24-27)

J W Ransome Co

F & M Dale

### B. F. KEITH

Palace Theatre Building, New York City

#### NEW YORK CITY

##### Keith's Palace

Watson's Dogs

Gilmore Corbin

1st half (28-2)

Benson & Belle

"Fixing Furnace"

Jed Dooley

Lizale Wilson

(Others to fill)

Keith's Riverside

2d half (24-27)

Miles & McCall

Hal Davis

Arene Bros

Hughes & Nerett

Frank Hurst Co

(Others to fill)

Keith's Colonial

2d half (24-27)

Keith's Orpheum

Quilley 4

Earl Regay

Edwin George

Mme Benson Co

Ida M Chadwick

Schlicht's Manikins

(Others to fill)

Keith's Alhambra

4 Ortons

Avery & O'Neil

Gallagher & Martin

Wm Kent Co

Russell & Devitt

Mabel Burke Co

Demarest & Collett

"Bubbles"

(Others to fill)

Keith's Broadway

Paul Decker Co

Arthur Lloyd

Ruby Norton Co

Sheldon & Daily

(Others to fill)

Keith's Jefferson

Aerial De Groffs

Juliet

Ryan & Bronson

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I & J Connolly

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F & M Dale

(Others to fill)

Keith's 23d St.

2d half (24-27)



## PORTLAND, ORE.

Orpheum  
V. Hurst Co.  
Johnny Burke  
"Grey & Old Rose"  
Harry Kahne  
Fio Lewis  
Rice & Newton  
Flying Mayors

## SACRAMENTO

Orpheum  
(28-2)  
(Same bill plays  
Fresno 3-5)  
"Step Lively"  
Kenny & Hollis  
C & P Usher  
J C Nugent  
Cares & La Tour

## (Sunday opening)

"For Pity's Sake"  
A. Rasch  
Miniature Revue  
Buck & Betty  
Moody & Dunbar  
Hampton & Blake  
Delmore & Lee  
A. Kellerman

## SEATTLE

Orpheum  
A. Kalls Co.  
Gene Greene  
Emerson & Baldwin  
Bessie Browning  
Roy Conlin  
Page & Green  
Alf Lattell Co.

## AL ESPE

## ST. LOUIS

Orpheum  
Julian Elling  
Imhoff Conn & C  
Margaret Padula  
R. H. Ball  
Byron & Haig  
Mantell  
Dooley & Storey  
Klitting's Animals

## ST. PAUL

Orpheum  
D. Seeley Co.  
Edith Clasper Co.  
Dale & Burch  
Ames & Winthrop  
Ben Harney Co.  
Proper & Moret  
Lolya Adler Co.

## SALT LAKE

Orpheum  
P. Pritchard Co.  
P. Brennan & Bro.  
B. Morgan Co.  
Conroy & Howard  
Bobby Randall  
Priscoe  
Gordon's Circus

## SAN FRANCISCO

## Orpheum

## WESTERN VAUDEVILLE

## Elite-Lake Theatre Buildings, Chicago

## ALTON, ILL.

Hippodrome  
Helm & Lockwood  
Old Black Joe Lnd  
2d half  
Doyle & Elaine  
"At Turnpike"

## ATCHISON, KAN.

Orpheum  
Frank & Kitty  
3 Ladellas  
"Walters Wanted"  
Fred Allen  
Billy Ross Rev

## BELLEVILLE, ILL.

Washington  
Joe Nathan  
Doyle & Elaine  
"At Turnpike"  
2d half  
Monroe Bros  
Fred Berrens

## BL' MINGTON, ILL.

Majestic  
Potter & Hartwell  
Buddy Walton  
Newell & Most  
2d half  
Daniel's Humphries  
Lockwood & Rush  
Old Black Joe Lnd

## CHAMPAIGN, ILL.

Orpheum  
Jack Roshler  
Gilbert & Saul  
C. Olcott & M. Ann  
"Magic Glasses"  
T. Potter Dunne  
2d half  
Challen & Keefe  
Bayer & Field  
J. Grady Co.

## CEDAR RAPIDS, IA.

Majestic  
Garcinetti Bros  
Dresser & Allen  
Adler & Dunbar  
"Love Game"  
Billy Beard  
Aurora Co.

## CENTRALIA, ILL.

Grand  
Dresser & Wilson  
Lockwood & Rush  
"Tid Bits 1920"  
2d half  
Bijou's Circus  
Fred Hughes Co.  
Case for Sherlock

## CHICAGO

American  
S. Duval Co.  
"Man Hunt"  
Toyama Troupe  
(Three to fill)  
2d half  
Gillroy Dolan & C  
Joe Darcy  
Coombs & Nevins  
"30 Pink Toes"  
(Two to fill)

## EMPRESS

Combes & Nevels  
Revue De Luxe  
Morgan & Gates  
Four Aces  
2d half  
Rettler Bros  
Leon Varvara  
"Prediction"  
Jenks & Allen

## Kedzie

Worden Bros  
Mohr & Vermont  
O'Brien Mgr & P

## ROCKFORD, ILL.

Palace  
Herman & Shirley  
Arcadia Sis  
J. R. Gordon Co.  
Anger & Packer  
Pearl's Gypsies  
(One to fill)  
Sultan  
Harvey Heney & G

## EVANSVILLE, IND.

Grand  
(Terra Haute split)  
1st half  
W & H Browne  
H & A Seymour  
Belle Leonard  
(Two to fill)  
GALESBURG, ILL.

## ST. LOUIS

Orpheum  
Samaroff & Sonia  
Larry Comer  
"Fall of Eve"  
Toney Grey Co.  
Spic & Span Rev  
Selbini & Nagle  
Redford & Wincher  
"Under Apple Tree"  
Murray Volk

## VANCOUVER, B.C.

Orpheum  
"Moonlight"  
Franklin & Tell  
Charles & Irwin  
The Maylys  
B. O'Neill & Queens  
Finn & Sawyer  
Alf Farrell Co.

## WINNIPEG

Orpheum  
4 Paces  
H. Rempel Co.  
Marguerite & Alf's  
Moss & Frye  
Everest's Circus  
Otto Sheridan  
Holmes & La Tour

## MASON CITY, IA.

Cecil  
Green & Dean  
Jill Ermline & B  
Murray Voelk  
Techo's Cats  
2d half  
5 Chapins  
Grant Gardner  
Ropt Garden 3  
(One to fill)

## MOLINE, ILL.

Palace  
Lowry & Prince  
J. Hayward Co.  
M & P Miller  
Golden Troupe  
(Two to fill)  
Freak Baggett & F  
S. Kassmar Co.  
Herman & Shirley  
Dressner & Allen  
G. Yeoman & Lizzie

## OKM'GEE, OKLA.

Cook  
Delmore & Moore  
Jim Reynolds  
"Girls Be Girls"  
(Two to fill)  
2d half  
Minetti & Riedel  
Walmaley & K'ing  
Marriott & Riedel  
(Two to fill)

## DAVENPORT, IA.

Columbia  
Stanley  
Baxley & Porter  
Breen Family  
(Three to fill)  
2d half  
Garcinetti Bros  
Bernard & Ferrie  
Silver Duval Co.  
(Three to fill)

## DECATUR, ILL.

Empress  
Monahan Co.  
Bayer & Fields  
J. Grady Co.  
Murray Bennett  
Joseph De Kos Tr  
(One to fill)  
2d half  
Jack Roshler  
Hollins Sis  
Ray Snow  
"Jazzology"  
Briscoe & Raub  
Willie Bros

## DES MOINES, IA.

Majestic  
3 Billicetti Girls  
N. DeOnsonne Band  
Wm Sisto  
Roof Garden 3  
2d half  
Green & Dean  
Rawson & Claire  
Lloyd & W'chouse  
Techo's Cats

## DUBUQUE, IA.

Majestic  
Stuart Girls

## RACINE, WIS.

Rialto  
Leon Varvara  
Spirit Mardi Gras  
Joe Darcy  
2d half  
Binna & Burt  
Black & O'Donnell  
"Man Hunt"  
Dunham & Williams

## ROCKFORD, ILL.

Palace  
Herman & Shirley  
Arcadia Sis  
J. R. Gordon Co.  
Anger & Packer  
Pearl's Gypsies  
(One to fill)  
Sultan  
Harvey Heney & G

## EVANSVILLE, IND.

Grand  
(Terra Haute split)  
1st half  
W & H Browne  
H & A Seymour  
Belle Leonard  
(Two to fill)  
GALESBURG, ILL.

## ST. LOUIS

Orpheum  
Samaroff & Sonia  
Larry Comer  
"Fall of Eve"  
Toney Grey Co.  
Spic & Span Rev  
Selbini & Nagle  
Redford & Wincher  
"Under Apple Tree"  
Murray Volk

## VANCOUVER, B.C.

Orpheum  
"Moonlight"  
Franklin & Tell  
Charles & Irwin  
The Maylys  
B. O'Neill & Queens  
Finn & Sawyer  
Alf Farrell Co.

## WINNIPEG

Orpheum  
4 Paces  
H. Rempel Co.  
Marguerite & Alf's  
Moss & Frye  
Everest's Circus  
Otto Sheridan  
Holmes & La Tour

## Orpheum

Waiman & Berry  
Hugh Johnstone  
Cheyenne Days  
2d half  
Harrison, D. & H  
Sterling & M'Gerite  
GRANITE CITY,  
ILL.

## Washington

Lizette  
Princeton & W't'n  
2d half  
Helm & Lockwood  
Joe Nathan  
JOLIET, ILL.

## Orpheum

Hays & Lloyd  
South Harmony 4  
(One to fill)  
2d half  
Aerial stls  
Bill Robinson  
Little Caruso Co.

## KANSAS CITY

Globe  
Adonis Co.  
Haddon & Norman  
Meryl-Prince Girls  
Williams & H'ward  
4 Balmains  
2d half  
Jazzambo Trio  
Christopher & B  
Matthews & W  
Baron Lichter  
"Follow Me Girls"  
Princeton & W'tson

## KENOSHA, WIS.

Virginian  
Rosalie Riffe Co.  
"Rubetown Follies"  
Al Lester Co.  
Toyama Japs  
2d half  
Drew & Drew  
Billy Beard  
Harris & Harris

## MADISON, WIS.

Orpheum  
Sultan  
Harvey Heney & G  
Marie Gaspar  
Stone & Hayes  
Murphy & White  
"Silver Fountain"  
2d half  
Stanley  
Armsella Sis  
Stratford 4  
"Summer Time"  
Anger & Packer  
Pearl's Gypsies

## MASON CITY, IA.

Cecil  
Green & Dean  
Jill Ermline & B  
Murray Voelk  
Techo's Cats  
2d half  
5 Chapins  
Grant Gardner  
Ropt Garden 3  
(One to fill)

## MOLINE, ILL.

Palace  
Lowry & Prince  
J. Hayward Co.  
M & P Miller  
Golden Troupe  
(Two to fill)  
Freak Baggett & F  
S. Kassmar Co.  
Herman & Shirley  
Dressner & Allen  
G. Yeoman & Lizzie

## OKM'GEE, OKLA.

Cook  
Delmore & Moore  
Jim Reynolds  
"Girls Be Girls"  
(Two to fill)  
2d half  
Minetti & Riedel  
Walmaley & K'ing  
Marriott & Riedel  
(Two to fill)

## DAVENPORT, IA.

Columbia  
Stanley  
Baxley & Porter  
Breen Family  
(Three to fill)  
2d half  
Garcinetti Bros  
Bernard & Ferrie  
Silver Duval Co.  
(Three to fill)

## DECATUR, ILL.

Empress  
Monahan Co.  
Bayer & Fields  
J. Grady Co.  
Murray Bennett  
Joseph De Kos Tr  
(One to fill)  
2d half  
Jack Roshler  
Hollins Sis  
Ray Snow  
"Jazzology"  
Briscoe & Raub  
Willie Bros

## DES MOINES, IA.

Majestic  
3 Billicetti Girls  
N. DeOnsonne Band  
Wm Sisto  
Roof Garden 3  
2d half  
Green & Dean  
Rawson & Claire  
Lloyd & W'chouse  
Techo's Cats

## DUBUQUE, IA.

Majestic  
Stuart Girls

## RACINE, WIS.

Rialto  
Leon Varvara  
Spirit Mardi Gras  
Joe Darcy  
2d half  
Binna & Burt  
Black & O'Donnell  
"Man Hunt"  
Dunham & Williams

## ROCKFORD, ILL.

Palace  
Herman & Shirley  
Arcadia Sis  
J. R. Gordon Co.  
Anger & Packer  
Pearl's Gypsies  
(One to fill)  
Sultan  
Harvey Heney & G

## EVANSVILLE, IND.

Grand  
(Terra Haute split)  
1st half  
W & H Browne  
H & A Seymour  
Belle Leonard  
(Two to fill)  
GALESBURG, ILL.

## ST. LOUIS

Orpheum  
Samaroff & Sonia  
Larry Comer  
"Fall of Eve"  
Toney Grey Co.  
Spic & Span Rev  
Selbini & Nagle  
Redford & Wincher  
"Under Apple Tree"  
Murray Volk

## VANCOUVER, B.C.

Orpheum  
"Moonlight"  
Franklin & Tell  
Charles & Irwin  
The Maylys  
B. O'Neill & Queens  
Finn & Sawyer  
Alf Farrell Co.

## WINNIPEG

Orpheum  
4 Paces  
H. Rempel Co.  
Marguerite & Alf's  
Moss & Frye  
Everest's Circus  
Otto Sheridan  
Holmes & La Tour

## Orpheum

Waiman & Berry  
Hugh Johnstone  
Cheyenne Days  
2d half  
Harrison, D. & H  
Sterling & M'Gerite  
GRANITE CITY,  
ILL.

## Washington

Lizette  
Princeton & W't'n  
2d half  
Helm & Lockwood  
Joe Nathan  
JOLIET, ILL.

## Orpheum

Hays & Lloyd  
South Harmony 4  
(One to fill)  
2d half  
Aerial stls  
Bill Robinson  
Little Caruso Co.

## KANSAS CITY

Globe  
Adonis Co.  
Haddon & Norman  
Meryl-Prince Girls  
Williams & H'ward  
4 Balmains  
2d half  
Jazzambo Trio  
Christopher & B  
Matthews & W  
Baron Lichter  
"Follow Me Girls"  
Princeton & W'tson

## KENOSHA, WIS.

Virginian  
Rosalie Riffe Co.  
"Rubetown Follies"  
Al Lester Co.  
Toyama Japs  
2d half  
Drew & Drew  
Billy Beard  
Harris & Harris

## MADISON, WIS.

Orpheum  
Sultan  
Harvey Heney & G  
Marie Gaspar  
Stone & Hayes  
Murphy & White  
"Silver Fountain"  
2d half  
Stanley  
Armsella Sis  
Stratford 4  
"Summer Time"  
Anger & Packer  
Pearl's Gypsies

## MASON CITY, IA.

Cecil  
Green & Dean  
Jill Ermline & B  
Murray Voelk  
Techo's Cats  
2d half  
5 Chapins  
Grant Gardner  
Ropt Garden 3  
(One to fill)

## MOLINE, ILL.

Palace  
Lowry & Prince  
J. Hayward Co.  
M & P Miller  
Golden Troupe  
(Two to fill)  
Freak Baggett & F  
S. Kassmar Co.  
Herman & Shirley  
Dressner & Allen  
G. Yeoman & Lizzie

## OKM'GEE, OKLA.

Cook  
Delmore & Moore  
Jim Reynolds  
"Girls Be Girls"  
(Two to fill)  
2d half  
Minetti & Riedel  
Walmaley & K'ing  
Marriott & Riedel  
(Two to fill)

## DAVENPORT, IA.

Columbia  
Stanley  
Baxley & Porter  
Breen Family  
(Three to fill)  
2d half  
Garcinetti Bros  
Bernard & Ferrie  
Silver Duval Co.  
(Three to fill)

## DECATUR, ILL.

Empress  
Monahan Co.  
Bayer & Fields  
J. Grady Co.  
Murray Bennett  
Joseph De Kos Tr  
(One to fill)  
2d half  
Jack Roshler  
Hollins Sis  
Ray Snow  
"Jazzology"  
Briscoe & Raub  
Willie Bros

## DES MOINES, IA.

Majestic  
3 Billicetti Girls  
N. DeOnsonne Band  
Wm Sisto  
Roof Garden 3  
2d half  
Green & Dean  
Rawson & Claire  
Lloyd & W'chouse  
Techo's Cats

## DUBUQUE, IA.

Majestic  
Stuart Girls

## RACINE, WIS.

Rialto  
Leon Varvara  
Spirit Mardi Gras  
Joe Darcy  
2d half  
Binna & Burt  
Black & O'Donnell  
"Man Hunt"  
Dunham & Williams

## ROCKFORD, ILL.

Palace  
Herman & Shirley  
Arcadia Sis  
J. R. Gordon Co.  
Anger & Packer  
Pearl's Gypsies  
(One to fill)  
Sultan  
Harvey Heney & G

## EVANSVILLE, IND.

Grand  
(Terra Haute split)  
1st half  
W & H Browne  
H & A Seymour  
Belle Leonard  
(Two to fill)  
GALESBURG, ILL.

## ST. LOUIS

Orpheum  
Samaroff & Sonia  
Larry Comer  
"Fall of Eve"  
Toney Grey Co.  
Spic & Span Rev  
Selbini & Nagle  
Redford & Wincher  
"Under Apple Tree"  
Murray Volk

## VANCOUVER, B.C.

Orpheum  
"Moonlight"  
Franklin & Tell  
Charles & Irwin  
The Maylys  
B. O'Neill & Queens  
Finn & Sawyer  
Alf Farrell Co.

## WINNIPEG

Orpheum  
4 Paces  
H. Rempel Co.  
Marguerite & Alf's  
Moss & Frye  
Everest's Circus  
Otto Sheridan  
Holmes & La Tour

## Orpheum

Waiman & Berry  
Hugh Johnstone  
Cheyenne Days  
2d half  
Harrison, D. & H  
Sterling & M'Gerite  
GRANITE CITY,  
ILL.

## Washington

Lizette  
Princeton & W't'n  
2d half  
Helm & Lockwood  
Joe Nathan  
JOLIET, ILL.

## Orpheum

Hays & Lloyd  
South Harmony 4  
(One to fill)  
2d half  
Aerial stls  
Bill Robinson  
Little Caruso Co.

## KANSAS CITY

Globe  
Adonis Co.  
Haddon & Norman  
Meryl-Prince Girls  
Williams & H'ward  
4 Balmains  
2d half  
Jazzambo Trio  
Christopher & B  
Matthews & W  
Baron Lichter  
"Follow Me Girls"  
Princeton & W'tson

## KENOSHA, WIS.

Virginian  
Rosalie Riffe Co.  
"Rubetown Follies"  
Al Lester Co.  
Toyama Japs  
2d half  
Drew & Drew  
Billy Beard  
Harris & Harris

## MADISON, WIS.

Orpheum  
Sultan  
Harvey Heney & G  
Marie Gaspar  
Stone & Hayes  
Murphy & White  
"Silver Fountain"  
2d half  
Stanley  
Armsella Sis  
Stratford 4  
"Summer Time"  
Anger & Packer  
Pearl's Gypsies

## MASON CITY, IA.

Cecil  
Green & Dean  
Jill Ermline & B  
Murray Voelk  
Techo's Cats  
2d half  
5 Chapins  
Grant Gardner  
Ropt Garden 3  
(One to fill)

## MOLINE, ILL.

Palace  
Lowry & Prince  
J. Hayward Co.  
M & P Miller  
Golden Troupe  
(Two to fill)  
Freak Baggett & F  
S. Kassmar Co.  
Herman & Shirley  
Dressner & Allen  
G. Yeoman & Lizzie

## OKM'GEE, OKLA.

Cook  
Delmore & Moore  
Jim Reynolds  
"Girls Be Girls"  
(Two to fill)  
2d half  
Minetti & Riedel  
Walmaley & K'ing  
Marriott & Riedel  
(Two to fill)

## DAVENPORT, IA.

Columbia  
Stanley  
Baxley & Porter  
Breen Family  
(Three to fill)  
2d half  
Garcinetti Bros  
Bernard & Ferrie  
Silver Duval Co.  
(Three to fill)

## DECATUR, ILL.

Empress  
Monahan Co.  
Bayer & Fields  
J. Grady Co.  
Murray Bennett  
Joseph De Kos Tr  
(One to fill)  
2d half  
Jack Roshler  
Hollins Sis  
Ray Snow  
"Jazzology"  
Briscoe & Raub  
Willie Bros

## DES MOINES, IA.

Majestic  
3 Billicetti Girls  
N. DeOnsonne Band  
Wm Sisto  
Roof Garden 3  
2d half  
Green & Dean  
Rawson & Claire  
Lloyd & W'chouse  
Techo's Cats

## DUBUQUE, IA.

Majestic  
Stuart Girls

## RACINE, WIS.

Rialto  
Leon Varvara  
Spirit Mardi Gras  
Joe Darcy  
2d half  
Binna & Burt  
Black & O'Donnell  
"Man Hunt"  
Dunham & Williams

## ROCKFORD, ILL.

Palace  
Herman & Shirley  
Arcadia Sis  
J. R. Gordon Co.  
Anger & Packer  
Pearl's Gypsies  
(One to fill)  
Sultan  
Harvey Heney & G

## EVANSVILLE, IND.

Grand  
(Terra Haute split)  
1st half  
W & H Browne  
H & A Seymour  
Belle Leonard  
(Two to fill)  
GALESBURG, ILL.

## ST. LOUIS

Orpheum  
Samaroff & Sonia  
Larry Comer  
"Fall of Eve"  
Toney Grey Co.  
Spic & Span Rev  
Selbini & Nagle  
Redford & Wincher  
"Under Apple Tree"  
Murray Volk

## VANCOUVER, B.C.

Orpheum  
"Moonlight"  
Franklin & Tell  
Charles & Irwin  
The Maylys  
B. O'Neill & Queens  
Finn & Sawyer  
Alf Farrell Co.

## WINNIPEG

Orpheum  
4 Paces  
H. Rempel Co.  
Marguerite



**IRENE FRANKLIN with BURTON GREEN.**Songs.  
25 Mins. Full Stage.  
Palace.

Irene Franklin has been more away from vaudeville for the past few seasons than in it, and after sitting in at the Palace Tuesday night, hearing her new song-stories and listening to the gale of applause that brought her out for encores twice and then for a speech of thanks, one wishes she could be induced to restrict her appearances to the two a day. There she is a favorite.

Miss Franklin holds to style in presenting character songs. It is her forte. Her oash girl number at the opening may not be new though it sounded so. There came second a kid number, "Dirty Face." Her costume of red kid stuff was heightened by a huge green bow that held her flowing famous red hair. The lyric was kid logic to prove that faces are faces and "necks is part of your body" and therefore not necessarily washed with the face. Miss Franklin was a chorister for her third song, with humor and blase logic of the girl of that class about to marry an old party. It was called, "When the Broadway Wedding Bells Ring for My Daddy and Me."

The first of the pair of encores looked like one of the best of the Franklin repertoire. Often the lyrics brought laughter and Miss Franklin waited to proceed. It told the story of a girl who went to a midnight supper and roof show with a fellow who didn't have a flask. The chap's name was Moe, which she thought should have been a tip-off—"What have you got on your hip, you don't seem to bulge where a gentleman ought to." It made her so mad she "could have stepped on a Ford."

"Help, Help" was the finale. It told of a wife who was jealous of her fireman-husband because his fire house was on Broadway and he therefore had to save girls who though they might go to bed in flannels were dressed in silken lingerie when the firemen arrived, and when they got wet—"Well, I can't compete with no Aphrodite." She wanted to know why fires on Broadway always occurred at night.

Miss Franklin's clear enunciation, her shading of lines and skill in singing a lyric to its full value, are attributes as ever. Burton Green was at the piano and there was a distinct factor. There were pleasantries between them, something missed on Miss Franklin's last Palace appearance when he was not in the act. Mr. Green's playing of an intermezzo was done pleasingly. One specialty he spotlighted the drummer, who "strummed" a regulation washboard. Instead of the front spot he used a light from the flies, an effective stunt. *Ibce.*

**JO HARMON.**Songs.  
16 Mins.; One.  
58th St.

Jo Harmon is a relief from the type of single woman that has nothing to sell except jazz, shoulder wriggling and finger snapping.

Miss Harmon is a comedienne, has personality and delivers comedy songs with a clear enunciation and understanding of values that compel laughs. Without imitating or even suggesting any of her mannerisms, Miss Harmon is somewhat reminiscent of Nora Bayes in method at times, although possessing a distinctive style of her own. There is a "nobody loves a fat woman" lyric among the songs that sounds familiar. A travesty dance, and a chorus of a pop song, with one of the current pop numbers for closing. Evening dress worn.

Miss Harmon was one of the hits at the 58th St. She looks like a candidate for the best. *Bell.*

**JAMES and THOMPSON.**Talk and Slapstick Comedy.  
12 Mins.; One (special).  
23d St.

Much "hokum" with paint brushes dipped in prop paste and slapped all over each other by two men working in blackface. The incidental conversation carried on was neither particularly bright and did not contain many laughs. It was left entirely to the haphazard maneuvering of the "suds" to push the act over.

It's low comedy all the way with the house immensely enjoying the messing up of the pair, though backward in demonstrating their approval at the end of the 12 minutes.

Not of the best, it's "slapstick" and "hokum," but should fulfill its mission on the smaller bills.

**JULIAN ELTINGE.**Songs.  
13 Min.; Special Sets.  
Majestic, Chicago.

Chicago, Feb. 23.

After a considerable absence, Eltinge returned without any conspicuous change in his methods and personality, endowments which have made him one of the first drawing cards in the theatre. He presented an entirely new routine since last year.

Discovered on rise, he stood against a back drape in "one and a half," with powdered white wig and bird of paradise, wrapped in a black cloak which fell away to a clinging purple sheathed gown for a vampire song. This song was poorly chosen and had no redeeming quality in lyric, melody or vehicular aptness, except, perhaps, that it fitted the dress. The second verse was low comedy in its lines. Eltinge departs from his established approach here, and he errs; Julian Eltinge is no laughing matter to his principal admirers, the women; they take him seriously and want him mysterious, fascinating, romantic—not amusing.

He has only one laugh for vaudeville that is legitimate—when he confides, in his curtain speech after the wig is off, that his corsets hurt. Every woman is with him there. Otherwise Julian should have comedy as he would a cubby chin, the only other misfortune that can hurt him. He should throw away that second verse instantly; it isn't funny, anyway.

Eltinge's second picture was a dream—Martha Washington as a girl. He never looked more charming in his whole career than when found against a tasteful Colonial drop in a straw poke-bonnet with a willow plume and a hip-fitting frock with a hoop at the hem. He got a hand and a gasp. His next was an Irish light love song, against a gold drape, in a soubrette dress of green beads and iridescent stockings, an Eltinge trick of old. For this number he made his only entrance, being on in every other instance.

The final was an Oriental fancy, in which the star was found on a divan, wearing a heavy silver shawl drape that was amazing for its richness and splendor. Against a black background Eltinge was a breath-breaker. He rose and shed the silver creation to a dress of shimmering metals and stones. This outfit, alone, would put almost any woman in show business over. A brief song led to a swift far-East dance, bringing down the drapes to a healthy round of approval.

The wig-removal got a solid "Oh!" just as though it were his first time here. His talk was an apology for a cold, and it was no plea for sympathy; he had a cold, and Eltinge has never begged an audience. He maintains his dignity and respect for the theatre in his attitude toward his patrons, always gentlemanly, affable, poised and courteous.

Eltinge is still Eltinge. He hasn't changed any worth mentioning or noting. That being so, no more need be volunteered to emphasize the verdict that he can headline any bill anywhere any time with his present offering. Were he a stranger, he would be the same sensation that he was a dozen years ago with what he is, has and shows today. *Lait.*

**BO PEEP and JACK HORNER.**Songs and Dancing.  
18 Mins. Two (Special).  
23rd St.

This mixed duo make their appearance from an insert in the special "drop," to deliver a lyric on the different characters in the kid story books. After which the boy takes his place at the piano to accompany his partner while she completes a duo of imitations that get by on the strength of the lyrics rather than her ability to impersonate. Francis White and Fannie Brice were the two subjects undertaken and both were handled badly with the "catch" line of the latter's "Florodora" number eliminated when it should have been used, as the act needs whatever assistance it can glean from the special numbers.

While at the keys the lad delivers Van and Schenck's "Mosquito" melody which scored. No announcement was made of where it had come from. In all the pair are using material that has already been proven.

Both dress well with the girl making three changes and her partner one. The imitation of Miss Brice could be eliminated as it was particularly bad though the song could be retained. Other acts have been using it right along.

They did nicely in the No. 4 spot Tuesday evening.

**WILLIAM KENT and CO. (11).**"Bubbles."  
40 Mins. Full Stage (Special Set-  
tings).  
Palace.

For the second week in succession William Kent was seen in a new act. He stepped from his own act shown at the Colonial last week (and inserted also into the Palace show this week) into "Bubbles." There was an act of the same title presented last season but entirely different. C. B. Maddock produced this "Bubbles." He secured Kent on short notice to replace another player. The comedian was featured on the cards. Outside on the house signs Queenie Smith was given equal sized letters.

The action takes place within a sculptor's studio, one Polonius, a Greek, being the man of art (Robert O'Connor), who has an errand boy Jimmie (Kent) and a slavey Susie (Marjorie Leach). There are eight models and two figures which come to life. Jimmie has a dream which takes him back into the days of early Greece. It all happens after Susie has fed him soup which in mistake she made out of soap, with the result that Jimmie had the "bubbles."

Polonius has made a wax bust called "Nellie" and in the dream the Grecian maiden (Miss Smith) becomes real, to sing and dance herself through the act. A figure of one of Polonius' ancestors also gets into action, O'Connor doubling in the role which is dubbed Apollinaris. Susie turns out to be "Queen of Sheba," and through jealousy of Nellie there is a duel between Jimmie and the husky Apollinaris. This duel was long drawn out and not especially funny.

The numbers counted for more than the action of the principals. "Grecian Maid," by Miss Smith, was easily the best of the melodies. Earlier with Kent she duetted in "When We Build Our Bungalow," while Miss Smith's leading of a doll number was pretty. The chorus looked its best in tights, appearing as famous vamps in history to Miss Leach's song of that topic. The girls first paraded, some with Winter Garden nothingness, then made a picture on a platform which held Eve, the earliest vamp, in a union suit.

Given further time Kent may work out his role to better advantage. Speeding ought to improve "Bubbles," which was written by Frank Stammers, with music by B. C. Hilliam and A. Baldwin Sloane. Jos. Smith put on the dances. Mr. Maddock has given the act a tasteful production. The names associated with "Bubbles" point to no stint in managerial outlay and give promise of the act being quickly smoothed out. *Ibce.*

**MOHER and ELDREDGE**Songs and Talk.  
18 Mins. One.  
American.

Heralded as a team from the West, these two men offered a routine that had the comedian opening in a rube character and later doing a "dame," following a vocal effort by his partner. Between there were three other numbers with one more tacked on for an encore. The medley of appropriate songs that supposedly carry on a crossfire conversation was somewhat blunted by a similar bit done earlier in the evening.

Some of the talk came very close to "the border," especially that which had to do with the difference between a cow and a baby. Other instances were also noticeable during the time the comic was doing the "femme" characterization.

Opening intermission the pair did nicely and should have no trouble registering throughout the smaller houses though judicious censoring, here and there, would not be harmful.

**LEWIS and HENDERSON.**Musical.  
12 Mins.; One.  
23d St.

Two misses offering selections upon a piano, violin and banjo, with a song inserted, had quite a task in winning small returns. Neither seemed to be over proficient in playing their particular instruments, though the girl with the violin could develop something and promises to do so.

There is the usual routine mapped out with a heavy number, song, a whistling selection, and a medley of pop melodies at the finish. The girls are neatly dressed, but need a revision of material if anything is to come of the turn. As it stands now, the pair will have a hard time of it even on the thrice daily.

**LEWIS and NORTON.**Songs, Dances, Episodes.  
18 Min. (Special sets in "two").  
Kedzie, Chicago.

If laughs and applause count, this act is "in." It has left a trail of talk over the bigger W. V. M. A. time, and is showing at the Kedzie by request of the Orpheum bookers in the east on the out-of-town managers' verdicts.

The title is "Cost-to-Cost," and the act is in four episodes, each staged in a little arch of a skillful drape-curtain. The first is Spring at Pasadena, the second is Summer at Bar Harbor, the third is Fall at French Lick, the fourth is Winter at Palm Beach. In the first the man is the night clerk, in the second the manager, in the third the proprietor, in the fourth a retired millionaire tourist, cursing at the indignities visited on him by clerks, managers and proprietors. The lady is a resort-bound who finds a seasonable spa for each shift in the weather. Novelty slides between scenes help carry the idea and get individual laughs.

The chatter is said to be the brightest the undersigned has ever turned out; if that is so it is in competition with about half a dozen acts that he has written which he regards as fairly nifty, the other sixty ranging from middling to fierce. He does not claim that "Cost-to-Cost" is his best, but admits he can't name one of his any better. When he says this one "is said to be his brightest," he quotes numerous middle-west managers, bookers and wisecracks who have not been squeamish about naming some of his worst.

Lewis and Norton are a sweet, smooth, ultra-able couple, punctilious in diction and attire, smacking of culture—that sort of culture which seems of breeding rather than of polish. They speak lines with bell-like clarity and selective emphasis, they dance in effortless fluency, they are sketchy and never heavy, and they whet the appetite of the proletariat while staying on its knife with no apparent balancing props. The author was proud of the way the turn was set, dressed, performed and accepted here. *Lait.*

**KINNEY and SHELBY.**Piano and Dances.  
13 Mins.; Full. (Stage Cyc.)  
Columbia (Feb. 20).

A divided cyclorama, backed by a dark back drop, special lamps and piano drape, constitute the stage setting for this team of dancers. A pianist is carried. Both are graceful and agile, the boy creating comment with his unusual kicking ability.

The opening is novel with the boy briefly introducing his partner in a song solo. She appears attired in knee length novelty costume, representing a hat box. A few fast rotations and the girl steps out of the "hat box" effect being attired in lingerie. The youth drapes a short dress around her and they step into a fast graceful acrobatic waltz.

He solos next, showing remarkable kicking with jumping "hitch" kicks, followed by her solo toe dance in ballet costume.

In black masquerade costume, with long black silk stockings, he and the girl do a double acrobatic eccentric that tops anything of its kind witnessed around.

They are big league steppers with production written all over them. The turn is artistically produced and sumptuously costumed. *Con.*

**WILLIAMS and TAYLOR.**Dances, Comedy, Songs.  
15 Mins.; One.  
American.

A colored two man team. In No. 4 they showed up strongly in the show for the last half, last week. One of the men did comedy, using ink-black make-up and a sawed-off top hat. This may have been Williams, for he used a Bert Williams type of comedy lyric later, "I Don't Believe in Talking to Nothing I Can't See."

They opened with a soft shoe dance. It was neat work done to softly played southern melodies. Chatter followed, with talk of the comic getting a job and leading to the inevitable threats of what they might do to one another. The dialog was entirely secondary, however, and the men again danced, their principal asset. The straight is a fast stepper and won smart returns on individual efforts. The comic danced to slower measure, with eccentric dancing his applause winner.

The turn is sure-fire for three-a-day and because of the dancing strength may get some better bookings. *Ibce.*

**FRED and TOMMY HAYDEN.**Songs and Dancing.  
18 Mins. One.  
23rd St.

Presumably Fred at the piano with Tom singing and dancing and delivering a baseball recitation that is bound to bring to mind the scandal of the White Sox through mentioning just the advantages of the game in bringing up young America. Tom uses an English dialect throughout, the recitation following a "British" idea of our national pastime.

In betwixt was a selection on the piano and the playing of two accordions by Fred. Both bits were well received. For a finish the dancing of Tom, and especially one of those crouching Russian steps, took the pair away to the most generous portion of applause the entire show contained.

It's a breezy routine that should take care of the boys acceptably though perhaps running a m' a o o long. Tuesday night they were doing an unusual amount of "ad libbing" being assisted somewhat, in this by Elsa Ryan who had immediately preceded them. It made for more than one extra laugh.

**WHITE, BLACK and USE-LESS. (3).**Comedy Skit. (Trained Mule).  
16 Mins.; Full Stage. (Special).  
Greeley Square.

Two men, one white, the other colored, assisted by a woman in comedy skit, built around shoeing of trained mule. A special set shows interior of blacksmith shop, forge, anvil and all the accessories. White man is blacksmith, hammering horse shoe into shape on anvil, at opening. Colored man enters. Bit of talk follows between them. Mule is brought on after colored man explains he wants blacksmith to shoe animal. This is where the comedy starts, the efforts of colored man to get at hind feet of mule, by way of assisting in shoeing process, being productive of gales of laughter. At finish, both white and black men attempt to ride mule for more comedy, which is made to order for pop audiences.

Attempted shoeing of mule, with resultant comedy is big step in advance of regulation unrideable mule acts. Turn cleaned up comedy riot closing at Greeley Square, and can probably repeat in any similar type of house, with possibilities of finishing excellent comedy opening or closing number for big small time or big time.

Act has special appeal for kids, although grownups can find plenty to laugh at in the colored man's antics with mule. Special set adds value to turn, which should count if going after better houses. *Bell.*

**DOUGLAS FLINT and CO. (2).**Playlet.  
16 Mins.; Full Stage.  
American.

Mr. Flint has a new comedy sketch with an office for the background, the lead role being a grouchy boss who turns out to have a kind heart, the sort of character with which he is familiar. There is a stenographer, who happens to be his daughter, given the job to teach her the value of money, and a private secretary, a youth who smiles at the old boy's tantrums.

Unlike the plots of other playlets of similar construction, the young people are not in love. There is a missing son who proves the hero. The son had been sent forth by the father and got into a jam in the oil country. Needing \$500 he wrote the old man's secretary and the latter "borrowed" it from the office funds. Boss finds it out but when he learns it was taken for his son he changes, and when the missing one calls up on long distance from Oklahoma to say his oil pool had panned out as a 15,000 barrel a day gusher, everything is peaches.

The playlet is as good as Mr. Flint's other comedies, perhaps better. Both supporting players looked good. *Ibce.*

**CONNORS and BYRENS.**Comedy Talk, Songs, Dancing.  
13 Mins.; One. (Special Drops).  
Columbia (Feb. 20).

Special drop, exterior of dry goods store. Man and woman carrying bundles. Drop is covered with comedy signs. The act is a conglomeration of lightly registering bits, lacking anything approaching a punch. The male is a fair dancer. The girl lacks a voice, both showing distinct vocal limitations. Her gown could be changed for an improvement.

It's a small time turn with signs of wear. The talk should be freshened and the attempt at consistency sacrificed in the interest of raw material. *Con.*



**EDGAR and WORDELL.**  
Talk, Songs and Dances.  
14 Mins.; One (Special Drop).  
23rd St.

Mixed double with the girl doing a "rube" characterization. A special drop of rural post office, stamp window, etc., carried.

The girl is the postmaster's daughter and the man an actor. He is garbed conventionally; she in eccentric dress and hat.

He calls for his mail, the start of a crossfire duologue of released gags, leading up to, "How would you like to go on the stage?"

He monologues and sings comedy song while she changes to knee length black and white costume. The song doesn't get much. She followed with a lyrical number containing an interpolation of imitations of banjo and phonograph, followed by mild dance to her own mouth organ accompaniment.

A double song and rube barn dance with a double comedy song before the house drop concluded a light small time turn. The girl's dialect is way off and the male isn't the type attempted. Just passed in No. 2 at this house. *Con.*

**KEE TOM FOUR**  
Songs.  
10 Mins. One.  
American Roof.

A quartet costumed in native Chinese attire which nevertheless didn't prevent the tenor from bursting forth in a solo with an Irish ballad, while other "pop" melodies filled out the remainder of the schedule.

The boys sing well together with the possessor of the high range, vocally standing out from associates. Delivering six numbers that held a yodeling song for a finish, the "Four" threatened to tie proceedings up, but refused an encore in favor of numerous bows.

All take their turn at warbling singly, though the tenor is the only one to render a complete ditty, and the routine is mapped out to acceptably mix up the "live" lyrics with those which contain not so much speed but are more conducive to harmony.

They'll score in any of the Loew theatres.

**DALY, MACK and DALEY.**  
Roller Skating.  
10 Mins. Full Stage (Special).  
Colonial.

Two men and a woman in routine of roller skating. One of the men straight, the other in comedy make-up. Comic is an acrobat as well as a skater, doing some neat ground tumbling, while on the rollers. He also executes a buck and wing dance on skates. Straight does good routine of tricks, including pivots, whirls and the more difficult formations. Straight and woman do usual double stuff, including neck whirl, straight pivoting with woman's arms clasped about neck. Special set, blue cye. Closing at the Colonial the turn did nicely. They can open or close and put it over in the big time houses. *Bel.*

**HARRIS and HOLLEY.**  
Songs, Talk and Dances.  
15 Mins.; One.  
Greeley Square.

Two colored men in routine of characteristic songs, dances and comedy. Opening with talk while seated on bench in white spot, taller chap follows with "Sweet Mamma," soloed effectively. Partner does soft shoe dance, featured with well executed eccentric steps, next, More talk and team doubles "Mammy." Another double "Aunt Jemima" with both dancing for closing. The talk holds considerable new matter, and is bright and entertaining. Excellent small timers, who kept their batting average around .300 all the time they occupied the platform. No. 2 at the Greeley Square Tuesday night. *Bel.*

**MORELY and MACK.**  
Songs and Piano.  
12 Mins.; One.  
American.

A new sister combination, one girl at the piano, with the songs for the most part duetted.

For one song the pianist had interpolations of comedy lyrics which brought laughs. The girls harmonized on the chorus of the next number. The pianist announced and sang a number she said she wrote. It was "As They Keep Getting Older, They Keep Getting Bolder," a lyric about the girls.

For the closer they had a medley arrangement devised to lyrics and hooked on to a blues. It won them an encore, which was a mammy song. Good for three-a-day. *Idee.*

**PALACE.**

The lines were up for standees when the doors opened Tuesday evening (Washington's Birthday), and the limit permitted for non-coupon holders was passed by 3 o'clock. It was a real holiday crowd. They laughed at the "old boys," both in the "topics" film and spoken gags, showing the familiar material to be the best—sometimes.

It was not one of those bills that run off with a bang. The hits were spotty and there was weakness here and there. But it was an interesting bill, topped by vaudeville's star of character song stories, Irene Franklin (New Acts), who recently returned to vaudeville with Burton Green at the piano. Miss Franklin was a delight, closing intermission for the kind of applause that is almost homage. With the lights up, and the curtain finally run down, she tripped from the entrance to offer thanks.

Recent seasons have not seen much of Miss Franklin in the two-a-day. About a year ago she appeared at the Palace with George Fairman at the piano. Mr. Green's appearance this week is his first at the house in four years. And he surely helped. "His favorite comedienne" had several things to say about him. One was that he wore well. She blamed it on golf, which she called "hoof and mouth disease"—hoofing about the links during the day and talking about it in the evening.

For perhaps the first time in the history of the Palace one player appeared as the feature of two different acts. That odd distinction fell to the latest vaudeville recruit, William Kent. The comic appeared at the Colonial last week in his own little comedy, which he called "A Bit of Atmosphere." The Palace changed it to "Shivers," the turn being suddenly inserted Monday.

The Weldons, who closed the bill, left the show after the matinee, their equipment going out of commission during the performance, and the curtain being rung down. It was intended to double a turn from one of the other theatres, but that failed of achievement, because of the condition of the streets following Sunday's blizzard. Kent was in the show as the star of C. B. Maddock's "Bubbles," having been rather quickly inserted in that act over the week end. He was asked to go on in "Shivers," and closed the show with it. Tuesday it was decided to retain Kent in both acts instead of doubling an act from another house.

"Bubbles" (New Acts) opened intermission. It was switched to closing Tuesday matinee, but because of protest was placed in its original spot at the night performance, with Kent doing his "Shivers" in the final spot. There is no doubt that Kent is best in his own act. It shows him in a style of comedy that best fits him. Perhaps two down people walked out from the orchestra, the balance staying and "getting their money's worth," for Kent injected enough laughter to balance what was missing before. The show was over at 11.15, which speaks for itself and the success of doubling Kent in the same show.

Two hits came after intermission—Franklyn, Charles and Co., and Robert Emmett Keane. It was the former's first shot at the Palace audience. Spotted seventh, they opened in their usual tepid way, but wound up with the entire house applauding. It's the surprise of the well done acrobatics that turns the trick. The Apache dance got the laughs. Then the hand-to-hand work landed the wallop. The girl in the turn was listened to politely. She has a sweet voice, and "Glennina Mia" was well suited to her. The number is short and newly inserted, aiding in speeding the turn.

Keane started his quarter of an hour just that much before 11 o'clock, opening with a Spanish "bull throwing" comedy lyric. He has nothing really new in his routine, but that he gets it across with such fine results proves his finish as an artist. No one paid attention to his comment in prelude to the English baseball game story; that the sergeant-umpire knew as much about the game as Judge Landis. The story itself started a 100 per cent. laughter into action. At one point Keane spied a restless auditor and said: "It's a very short act, mister." His prelude to Kipling's "British Soldier" included the statement that he was Irish but loved Kipling. They liked the recitation, cleverly done, and he won his encore, a Scotch

**FRANKLYN and BRANNIGAN.**  
Songs.  
13 Mins.; One.  
Columbia (Feb. 20).

Two husky males in evening clothes with a novelty opening. Doffing straw hats and hanging them on a "tail boy," they make the preliminary motions of the usual acrobatic turn.

This is followed by a double song, then a blues. A solo prologued with a comedy song title and then a comedy dance with a ballad solo by the other member was good for hearty applause through the delivery.

The harmonizing and solo work passed nicely, turn averaging as a good second spotter for the thrice daily bills. *Con.*

soldier rhyme, that toe hit the target.

Donald Kerr and "His Lady Friends" came third with "Handie with Care," his new dance and song revue. The turn was produced by Lawrence Schwab, and Sammy Lee staged the dances. Kerr's "lady friends" are dancers, though they cannot sing. He was funny when he told them not to sing so loud at the start, and they never did warble louder. Action started with the Broadway duet. A two-girl number has been inserted where a solo was tried last week, and the tap dance of the girl quartet at the close has been extended. Kerr climaxed with a "legmania" step and drew down healthy returns.

The Wilson Brothers—"Go out" yodled and clowned to surprising effect on fourth. If they have changed a line of the routine in the last ten years it was not evident. One of two song numbers is more up to date. The Wilsons didn't seem to need anything new. The whistle and ordering plus the salute and yodeling got them all they aimed for. The coppers' uniforms are new. Also they drew a basketful of laughs.

Bernard and Garry, two young cork singers of popular songs, did nicely on No. 2. One of them does a clever jazz clarinet imitation, used to effect with "Down in Chinatown." They did best, however, with a number that provided for imitations of Eddie Leonard, Cantor, Belle Baker, and Jolson. Sylvia Loyal with her poodle, wire and flock of doves made a sight opening that was rewarded. "The Kid," Charlie Chaplin's new comedy picture, was advertised as an extra attraction next week, in addition to the regular bill. *Idee.*

**COLONIAL.**

Imitations, blackface comedians song plunger working from a balcony box, harmonica playing, soft-shoe dancing, rathskeller piano and singing turn, acrobats—and Eva Tanguay. That's vaudeville, old-fashioned vaudeville to be sure, minus "revues," with a stage full of choristers trying to act like principals, minus pretensions to musical comedy and minus all of the transparent effort to be what it isn't, with a jazz band in the Nat Nazarro, Jr., act to lend a likeable seasoning of modernity, and plenty of silken dresses to furnish "class."

And they just ate it up at the Colonial Monday night, song plugging and all, which proves pretty conclusively that after all it's vaudeville they want in vaudeville houses, near-musical comedy revues and the rest of the "novelties" that vaudeville has suffered from in the last few years.

The show was switched about somewhat Monday night, Toto and Avey and O'Neill, programmed for opening and second after intermission, respectively, changing places with Net Nazarro, Jr., and Swift and Kelly, the latter moving down into second part and Toto and Avey and O'Neill taking third and fourth spots.

Monday night was the eve of Washington's Birthday. The house was slightly short of capacity. Both the holiday eve and Miss Tanguay probably figured very largely in the draw. It's the same Tanguay, voice, mannerisms, personality, costumes and individuality, but with new material containing an up-to-the-minute note. Her announcement card was greeted with friendly applause, which swelled into a "reception" when she entered.

She did six numbers, including the immortal "I Don't Care," showed an array of costumes that were as unique as they were dazzling, and after being presented with a floral bouquet pulled a neat little "speech" of thanks in rhyme. Teddy Waldman, a jazz harmonica player, assisted with a collection of nifty "blues," while Miss Tanguay was changing. Waldman worked from the right balcony box, and "goaled" 'em twice. The lad can certainly gargle the street corner saxophone. Tanguay didn't stop the show, but she was a man-sized hit next to closing and entertained every moment she was on.

A couple of turns previously, a male singer with a coking voice, working from the left balcony box in the Nat Nazarro act, knocked the Colonialites silly with "Mammy," Nat playing a cello obbligato and the jazz band assisting from the stage. They couldn't get enough of the box worker, and he had to do "Rosie." That's a pretty good score for the boxes for one night.

The Nazarro act runs like a twin six. It's full of entertainment, specialties following each other with machine-gun rapidity. Nat Nazarro, Jr., said he was 37. The kid's a wonder, dancing like a demon, playing the cello with expression and technique, and making his own act. Viola May, a clever little dancer, landed an individual score, with some unusual ankle and knee work. The jazzists play well and keep the music subdued. That's something worthy of praise for a jazz band. The act opening the second half, was a "wow" of the first water.

Avey and O'Neill, fourth, just paralyzed 'em. Just two natural blackface comics, with the brightest of material, legitimate comedy methods and great dancing feet. The Colonial went to them to a man, and they could have talked

themselves speechless had they wanted to pull the usual oratorical "thank you" thing. A crap game crammed with laughs and a double dancing finish were the high lights.

Ryan and Bronson, second, went very big for the spot, singing a wide variety of singles and doubles. It's a two-man singing and piano combination, with ability, class and poise. Jack Ryan did a little ditty, a parody on "Mary," which took a fall out of Governor Miller on his reported 8-cent fare stand. It was a panic at the Colonial. If Jack ever sings that parody, in Brooklyn those B. R. T. straphangers will want to elect him the next Mayor.

Juliet, closing the first half, pulled down a huge hit with her imitations. There's nothing surer in vaudeville apparently, especially when they're done as Juliet does them. Among the list was Tanguay. Miss Tanguay appearing later in the show, proved that imitation was pretty close even to the little slide accompanying "I Don't Care." Foy, Barrymore, Bernard, Mann, Ulrich, Bayes, Lauder, Cohan, etc., all went over for heavy returns. There were loud calls for Jolson and Eddie Leonard, but Juliet evidently didn't hear them.

Tom Swift and Mar. Kelley, preceding Eve Tanguay, made 'em laugh—also made 'em weep a little. This was where Miss Kelley tells Mr. Swift she understands his shalowness. They had been laughing their heads off a moment before, but the lace handkerchiefs did a heavy business when she reached the serious portion of the turn. That's art, bringing 'em from laughs to tears, and Miss Kelley proved she is an artist by accomplishing it. A novel and clever little skit this Swift and Kelley turn "Gum Drops," with a wealth of human nature in it and an appeal that reaches the last row in the gallery.

Toto, the clown, third, scored a whale of a hit with his difficult contortions and acrobatics. The comedy brought laughs, too. Toto plays a small fiddle like the one Grock used when over here, but merely makes it incidental. The contortion trick of stowing himself into a tiny bed hardly two feet in length, the Paviowa travesty and an acrobatic dance for an encore all brought home the applause bacon. Louise and Mitchell opened with acrobatics. It's a mixed double, the woman acting as understander for some nifty hand-to-hand stuff. She has a good sense of comedy that could be developed into a big asset for the turn. Both good acrobats, they did excellently for the initial spot. Daley, Mack and Daley (New Acts) closed. *Bel.*

**RIVERSIDE.**

The last half of the current week bill at the Riverside contains most of the punch and runs away with the show through the presence of two strong comedy teams in "De Haven and Nice and Kramer and Boyle."

The first half of the bill was vaudeville enough, but the comedy punch was lacking, and when all the reviews and sight acts have wended their way to the storehouse, the boys that can deliver the guffaw propellers will remain in demand.

Aside from this slight digression it was a corking show and the house held a capacity holiday attendance when the Sterlings opened with a somewhat different skating and skate hoofing routine. The athletes gave the show a nice start.

Schichtl's Royal Marionettes were second. It is one of the best mechanical acts in the show business, the operation of the little figures and the other mechanical illusions being handled flawlessly.

Ida May Chadwick and Her Dad were moved up from one rung below to the third spot, with Grace Nelson moving down a peg. The Chadwicks got most with their dancing. Miss Chadwick still retaining her laurels as one of the best female steppers now appearing. The comedy efforts passed and the opening, with Miss Chadwick dressed in the height of fashion, later switching to her "rube" character, helped. The dancing finish got them considerable applause.

Grace Nelson in an excellent repertoire of near classical and popular songs offered a wisely selected assortment of songs for vaudeville. The prima donna looked immense in a gold evening gown, and is carrying a finished musician in Earle Browne at the piano. For an encore she introduced Con Conrad the song writer and sang his latest, "Dream of Your Smile," with Conrad at the piano. She was an unqualified success and seems to have stepped into the niche vacated by Chilson-Ohrman.

Riggs and Wit... super dancers, closed the first half. The dancing turn carries a leader who does two violin solos between changes. It's lengthens the act out considerably and it might be advisable to drop one dance, finishing with the "Vagabond" duo. Each of the dancing productions is backed by an appropriate set, the last, depicting a cascade in Italy, receiving applause on appearance.

The terpsichorean team are artists and will be welcomed in vaudeville as long as they care to remain. After the "Topics" De Haven and Nice stirred up the first real excitement with their "Follies of 1776," a

funny idea we'd worked out. In grotesque "boobish" get up they open as "Mulligan and Mulligan" from the West, and follow up with three howlingly funny knockabout dances. The "King Charles Bros. Chasing Bubbles" was a yell with the "Gladiators" fighting a dancing duel, using ash can covers for shields, another. The real hard hoofing at the finish topped off a riotous 15 minutes. The assistant who telephones the description of the dances to headquarters looked as though he had the utmost contempt for the Volstead amendment on Tuesday night.

Ella Shields, the English male impersonator, followed, offering four characters with appropriate songs. They were in order a swell, a "bobby," a shabby dandy and a "middy" from the English navy. Her costumes were faultless and her delivery was also. They thawed out slowly at the Riverside, but she had them hooked by the time she reached her last number, and I'll enclose with a ballad. The visitor was up against a tough proposition at this house, where probal'y nine-tenths of her auditors had never seen the originals of her characterizations and missed many of the shadings. The English slang of the lyrics also confused, as "potty" for crazy in one song. She might try Americanizing where it is possible without losing her individuality.

Kramer and Boyle waltzed on using "Bubbles" in imitation of De Haven and Nice turn. This pair have developed remarkably. Kramer having arrived at the point where he continually ad libs kidding "walk outs," etc., without offense and making it screamingly funny. Boyle is an ideal foil and is dressing the part a la Finchley. They broke in several new gags and doubled "Mammy," with Boyle still sticking to "Broadway Rose" for his solo.

The Four Readings closed and held them remarkably well considering the hour. Their finishing trick apparatus helped hold, for many remained out of curiosity after lamping the shoot at the back of the stage. It is a flashy cove, being a "bally" slide down the shoot to a hand to hand which is built up by the understander having a great struggle to raise the top mounter to an upright position after the catch. *Con.*

**JEFFERSON**

Considerable shifting in the running order of the Jefferson's bill marked the Monday evening performance, with one substitution, Swift and Kelley, who covered for Ruth Royce, reported in the second week of an indisposition due to tonsillitis.

The bill Monday matinee stood: Adelaide Herman to open, followed by Russell and Devitt, Johannes Josefson with the Icelandic Co. to follow, Frank Gaby next to closing first half, with "The Eyes of Buddha," in No. 5, before the intermission. George M. Rosener opened the second half, "Indoor Sports," in No. 2, Wilson Brothers next to closing the show, and Padden and Irwin finishing. The evening still held Madame Hermann in No. 1. Frank Gaby was put up in No. 2, George M. Rosener in No. 3, with Swift and Kelley holding No. 4, "The Eyes of Buddha," remaining stationary in closing first half. Russell and Devitt opened the second half, following "Topics," "Indoor Sports" did not change from No. 2 in the second half, the Wilson Brothers also remaining in next to closing, while Josefson and Co. closed the show. Padden and Irwin did not appear in the evening, the bill with Josefson in the finale holding eight acts in all.

The No. 2 spot for Gaby in place of No. 4 was explained in the necessity of meeting a private entertainment on time. He was scheduled to open second half beginning Wednesday afternoon. Russell and Devitt were to resume their original position on the program.

In that event the latter team would be shifted to No. 2 again, and it is highly probable that the first half would be strengthened materially for an applause hit, which it needed. As the team exhibited Monday night they cleaned up everything in sight and were fore-runners of a bill which, due to the manner in which it was changed, was stronger in the second half in applause and laughs than the first half. Russell and Devitt work with a nonchalance that is the more engaging because of the contrast it offers to their acrobatics and flipping.

The hit of the evening were the Wilson Brothers, who, next to closing, were a combination of song, yodeling, "nut" stuff, and ad lib. comedy. With the exception of "The Eyes of Buddha," they were on the stage for the greatest length of time.

When the Josefson turn came on the audience was intact and remained seated until every flash had caught on. The turn billed as "Glimma Marvel of the Frozen North," has something unique in the form of gymnastics. It offers something akin to the Japanese Jiu-Jitsu, yet distinguished from by the application of a foot defense instead of the singular application of both hands. The act is swift moving, and the pace set by Josefson and his three assistants is admirable in the sustained interest.

"The Eyes of Buddha," holding the most in display of any turn,



caught the audience in a langorous mood, and with its richness in costume display, scenic effects, dance numbers and dialog seems to have the tonic of asking its auditors to sit back, look on and be perfectly happy.

The climber for honors approaching the Wilson Brothers was George M. Rosener. His cycle of character studies, which are billed as "The Anatomy of an Old Actor," has a prime asset in the fact that dullness is eliminated by the routine in revealing some of the secrets of the stage. His delivery and characterizations are the outstanding points in his performance. The study of the veteran with its comedy and pathos is probably the best in the foursome.

The comedy of Harlan Thompson and Hugh Herbert, called "Indoor Sports," was a valuable interlude in the entertainment features of the second half. The act stands out for dialog possibilities that qualifies with an audience. It is well written and well acted. The four players show careful casting, good reading and ability to demonstrate their assets.

Frank Gaby in the No. 2 spot was over after he opened with the venetian routine, and took one bow on a finish. The audience seemed perplexed as to whether he had finished or would come back and do something more. Madame Hermann's display of magic found the greatest response in opening in the assemblage of yarmark folk emerging from the Noah's Ark prop.

Good business down stairs, the holiday eve undoubtedly having something to do with it. In the intermission they were doing some advance buying, while a sign of increasing popularity of the house is apparent in the presence of a spec hawking three doors east. *Step.*

## BROADWAY.

Some one has suggested that instead of always rating the acts in a vaudeville bill, the review be occasionally varied by indicating the caliber of the audience.

So far as the Broadway theatre audience was concerned Monday evening, they were a kindly, interested and reasonably enthusiastic gathering, with more than a sprinkling of the Jewish element, undoubtedly attracted by the headlining of Vera Gordon in the dual capacity as star of the Edgar Allan Woolf sketch, "Lullaby," and the Selnick photoplay, "The Greatest Love." The sketch has been reviewed a number of times and the picture is commented upon in detail in the motion picture section.

The opening turn was Lynch and Zeller, hat jugglers, a bunch of comedy being extracted through inviting the audience to contribute to the entertainment by tossing the hats upon the stage, to be caught upon the head of the comic.

Marcelle Fallet, an attractive French girl violinist, with her mother acting as accompanist and billed as French refugees, offer selections from the standard operas, and for an encore a sure fire arrangement of "The Love Nest," with the aid of the orchestra. For the second, well demanded encore, "Dear Old Pal of Mine," with interpolations of strains from American patriotic ditties in the form of counter point melody.

Fargo and Richards, mixed couple, with special drop, have a smart, up-to-date sidewalk conversation, with the man feeding to the woman's smart responses. She also does a comic ditty in good "character" manner, working easily and with no apparent effort. The man seemed to be fearful the audience wouldn't "get" the "fly" responses of his partner and constantly waited a fraction too long before going on to the next gag. Perhaps his experience with the afternoon and supper shows warranted the hesitancy. Their novelty finish for a conversational number via telephone booths bears the earmarks of originality.

Other vaudevillian singers should emulate the methods of this pair of harmonizing duettists with respect to the clarity of their enunciation. They registered their usual big hit, which is corroborative evidence their method is the correct one. It doesn't seem possible that the "Three Rubes" comedy tumbling act is made up of the original Bowers, Walter and Crocker. The act words as fast as ever, with no apparent cessation of action and is as screamingly funny as of yore.

Following the "Lullaby" sketch, next to closing, came Frank Mullane, ballad singer and teller of stories in Irish, Yiddish and con dialects. Unmistakably of Celtic origin, he startled the assembly by rendering a popular ditty in Lithuanian Yiddish to the huge delight of those present who understood it. Daly and Berlew, a pair of ballroom steppers, with a special cyclorama, closed the show with a routine composed principally of whirlwind dancing, ending with a neck swing. *Jolo.*

## 5TH AVE.

Nine very satisfactory acts comprised the bill at the Fifth Avenue the first half of the week, opening with Sensational Togo and closing with Equill Brothers. Togo is a graceful little Jap who does some very neat top spinning and then walks up a rope with the aid of a paper umbrella, the rope at a very

steep angle extending from the stage to the gallery, and sliding back. He then repeats the stunt blindfolded, with a safety apparatus around his waist for the protection of the audience.

Emma Stephens is a prima donna with a fresh, happy appearance, with breezy personality, who chatters a bit between songs, backed up by a pretty silk drop, and who puts over a neat comedy story number. Her top note seemed to be a bit raspy. Maybe it was the weather. "Mrs. Wellington's Surprise" is an excellent specimen of one of those laughing, misunderstanding farcical sketches, with a comedy maid in a hotel getting things all muddled up for every one.

Harry Antrim, with monolog, singing, imitations of animals and general nut stuff, has framed his act in an original manner. The idea of announcing himself as the new manager of the theatre, replacing the missing act, telling of the proposed improvements in the conduct of the establishment and then trying to explain what the missing act would do if he were here, is off the conventional track.

Jack and Conway and Co. in "The Cellar," a comedy sketch, should bring the star of the skit to the fore as one of the finest delineators of the Irish character. With little or no dialect and in straight make-up he offers a legitimate characterization well worth while. As the skit progresses and he simulates intoxication, the legitimacy of the characterization suffers from exaggeration, being sacrificed for laughter. But Mr. Conway should be careful to avoid anything bordering on vulgarity, leaving such things to those less gifted who must resort to them in order to score. In this connection it is suggested that he forego the dribbling stuff which, while it gets laughs, detracts from the class of the offering.

Gertrude Vanderbilt, with a youthful pianist acting as "straight" for her crossfire, places herself in the category of comedienne. That's also a great idea to eschew all dancing until the act is over and then taking the bows with the aid of the different styles of stepping.

Not so many years ago an act as pretentious as Dillon and Parker's would have caused no small amount of talk in the business. They have framed up a very neat turn, the principals singing, chatting, stepping and making themselves generally entertaining. Their pianist is a youthful appearing individual in an Eton suit and there is a dainty young girl who plays the fiddle and holds a hissing conversation. They "kid along" modestly and pleasantly, doing everything well, but just lack the kick necessary to make the turn a "knock-out."

James H. Cullen phrases his lyrics to bring out their points effectively. The major part of his act is made up of his former material, even to the parody on "Fiddle up." He failed to score on what are ordinarily his sure-fire gags, confidently waiting for the applause that did not come at the expected pauses. He finished very strongly with his collection of Joe Millers, with the reading of epitaphs, the price of songs and newspaper advertisements. Equill Brothers, hand balancers, closed with easy, graceful, hand stands, head stands, etc. *Jolo.*

## AMERICAN ROOF.

The gang west of Broadway skidded, slipped and ploughed their way over the streets Monday night to gather on the Roof for an attendance mark that was average if nothing else. At that, the only vacancies noted were in the rear, also here and there down the sides. The "American" fans seemed well satisfied with the current week's program.

Zelaya, on third, caused the first deviation from the usual proceedings by holding up the show with his piano playing and monolog based on the effects jazz music has on us mortals. They ate up the comedy lecture and clamored for more, but the pianist only returned for a few words, which brought forth another laugh.

Preceding him were Hanlon and Arthur, on bicycles, in the getaway position; and Loveless and Stella; two girls and a boy, who sang and danced their way through acceptably. The medley of songs at the finish was the strongest asset, though one of the girls showed promise of being more than commonly proficient in the terpsichorean art.

Grazer and Lawlor closed the first half with a dancing specialty that had the girl wearing four costumes with two vocal numbers throughout the routine. The boy soloed twice, the final effort being on his toes, while the girl took her turn at an individual offering, thence combining for the finale. The act frames up as a fair enough stepping bit for the Loew houses.

The Koe Tom Four (New Acts) down next to closing repeated Zelaya's accomplishment earlier in the evening without coming back for an added number. Following were Howard and Helen Savage in a sharpshooting exhibition which started off with a song by the feminine member.

Moher and Eldredge (New Acts)

opened intermission, with the playlet of "Nobody Home" succeeding. The sketch contained enough comedy to uphold the interest, while one of the three girls scored with a vocal number. Another offered a dance in which she courted disaster through a shoulder strap breaking, but she got along safely by discretion and much caution. What was evidently expected to be a sure-fire gag was used at the finish, having to do with the 8-cent fare on the B. R. T., but it failed to live up to expectations.

## AUDUBON.

The inclement weather did not affect business at the Audubon Monday.

The presentation of the feature picture on an elaborate scale, including an increase of musicians from 16, utilized for the vaudeville period, to 40, may have accounted for the additional attendance.

Eddie Baker, late of the "Midnight Frolic," and Frank Fay were heavily advertised in the lobby as stars of Broadway productions and lived up to their billing. Miss Baker, a sweet-looking pianist, attired in green, came on No. 4, preceding Fay, who occupied the closing position. Fay made his first appearance by coming down through the orchestra during the offering of the third act doing comedy announcing a future act on the bill. Miss Baker only worked 7 minutes, which did not appear enough for the audience. When Fay made his initial appearance he brought his young pianist on to accompany him during his first two numbers. Her departure left room for Bert Kalmar and Harry Ruby, the latter continuing with the comedian until he concluded his work.

Mallon and Case, two men, were also in the register column. They do not rely upon a specific routine of the material, but do everything simultaneously from comedy talk to falls. The act opens with one of the members seated in the orchestra coming into the limelight via the interruption routine and later accompanying the interrupted member on the boards. Why they resort to this routine to open is a mystery, for they will always find results equally as good by advancing from the wings. By eliminating the latter they can claim a clean-cut offering, while at present the opening portion is a duplication of former orchestra acts.

The Rose Revue, with Walter James, Mildred King and Steffi Anderson, was elected to the deuce spot, but being minus their scenery, presumably on account of transportation being tied up by the storm, worked under a serious handicap, and deserve credit therefor. The male member shoulders all the vocal selections while the girls execute the dancing portion. Freehand Brothers opened with foot, hand and head balancing that will hold its own.

## GREELEY SQUARE.

Loew's Greeley Square packed 'em in at each of the four shows Washington's Birthday (Tuesday). At the beginning of the last night show, 8.30 or thereabouts, Tuesday night the crowd was still coming strong, all seats filled and the standees lined up behind the orchestra rail like an election night crowd in front of the Times' bulletin board.

Because of the constant shifting of the audience the first three turns of the six-act show—Noel Lester, Harris and Holley, and Downing and Bunin Sisters—worked under difficulties. As soon as some seat holder would decide to vacate and call it a day about ten standees would immediately charge down the aisle to make a bid for the coveted resting place.

Despite the interruptions all of the turns went over very well, the show as a whole shaping up as an entertaining small-time layout. By the time the running got around to Will and Mary Rogers, fourth, the seat-hunters were pretty well taken care of, although at the opening of the turn there was quite a bit of commotion as the remains of the now thinned-out bunch of standees made the final centre rush of the night in their quest for empties.

Noel Lester, opening with a combination of magic, wire, walking and balancing, juggling and ventriloquism, attracted attention through the wide range of his talents. A ventriloquist bit with a rube sheriff, with Lester balancing himself on a chair, in turn balanced on a slack wire, and performing simple feats of magic, with the ventriloquism nicely interpolated, sent him off to appreciative applause. The Loew News Weekly was sandwiched in next, preceding Harris and Holley (New Acts), a colored team, who picked up the running handily in the second hole. A singing and dancing three-act—Downing and Bunin Sisters—was third. Downing, a young fellow with a good singing voice and apparently a sense of humor, was wildly funny in spots, but unquestionably could develop into a real comic in short order if he had the right material. The Bunin Sisters, a pair of pleasant appearing brunets, dance neatly and get away with jazz double in good shape. Downing registered solidly with a ballad, and the trio finished strong with stepping. The girls show some pretty costume changes.

Will, and Mary Rogers got their

regulation quota of laughs with their husband-and-wife quarrel skit as soon as the house had settled down. One or two of the brighter quips missed in the early section, but the couple just carried the audience along with them when the act siders discovered what it was all about. An excellent talking turn this, with personality and a clean-cut method of delivering their material.

Whoever it was that started that fallacious bromide, nobody loves a fat man, never heard of Ben Binn. He weighs about 250, more or less, does nothing but sing pop songs and caper around the stage, and makes 'em like it. But Mr. Linn has something more than avoirdupois to get him by. He owns a likable voice, presents a natty appearance and knows delivery from the ground up. Next to closing, he slipped over four numbers, all different and made to stand up in each instance through individual handling. Linn wasn't a riot Tuesday night, or anything like it, for the crowd was pretty well fed up on show, some of them having been in the house for a couple of shows apparently, but he did very well considering.

White, Black and Useless closed (New Acts) The feature picture was May Allison in "The Marriage of William Ashe." *Beil.*

## DAVE MARION SHOW

(Continued from Page 10)

storm clouds passing for a most realistic sight offering.

The show is crammed full of specialties and good comedy bits. The Byron Brothers, six colored musicians having a big specialty with their saxophoning and jazz band offering, coupled with a colored jazz woman toe dancer that strengthened the fast-moving first part. Others of importance were Rose Bernard and George Mack in "Shoulder Shakers' Ball," a neat song and dance jazz melange, and Hazard and Spellman in a good routine of dancing, including "essence," "buck" and "soft shoe eccentric," that got over nicely in "one."

Two screamingly funny bits as handled by Casper were a conversational double with George Mack, where Casper dozes off to go into a "dream" scene with him and Mack in a graveyard, an effect accentuated by a wierd drop, and later in Act Two, a bit of slapstick, Casper as the Cannibal King had listened to three different women begging for "cave man" love. When his dusky consort arrives she is greeted by a couple of wallops from a stuffed club and dragged off stage by her hair. This bit was the laughing hit of the evening and could have been strung out.

A good looking, prettily costumed chorus of 18, with the best ensemble singing voices heard in many a moon helped put the show over. All of the company vocalizing was of the same high order, the cast holding voices of usual merit.

Albert Dwinell took down the vocal honors of the men and actually inspired tears with his rendition of "Tired of Me." He was prominent in most of the scenes, as were also Tom Duffy and Jack Honeywell.

Will Ward stuck to his standard character throughout and is adding another season's laurels to his long burlesque career. The show, all in all, is a whale of a production and thoroughly modern, without a dull minute in it from the opening curtain of the grand finale.

It can follow any show on the wheel anywhere and is a credit to the circuit, the cast and the producer.

Marion did the book and music, with E. Melville Brown collaborating on the music arrangement and also conducting. They did a corking job. *Con.*

## SPORTS

(Continued from Page 9)

the fire of the ants and give Governor Miller an excuse for soldering the lid on the boxing game.

The Garden held about 90 per cent capacity, at \$10 top.

Joe Bishop, the latest feather-weight sensation from the west, has been signed to meet 'he best boy available at the Garden by Tex Rickard for March 17.

Bishop has an impressive record which includes an eight-round knockout of Billy De Foa and a technical knockout of "Sailor" Friedman. Friedman is the boy who recently stopped Charley White and is a legitimate lightweight. He boxed Bishop as a feather.

Bishop is now under the management of Billy Roche, having broken away from Nate Lewis and Tommy Walsh. Since joining the Roche stage Bishop opened auspiciously by stopping Artie Root of Cleveland, a lad who has been ingling in the fastest of company for several years.

Arthur Pelky died at Ford City, Ont., Feb. 18, after four weeks' illness, of sleeping sickness. Pelky was the heavyweight champion of Canada and famous as the man who accidentally killed Luther McCarthy in a ring at Calgary seven years ago.

Pelky's last fight was about year ago when he was knocked out by Bob Martin.

## BROADWAY REVIEWS

(Continued from page 16)

was the woman who first instinctively saw the evil of her acts, and who first purified herself by remorse and renunciation.

Macbeth himself discarded his symbolic robe later on, and here again the symbolism would satisfy a psychologist, for he had then resigned himself to the surrender of his ambition and was ready to welcome death.

It was a historical event in the theatre, for it brought Lionel Barrymore to his first essay of a Shakespearean role. His performance at the Apollo marked a high peak in a notable career. His command of the classic role was apparent from the first big scene, the beginning of his remorse for the murder of Duncan, and he never lost his command of the character or his audience.

Miss Arthur was right in the art she brought to the role of Lady beauty, reminding the theatregoer of ten years ago of her earlier days as America's loveliest romantic actress. *Luah.*

## BLUE EYES.

Mr. Goldberg	.....	Ralph Robbins
Mr. Ripley	.....	Andrew
Mr. Fild	.....	Dorothy Tierney
Steinberg	.....	Philip White
Bobby Brett	.....	Ray Raymond
Peter Van Dam	.....	Lea Fields
Dorothy Manner	.....	Mollie King
Kitty Higgins	.....	Delyle Alda
Mr. Manners	.....	Carl Eckstrom
Mr. Manners	.....	Lotta Lintlin
Stranger	.....	Lee Brank
Boyle	.....	Judson Langill
Gypsy Girl	.....	Aline McGill

Morris Rose became actively interested in theatricals last season when he was one of the major shareholders in "Scandal," which Walter Hast produced. Some weeks after the piece made its debut on Broadway his name replaced that of Hast's as the presenter. This season he arranged for several musical productions with 'Lea Fields, of which "Blue Eyes" is the first, and it is the initial production try by Mr. Rose. Earlier in the winter the attraction was sent to the road, but was brought in after several weeks and recast, Fields going into the show, however, before that.

Lea Fields and Mollie King are starred in the revamped "Blue Eyes," which opened at the Casino Monday night. Together with Andrew Tombes, who is featured Delyle Alda and three or four others, the cast is practically a new one. The book is by Leon Gordon and Le Roy Clemens, and it may have been adapted from a farce by that writing team. Score and lyrics come from I. B. Kornblum and Z. Myers, both from the West. Their contributions stand out far ahead of the book and constitute with the cast the strength of the offering.

Credit goes to Fields for the comedy, which he is said to have written in himself. He worked like a Trojan and that means much. As Peter Van Dam, a sculptor, who shared a studio with an artist (Ray Raymond) and writer (Tombes) who were just as hard up for cash as he, he actually was "the life of the party." He got the laughs started in the first act with a telephone bit. At the close the house was tickled a heap with a clay modeling bit, when he attempted to mold the head of a persistent bill collector. He was funny, too, in the second act as a near butler. A Bolshevik bit inserted there gave him a chance with a pseudo bomb and he made the best of it for laughs.

It was tough sledding, however. The show ran until 11.40, which gives an idea of the amount of fixing due. The story tells of Bobby the artist being run over by Dorothy, she of the blue eyes. He gives her the card of a count in error, and he is invited down to Long Island by her family. His pals go along, but it turns out that Dorothy's people are as shy of money as the three pals. Somewhat inconsistent was the appearance of Miss King at the close, for she was bedecked with a fortune in diamonds. She retired from the stage last season when she married a wealthy Kentuckian. There was an addition to the family last summer.

Delyle Alda stepped forth as a prima donna, and she created an excellent impression. Not sure of the speaking portion of her role, she flashed a vocal performance that won much attention. Miss Alda was with the Ziegfeld "Frolic" until recently, and it was her first try with lines here. With "Just Suppose" she did beat. The number came in the first act, with Tombes having comedy topical verses. The melody is a pretty one, the number permitting high notes admirably accomplished. Miss Alda opened the second act with a repetition of "Just Suppose" and again it was encored.

"Blue Eyes," sung by Miss King and Raymond, was another first act song which supplied a pretty melody. Still a third number, "Without a Girl Like You," was liked for its pretty tune. It came at the close of the first act, with Miss King, Miss Alda, Tombes and Raymond offering it for a flock of encores. The balance of the score was worth while, but the trio of songs in the opening stanza were unmatched. Tombes got his best chance with "So Long Jazz," a lively number, in which the chorus maneuvered

(Continued on page 26)



## CON'S RING ETHICS BOW DOWN TO KALE

### Sneezing Powder Strategy Brings Home Bacon

Buffalo, Feb. 23.

Dear Chiek:

In my last pill I told you about the match I made here for "Tomato" to box Jimmy Whalen, and after the deal we got in this burg I am convinced that nothin' is on the level here includin' the Falls and the Canadian Club.

We breeze into this burg and I figure everything is goin' to be on the up and up for I know Hughie Shannon, who is helpin' Whalen cut up his jack, is a good friend of mine.

Well, the local papes give us plenty of smear on the sportin' pages and figured that if "Tomato" got the best of the breaks he might last a few rounds with their pug. They're all heated up here over their local talent anyway, and since Rocky Kansas stopped Ritchie Mitchell in a round, they figure all you have to do to be a champion is to arrange to be born in Buffalo.

We weigh in O. K., and that night the club is crowded to the doors with Whalen's mob all primed for the slaughter and bettin' three to one that "Tomato," who is an unknown to them, won't go the ten rounds.

The first thing they pull is Whalen gettin' in the ring wearin' a twin of "Kid" Lewis' rubber mouth protector. You know what a holler Briton made about it at the Garden? Well, I made a beef that must have startled the bootleggers on the other side of the Niagara River.

But they just let me rave and told me that if Whalen didn't wear the gadget there would be no fight. I appealed to the referee, but he told me that Whalen had just had about a grand worth of bridge work put in his mouth and he was doin' my ham-and-egger a favor by not postponin' the fight.

Well, I had to take the worst of it or lose our end and with a strange guy runnin' things at Albany, it behooves us box fight managers to grab the kale while the grabbin' is good.

But I made up my mind that I would have my odds before the bell rang, and, believe me, brother, I did. Any time any of these honky tonk fight promoters think they can slip your little comrade the needle and get away with it, you have a small wager on this end of the firm.

To make a long story short, they finally begin battlin', and believe me this Whalen was a two-fisted idiot. He started out as though he was goin' to sprinkle salt on "Tomato" and devour him whole. But a few well placed left jabs and a couple of rights crossed to his chin made him hesitant and thoughtful.

I seen right away that the only way we could win was by a knock-out, for the referee was givin' the home-towner all the best of it. When "Tomato" would pin Whalen's arms so he couldn't do no in-fighting, the ref. would split them right out, but when Whalen was loose in the clinches the old boy was blind and let him hit with one arm free, back hand, shamrock and do everything but bite, kick and scratch.

However, I evened everything up after the sixth, when I sprung the piece de resistance or some other wrestling term they have for the blow-off. After one more appeal to the ref. to make Whalen take off the teeth cheaters, and after the usual bolin' out, I gently sprinkled sneezing powder on my battler's gloves and lovingly whispered his instructions in his generous ear.

He walked out in the seventh and jabbed Mr. Whalen in the kisser with the doctored glove just once, then followin' instructions stepped back to see what would happen.

Whalen blinked for a second, then crinkled up his nose and opened his mouth like a crocodile to sneeze. As he pulled the big yawn, "Tomato" dragged his right hand off the floor and patted Mr. Whalen in the mouth, knockin' the rubber mouth piece and half of his expensive bridge work plumb down his throat.

Well, sir, you have seen guys knocked out but this bird was knocked double cookoo. He fell over on his back and started crawlin' around the ring like a boa constrictor that has just swallowed a keg of nails.

The referee gave him all the best of count, but he could have counted to fifty, for it took three doctors and four stomach pumps to get him

## IN AUSTRALIA

By ERIC H. GORRICK.

Sydney, Jan. 27.

HER MAJESTY'S.—Gilbert and Sullivan Opera Co.  
CRITERION.—"Baby Bunting."  
PALACE.—"Welcome, Stranger."  
TIVOLI.—"Lilac Domino."  
G. O. H.—"Bluebeard."  
FULLER'S.—Vaudeville.  
MAJESTIC (Newtown).—"Babes in the Wood."  
APOLLO.—"Damaged Goods."  
CONSERVATORIUM.—State orchestra.

HAYMARKET.—Films, "Half an Hour" and "The Village Sleuth."  
AUSTRALIAN.—"The Girl of the Sea" and "Sink or Swim."  
LYCEUM.—"Yes or No" and "King Spruce."  
STRAND.—"The Cup of Fury" and "The Saphead."  
GRAND.—"The Prey" and "The Bandbox."

### MELBOURNE.

HER MAJESTY'S.—"Humpty Dumpty."  
ROYAL.—"Maid of the Mountains."  
KING'S.—"Sinbad."  
TIVOLI.—"Chu Chin Chow."  
PRINCESS.—"Cinderella."  
BIJOU.—Marie Ika and Austin Milroy; Campbell and Mayo; Marshall and Graham; Baron; Phil Percival; Haagen Hollenbergh; Rodgers Trio; Verne and White; Vardell Bros.; McNamara and Clinton.  
HOYT'S.—Film, "The Case for the Defence" and "The Girl in the Rain."  
PARAMOUNT.—"The Venus Model" and "Sawdust Doll."  
MAJESTIC.—"The Love Expert" and "The Silent Barrier."

### ADELAIDE.

GARDEN.—"The So and So's" Costume Co.  
MAJESTIC.—Arthur Tauchert, Fifi de Tisse, Joe Hurley, The Mantanas, Val Vausden, Munro and Massey, Louis London, Winter's Dogs, Eileen O'Neill, Fredo and Son.  
WEST'S.—Film, "The Long Arm of Mannister" and "Hobbs in a Hurry."

### NEW ZEALAND.

Auckland.  
HIS MAJESTY'S.—"The Man from Toronto," with George Tully and Margaret Swallow.  
KING'S.—Stock Dramatic.  
HIPPODROME.—"The Brat."  
OPERA HOUSE.—Adelaide Taylor, The Cracknell, Nat Hanley, Helen Charles, Sinclair Bros., Henri French, Ken MacLaine, Miller H. Rainey, Leonard Nelson, Musical Blanchards.

### Christchurch.

ROYAL.—Marie Tempest and Graham Brown.  
OPERA HOUSE.—Evans and Deen, Eddy Duo, Adelaide Taylor, Bert Coleman, Walter Johnson Co.  
QUEEN'S.—Films, "Children Not Wanted" and "Mary Regan."

### Dunedin.

HIS MAJESTY'S.—Famous Digger Co.  
OCTAGON.—Films, "Blind Husbands" and "The Virgin of Stamboul."  
QUEEN'S.—"The Sporting Duchess."  
PRINCESS.—Rev. Frank Gorman, Great Rix, De Wilfred, Vaude and Verne, Alberto, Walter George Co.

### Wellington.

GRAND.—"Irene."  
PARAMOUNT.—"Fighting Chance" and "Hairpins."  
TOWN HALL.—"The Dandies."  
HIS MAJESTY'S.—Curly Sherwood, Keeley and Aldous, Carlton Max, Ward and Sherman, Desperado and La Rose, Hart and Clegg, Harrington Reynolds, Jr., Hurley and Bent.

"The Boy" is in its 14th week.

"Broken Blossoms" here in near future.

"Chu Chin Chow" has been playing to capacity right along since opening. Show is booked out for weeks ahead.

Selznick and Fox Films have secured the Australian theatre, this city, for first release features.

Plans are afoot by the Labor Party to build and control theatres.

back on his feet and then he didn't know whether he had been in a prize fight or rescued from drownin'.

So you see these up-staters ain't any foxier than the boys from Tenth Avenue. I'm gettin' so suspicious that I'm afraid to sleep in a room with a mirror in it for fear my reflection will get up durin' the night and frisk me.

Be good and don't take any flannel money.

Your old side kicker,

Con.

The idea is to provide cheap amusement for the poor class.

A great many theatrical companies were held up during last month owing to a big shipping strike. New Zealand was cut off from all Christmas attractions. Many artists were out of employment during the festive season.

Joe Coyne is due here Feb. 10 from London. He is to appear under direction of Williamson-Tait. Mr. Coyne will play in "Wedding Bells," "His Lady Friends," and "Nightie Nightie."

"The Maid of the Mountains" scored at Her Majesty's, Melbourne, opening night. Leslie Holland, Arthur Slight, Phil Smith, Zoe Wencke, Violet Yorke and Gladly Moncrieff all made personal hits.

"Irene" is doing great business in New Zealand. This musical comedy was last year's big winner, and by present appearance looks like breaking records for this year.

Willmer Bently has been re-engaged by Williamson-Tait to produce for Joe Coyne.

"The Lilac Domino" is doing turnaway business at the Tivoli. Ivy Shilling, Renee Maxwell, Jamieson Dods and George Gee are the big draw. This production will play here at least 20 weeks, and next to "Chu Chin Chow" is the biggest success Hugh D. McIntosh has yet presented.

Marjorie Bennett has arrived here under contract to Williamson-Tait to appear with Joe Coyne. Miss Bennett is a sister of Enid Bennett, the film star.

Marie Ika and Austin Milroy are doing a two-act sketch over the Fuller circuit.

Frances Alda, the soprano, has been engaged by J. & N. Tait for concert, beginning in June. Mme. Alda was born in Melbourne.

Annette Kellermann has been engaged by Williamson-Tait for a tour of Australia. According to plans, she will open the New Theatre Royal at Easter.

The Gilbert and Sullivan Opera season at Her Majesty's has broken all records. Gustave Slapowski is conducting the orchestra, and Minnie Everett producing.

Carl Formes, lately of J. C. Williamson's Grand Opera, is producing tabloid opera for John McCullam at Cremorne Garden theatre, Brisbane. Mr. Formes made his greatest success here in "La Tosca."

Blilly Elliott, black face, leaves by the Ventura, Jan. 27, for the States.

Strella Wilson and her husband, Ralph Errolle, leave for America Jan. 27.

"The Smart Set Diggers" have been engaged by Ben & John Fuller for a tour of the circuit, giving whole show.

Marie Tempest and Graham Brown are doing very good business in New Zealand. They are to return to London at the end of the year.

Mrs. Mort, a picture actress who has appeared in small parts with the various companies of this city, is being held for trial on a charge of murdering her physician, Dr. Tozer. Mrs. Mort, a very beautiful woman, made her last appearance in "The Throwback." She will come up for trial this week. No reason is given for the crime.

Bert Le Blanc and Jake Mack are appearing in "The Babes in the Wood" at the Majestic, Newtown.

"Maggie," a musical comedy, will be the next attraction at the Tivoli. This piece was presented in Melbourne some time ago, and was shelved after its run there owing to the success of "The Lilac Domino" and no other theatre being available.

"Chu Chin Chow" is the greatest entertainment ever produced on an Australian stage. It depends largely on scenery, lighting and color effects. The cast is a long one, with Vera Pearce, Arthur Styan and Frank Cochrane as outstanding stars. Hugh D. McIntosh deserves credit for his gameness in tackling so big a proposition. "Chu Chin Chow" is to run indefinitely.

"Baby Bunting," written by Fred Thompson and Worton David from the play, "Jane," with music by Nat D. Ayer and Clifford Grey, was born at the Criterion Dec. 24. The story opens in the showroom of the So-ee-si Furnishing Co. with its 16 girl messengers (the chorus) moving around in silks and satins. Amidst them all is the proprietor, Bunny Bunting, and William Pye.

his bookkeeper, and likewise the cause of all the trouble. These parts are played by William Greene and Alfred Frith with plenty of pep. Janet, Pye's wife, is played splendidly by Dorothy Brunton. The first act moves along at a fast clip. Bunting has to get a wife and a baby in one hour in order to get the money his guardian is holding. The piece drags toward its finish.

Field Fisher made a hit as the guardian. Cyril Richards was the one weak spot. Madge Elliott, Jack Hooker and Rita Nugent were the dancers. The scenery and costumes are gorgeous. Jack Haskel produced. Musical director, Ernest J. Roberts.

"Baby Bunting" will play right through the summer.

FULLER'S.—Musical Shirleys opened. Poor. Old melodies cripple act. Maggie Buckley, raktime singer. Popular. Did three numbers. Newman and Wynne in a coster sketch, "Art a Quid," just got over. Maud Courtney and Mr. C., playing 13th week at this house. Lot of red fire material. Emerald and Dupree went over big in a soldier sketch. The Haleighs, wire walking, passed. Tilton and West, songs and talk, good pop tune act. Gibbons Duo, very fine. Male performer, clever contortionist. Act stopped the show. Maggie Foster, violinist, did four numbers. Durno, cyclist, closed the show.

Ben and John Fuller presented their pantomime, "Bluebeard," written and produced by Frank Neil, with special music by Hamilton Webber, at the Grand opera house. The whole production is a riot of color. The action moves along at a fast clip from first curtain to finale. It must have cost the Fullers a small fortune to put on the show. The chorus and ballet have been well trained and are real good lookers.

Jim Gerald as the dame is very funny. Harry Burgess, in blackface, scored no end of laughs. Vince Courtney has two song winners in "My Little Home Among the Hills" and "Sarah." De Winter and Rose are the two featured dancers.

Flora Cromer very weak as principal boy. Ray de Vere, principal girl, looks well, and that's about all. Ferry the Frog made one of the hits; remarkable performer. Archie and Gerlie Falls in their well known act cleaned up big. The show is playing twice daily to capacity.

## FRILLS AND FASHIONS

(Continued from page 7)

a dozen note songs. One was glad to see Bert Green back at the piano. Donald Kerr and "His Lady Friends" remain the same as when seen with Sammy Lee, who left the act on account of a bad ankle.

Another act on the same bill, "Bubbles," has a new member, William Kent, who replaced Billie Woolsey. Last week Mr. Kent was seen at the Colonial in a new act, "A Little Atmosphere," amusing, but "Bubbles" is the better vehicle. When Mr. Kent gets settled in the part of Jimmy, the office boy, there is no doubt he'll think the same. Queenie Smith is still charming with her graceful dancing.

Pretty was the picture of Sylvia Loyal, attired in a sort of Turkish costume of silver trousers with a girdle top of jewels, which also formed narrow panels that fell from the waist when she balanced on a tight wire, with numerous pigeons resting on her shoulders.

The Weldons made one gasp as they swung in mid-air on trapeze bars while a young woman, dressed in a white satin frock, sat in an airplane.

With "First Born" the feature picture, Leo Carrillo, headliner, and W. Whington's Birthday, the 31st Street Theatre found business "way above the average. Tuesday matinee Mr. Carrillo was a favorite from the start with his amusing dialect stories and smile. Then there was another couple with an enjoyable act, "Skeet" Gallagher and Irene Martin, who disguises herself as "Smithie," the scrub woman, in a dress of black and hanky tied around her head, to find out if there is such a thing as true love. When she discovers there is, then, woman-like, she changes into a dainty frock of white satin with trimmings of lace, and a narrow sash of ribbon.

Isabel Townley looked effective in a short frock of silver with feathers of native shade, making a pretty decoration. The skirt had slits at the side showing little panties that matched.

Myrtle Rosedale's black velvet dress gave one the impression that it was home made. It hangs badly at the back and has a scalloped hem that shows a lining of white. Encircling the waist is a girdle of brilliants.

Yonkers proves in the Ryan Sisters, that it possesses talent. These girls certainly know how to kick; but why don't they point their toes? The costumes were all neat, but the black jet affairs minus backs, with the knickers of green ruffles, were the most pleasing to the eye. Tams adored their heads, and around their necks ruffles of black were worn.

"The Land of Impossible" Dave Marion's show at the Columbia, is full of life from start to finish, and contains some girls who are certainly good to look at, face or form. The show gets its title from the second act, where Emil (Jazz) Casper reigns as King, and Inez De Verrier, Queen, who wore a shimmering raiment of iridescent sequins, which had a train that hung at the back and black jet girdle, while upon her head she had black feathers standing high.

Rose Bernard made a dashing figure as a Scotch lassie, in red and white plaid kilts, with the tight fitting coat of velvet. The girls looked nice in the same make-up only their's being in green.

"Military Mary" had Miss De Verrier in white tights with a cloak of satin edged with gold fringe folded round her trim figure. By the way, Miss De Verrier rattled off some Swedish as though she were a native. In the last act the girls wore hoop skirts of what appeared to be white sheep's wool, with black velvet trimmed with sequins, forming points on the waist line.

Rose Bernard wore one of those pneumonia costumes, of blue trousers which was opened all the way down the front, and the bodice of strings of pearls, covering just enough to pass the censors.

The fellow with the straight hair of Hazzard and Spellman, should use a darker make-up, his being too pink and white, also the fawn shirt worn with his tuxedo looked bad, gave one the impression the shirt was dirty.

A stray affair of green and brown was becoming to Miss Bernard, with its different colored bodice.

The woman who did the toe dance while the Byron Brothers played should wear her tights tighter they bagged terribly at the knees, Wednesday matinee.

The wreck scene was quite effective for the finale of the first, as also was the burning volcano in the second.

## WITH THE MUSIC MEN

Bert Feldman, head of the English music publishing firm of B. Feldman & Co., is due in New York about March 1, on his annual business trip.

Frank Novak is now in charge of the Feist Minneapolis branch office.

Ralph Reicks, pianist, has been added to the piano ticking staff at Wirtzmark's.

Ray Brost rejoined the Fred Fisher professional forces this week.

Louis Bernstein (Shapiro, Bernstein), Grant Clarke and Jimmy Monaco are due back in New York the latter end of the week from a six weeks' sojourn in Palm Beach and the West Indies.

Bob Schafer, with the McKinley Music Co. for four years, has joined the Jack Mills' professional department.

Billy Downs is now professional manager for Stark and Cowan, succeeding Billy Joyce, the latter entering vaudeville.

The Forster Music Co. will take over the suite now occupied by the Richmond Music Co., Broadway and 46th street, March 1, or thereabouts. The staff will comprise Dave Wohlman, manager; Jack Yellen, and Walter Donovan.

Harry Engel, Chicago manager for Richmond Music Co., is on a business-trip as far as the Pacific coast.

Edward B. Marks Music Co. (formerly Joe Stern) has taken over "Pining" and "Yogi Man" from Kendis & Brockman's catalog, and "Moonbeams" and "Hi-Yi" from Goodman & Rose.

Ray Garden, pianist, has joined Harry Von Tilzer's professional staff.

Paul Elwood is now Philadelphia representative for the McKinley Music Co., handling both professional and selling ends of the business.

Phil Ponce, sales manager for

(Continued on page 25)



## (Continued from page 15.)

"A Dangerous Maid," a musical comedy, with Juliette Day heading the cast, will be offered in Atlantic City March 21 by Edgar MacGregor.



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ANNABELL LEE**THE WALTZ SONG SUPREME OF THE YEAR  
BY BRYAN & MEYER**DEAREST ONE**KAHN & BLAUFUSS' FOLLOW UP FOR  
"MY ISLE OF GOLDEN DREAMS"**NIGHTINGALE**BY VINCENT ROSE  
WRITER OF "AVALON"**JAPANESE SANDMAN**WHITING and EGAN'S  
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The book is by Charles W. Bell, author of "Parlor, Bedroom and Bath"; music by George Gershwin, lyrics by Arthur Francis.

A dinner was given Sunday night in honor of Mrs. Fiske by the Coffee House Club.

Walter Damrosch will retire March 29 as director of the Oratorio Society, which was founded by his father in 1873.

"The Modern Hungarian Stage" is the name of a new company formed to present Hungarian plays, its first Broadway offering being "A Young Lady's Husband," at the 39th Street theatre.

General Pershing was given an ovation at the Manhattan Opera house this week, the opera "Mauon" being interrupted for a playing of the national anthem.

David Belasco purchased a valuable blue velvet cape, or antique cloak, at an art sale in New York.

Bull fights are the chief entertainment of Spain and pleaders are a

picturesque section of the actors therein. They struck for higher pay this week and now the bullfighters' union has eliminated them from the act.

Sir Gilbert Parker, author and playwright, is ill in a hotel at Santa Rosa, Cal. He has been in the west in connection with motion picture production.

Archbishop Moeller of Cincinnati has officially banned the "shimmy," "toddie," "camel's walk" and other dances he deems indecent. He also condemns bare shoulders at social functions.

Willard Mack, who opened at the Lexington in "Smooth as Silk," is credited with writing the play, rehearsing the company and getting up in his own role, all in ten days.

With the interest from \$200,000 bequeathed to the Actors' Fund by General Rush Hawkins, an endowment fund has been started by the directors.

The Times Square hotel and theatre district has been barred to fac-

tories by the "Save New York" Zone committee. The district affected is bounded by 32d street on the south, 59th on the north, Third avenue on the east and Eighth avenue on the west.

Falling in its effort to get an increased appropriation from the French government the Paris opera is planning an appeal to American music lovers to help save the company.

Knee-length skirts are going to be ripped off the fashion books by the National Fashion Art League when it convenes in Chicago next month.

Julia Marlowe was honored with the degree of Doctor of Letters by George Washington University Feb. 22.

Wex Jones, newspaper humorist, was twice assaulted by thugs near the Hudson Terminal Building and had to be taken to Bellevue Hospital for treatment.

Herbert Hoover, named Secretary of Commerce and Labor in the Harding cabinet, will be one of the

speakers at a testimonial dinner to be given to Paderewski by the Civic Forum March 9 at the Astor.

Word has been received from Italy denying that Puccini, composer of "La Boheme" and other operas, is ill.

Marc Klaw has sold, for something like \$850,000, the plot of ground in West 46th street, between Broadway and Eighth avenue, on which he proposed to erect three theatres this year. The purchasers, a syndicate headed by L. and A. Pincus, took over contracts Klaw had made for the erection of the houses, and will go through with them, breaking ground shortly after May 1. The three theatres will cost \$1,400,000.

Ruth Hale (Mrs. Heywood Brown) probably will be the first assignment of Charles E. Hughes, who is to be Secretary of State in the Harding cabinet. She has been demanding a passport made out to her in her maiden name. The Wilson State Department has complied by issuing her Mrs. Heywood Brown, but she is known as Ruth Hale. That does not satisfy

the lady. She wants a clear title, and has returned the passport. At this writing it is up to Secretary Colby, but he probably will let his successor do it.

The reports of Frank A. Munsey anent the merging of the Evening Telegram with the Sun (formerly Evening Sun) have no longer any bearing in view of the new plans. Next month the Telegram will be housed at 17th street and Seventh avenue, moving from its present site on Herald square. The long-term lease which the deceased owner prior to Munsey had made expires shortly. A change of the street is being made, with Keats Speed now managing editor of the New York Herald (formerly Sun) coming on the Telegram as general manager. Frederick A. Walker left the Telegram for the Baltimore Sun, assuming his new post, reported as managing editor, last Monday.

H. J. Phillips and Joseph R. Fiesler are preparing vaudeville material. Both are on the New York Evening Globe.

Proposed bills in Missouri to prohibit picture shows, theatrical performances and to provide a State Board of Censors for pictures have been killed by the Committee on Criminal Jurisprudence. The bill was hard fought for by numerous church organizations and was given a lengthy hearing.

The New York World last Friday carried an interview with Henry Ford that sounded like an advertisement for Ford's paper, the Dearborn Independent. The World, once called the model daily of the U. S., must have slipped a lot of late if that interview was published in the legitimate way of a news story. The story said Ford had edited it before publication. It was quite evident no one had in the World's New York rooms. The same story carried remarks by Ford about Pippa's Weekly, said to be the only paper read by Ford, because it criticized Ford's attitude toward the Jews. Pippa, the editor, was a lifelong friend of Ford, the story related. The World interview, in plugging both weeklies and mentioning them so boldly, looked as though Ford was out to corral all readers, those for and against him. It was pretty raw newspaper work. The only apparent excuse was that Ford demanded, if the interviews were to be run by the World, that it be published exactly as he left it. The World would have been fully justified in charging full card advertising rates for it.

**WITH THE MUSIC MEN**

(Continued from page 24)

Jack Mills, is on a trip through the Middle west.

Fred R. Spencer, aged 42, died Feb. 4 of pneumonia after an illness of three weeks. The deceased had been with the Witmark firm for 15 years, last in charge of the firm's downtown professional office. For many years while associated with the music publishing business Mr. Spencer was pianist to Gus Edwards. He left a widow and seven children. Four of the children he had adopted at various times. The Witmarks sent out the announcement of Mr. Spencer's death and made many touching references in it to the esteem in which Mr. Spencer was held, both by the firm and his friends.

Joe Rosenbaum of Philadelphia is in New York, making the trade for the Forster Music Co.

The Loos Brothers are in New York from the Middle West to make phonograph records and help exploit Forster songs.

Many Louisville hotel owners, restaurants, motion picture houses and even pool rooms face arrest for violation of a federal law unless they pay an annual license for the use of any one of over 700,000 copyrighted pieces of music, was the statement of B. H. Shelke, inspector of the American Society of Composers, Authors and Publishers.

One hotel—the Watterson—has refused to pay the license, which amounts to \$150. No trouble was experienced in collecting the revenue from the Seelbach. Both of the places have rathskellers. The Tyler, which has no music but rents its auditorium for dances, may not have to pay the license, as it does not employ the musicians. Most of the motion picture houses have agreed to pay the license fee without a kick. Legit shows are not taxable because they have a blanket copyright with the society.

Mr. Shelke says the law has been ignored in Louisville because most of the houses were unacquainted with it. He says he does not expect any trouble in collecting the fees because the law has been upheld and the license cannot be evaded.

In Indianapolis, he said, he experienced no difficulty in collecting the license from the places subject to it.



## TO ALL VAUDEVILLE ARTISTS:

THERE SEEMS TO BE A LITTLE DOUBT IN THE ARTISTS' MINDS AS TO THE USE AND VALUE OF THE LABELS ON THEIR BAGGAGE. I THINK THIS IS ALL CAUSED BY SOME OF THE ARTISTS NOT READING CAREFULLY *THE VAUDEVILLE NEWS*, WHERE EVERY DETAIL HAS BEEN SET FORTH. I RECEIVE, ON AN AVERAGE, TWENTY LETTERS A WEEK FROM DIFFERENT PARTS OF THE UNITED STATES AND CANADA IN REFERENCE TO ARTISTS LOSING ONE OR TWO SHOWS ON ACCOUNT OF THE NON-DELIVERY OF THEIR BAGGAGE. THIS HAS BEEN CAUSED, IN EVERY INSTANCE, BY DELAY IN GETTING THE TRUNKS ON THE TRAIN WITH THE ARTISTS, OR WHERE THEY HAVE CHANGED FROM ONE ROAD TO ANOTHER. NO DOUBT, IN SOME INSTANCES, THESE TRUNKS WOULD HAVE GONE WITH THE ARTISTS IF THEY HAD SEEN THAT THEY WERE PUT ON THE TRAIN.

THE VALUE OF THE LABEL AND THE CO-OPERATION OF THE RAILROADS IS IN THE FACT THAT THESE LABELS ARE TO BE RECOGNIZED IN ORDER THAT THE ARTISTS MAY HAVE THEIR BAGGAGE TO OPEN ON MONDAY OR THURSDAY, AS THE CASE MAY BE. IT IS NOT OBLIGATORY ON THE PART OF ANY ARTIST TO USE THESE LABELS UNLESS HE OR SHE WANTS TO, AND THEY ARE FOR THE ENTIRE VAUDEVILLE PROFESSION, IRRESPECTIVE OF THEIR AFFILIATIONS.

EVERYTHING POSSIBLE IS BEING DONE TO CLEAN UP CONDITIONS IN VAUDEVILLE BY CO-OPERATION. WE ARE GOING ON WITH THIS WORK, NOTWITHSTANDING A FEW ARTISTS OF RADICAL MINDS ARE ENDEAVORING TO HINDER ITS PROGRESS. THIS WORK WAS NOT TAKEN UP FOR THE BENEFIT OF ANY INSTITUTION OR ANY INDIVIDUAL. IT IS A BROAD AND HUMANE PROPOSITION, WITH SINCERITY AND DETERMINATION BACK OF IT, TO WIPE OUT THE EVILS IN OUR BUSINESS, AND TO REPLACE THEM WITH BUSINESS INTEGRITY AND CO-OPERATIVE METHODS OF SEEING THAT EVERYONE IN THE VAUDEVILLE PROFESSION RECEIVES A SQUARE DEAL, IRRESPECTIVE OF THEIR POSITION OR WHAT PART OF THE BUSINESS THEY REPRESENT.

E. F. ALBEE.

### BROADWAY REVIEWS

(Continued from page 22)

cleverly. Dancing at the close of the number found ready appreciation, although the specialty was by chorus members. Aline McGill displayed some loose kicking with Tombes, followed by Inez Courtney and Harry Pierce. There was little dancing in the show. A comedy number, "When Gentlemen Disagree," fell to Fields, Raymond and Tombes. Fields more than held his own in the dancing and won many a hearty hand. "Gramercy Square," with Miss King and Raymond, was an old-fashioned number and was liked. "You're So Beautiful" and "Wanting You" were interpolated. They were by L. Caesar and George Gershwin.

Miss King came on for a specialty at 11:30 and really reaped the show's individual hit with impersonations. She first gave Genevieve Tobin in "Little Old New York," a faithful bit of mimicry. Delysia in an "Algar" number and a Dorothy Dickson dance brought her encore applause, twice declined with the thanks given first as George Cohan and Ethel Barrymore's "There Isn't Any More."

The show was given in two acts. The studio scene was ordinary. One effect was tried, with the girls in a number showing the traffic signal system on Fifth avenue, with a small effect showing taxis crossing the thoroughfare. The second act, also an interior, was exceptionally heavy and looked to have cost a considerable sum.

The costuming was pretty. The

choristers worked the same set through the first act, and the designs showed the effect of Delysia's style of velvet and silken pantallettes. The second act held several changes, all in good taste.

The book needs a deal of fixing and the show needs speeding. The numbers may be made to submerge the book, which would compensate Lew Fields for his hard work. Clifford Brooke staged the piece and Bert French handled the dances.

Ibce.

### "SMOOTH AS SILK."

A little longer look-in and Willard Mack might have sparked another "Kick In" out of "Smooth as Silk," a new melodrama presented for the first time at the Lexington Washington's Birthday. As it is, he may be sure, whatever happens to his experiment at the east side house. he has evolved a sure fire piece for popular audiences admirably adapted for stock, easy to play and easy to mount.

Working fore and aft from his vaudeville sketch, "The Rat Trap," the author fared splendidly in spinning his material into four acts. That he missed the "Kick In" punch was due to the substance spreading out too thin in act three.

In the part of the hero, Mack was interesting, even picturesque, throughout. "Silk" is an all round malefactor. The author played this Jimmy Valentine role so differently from the stencil that the audience

(Continued on page 28)



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**EVA TANGUAY'S** records for business in vaudeville can never be surpassed. The fact is **EVA TANGUAY** was first to pack vaudeville theatres, whereby extra seats were placed in every possible place, and even scenery removed from stage to accommodate crowds. (This was done at 58th St. Theatre.)

#### WHEN HAS THIS EVER BEEN REPEATED?

At Cleveland, Hippodrome, seating 4,000, during one of **EVA TANGUAY'S** engagements, 92 extra seats were placed in the boxes for every performance.

#### WHEN HAS THIS EVER BEEN REPEATED?

During a two weeks' engagement at Majestic, Chicago, the advance sale was so great an additional box office was built to accommodate sale.

#### WHEN HAS THIS EVER BEEN REPEATED?

**EVA TANGUAY** played 12 consecutive weeks at Alhambra, New York, packing them in so that people stood on fire escapes. Engagement played in mid-summer.

#### WHEN HAS THIS EVER BEEN REPEATED?

**EVA TANGUAY** played 4 consecutive weeks at Orpheum, Brooklyn; 4 consecutive weeks at Colonial, New York. Had she not packed the theatre the first week the engagement would not have been extended.

#### WHEN HAS THIS EVER BEEN REPEATED?

**EVA TANGUAY** is the only Keith headliner who can pack each and every Keith theatre outside of New York. **EVA TANGUAY** has played all the Keith houses outside of New York, having advance sell-outs and holding capacity records in every theatre.

#### WHEN HAS HER OUT OF TOWN BUSINESS EVER BEEN REPEATED?

**EVA TANGUAY'S** first week in vaudeville was as an extra feature. When arriving in next town, found herself a headliner, being the only act billed of entire program.

#### WHEN HAS THIS EVER BEEN REPEATED?

**EVA TANGUAY** had managers fighting for her services so that her salary jumped from \$1,000 to \$3,500 per week. The \$3,500 was paid at Brighton Theatre in mid-summer; placing eleven extra rows of seats to accommodate the crowds.

#### WHEN HAS THIS EVER BEEN REPEATED?

**EVA TANGUAY** expends more money for costumes and material than any act in vaudeville. One costume costing \$2,000. WHO is there that always sings songs not sung by any other person, thereby always offering something new? **EVA TANGUAY** is showing, this season, the most elaborate curtain ever shown in vaudeville.

**EVA TANGUAY** IS THE ONLY HEADLINER WHO HAS HELD HEADLINE POSITION UPON EACH AND EVERY ENGAGEMENT FOR TEN CONSECUTIVE YEARS.

**PALACE, NEW YORK, NEXT WEEK (FEBRUARY 28)**



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 THE GYP AND THE BOOB  
**"ALL FOR FUN"**

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 NOW TOURING PANTAGES CIRCUIT

#### BROADWAY REVIEWS

(Continued from page 26)

readily accepted it as something else. It's going back some to say that Mack in his role of author and star of a play with an Irish brogue hero suggested Dian Bouicault, but many in the audience were reminded of Bouicault as well as of Ned Harrigan doing just this sort of thing in just this same sort of way, assured, easy, attractive and magnetic.

Report about the theatre had it that the author had banged out his latest play in ten days; that the company only began rehearsals six days before the opening; that even up to the time of curtain rise Mack was hard at it with his players softening an effect here, stiffening a gesture there, disentangling a snarl of situation somewhere else. The story smashes into a good dramatic situation with the curtain rise. The fair consorts of two

criminals are revealed at midnight in the dark of their sleeping chamber. The girls are in bed. A telephone at the bedside rouses them. Their men are away serving a long stretch. The phone call is from a high-up detective chief, who had sent their men away. He demands an immediate audience, despite the hour. The girls get up alarmed. The detective enters. Something has happened that immediately concerns them. Their men have broken jail, and even now are due to arrive at the girls' home. Fearing a trap of some sort, the agitation of the girls increases.

It is interrupted by the arrival of the runaways, "Silk" and "Johnnie Daley." A scene of all round tension is preserved when it develops that the escape was a ruse of the plain clothes head now welcoming the escaped convicts. Some documents of his own have been stolen by a muck-raking reformer. Unless they are recovered, the police chief is

ruined. A bargain is struck. "Silk," chosen by the plain clothes head for the job of recovery because of his known intrepidity and skill as a crackman, is to go free if successful, also his pal.

The second act spins along at a lively clip with the interest aflash excitingly, to end in the completion of "Silk's" plans to make a night raid on the house containing the desired documents. The third opens in the house, with its owner, the reformer armed and ready for the attack he is sure will be made. The incidents and character reactions of the people of the story spark an excited expectancy of a big third act climax, but it ends disappointingly. The excitement is preserved, but the big expected punch is missing.

A condensed version of Thomas Dixon's Lincoln play, "A Man of the People," is now being presented in vaudeville. It has been cut to 40 minutes.

Matt Grau, theatrical agent, sails Saturday on the "Aquitania" to close contracts for the importation of a foreign legitimate star. He expects to visit England, France and Italy.

Belle Baker will make her first appearance since the addition to the family, at the Hudson, Union Hill, next Sunday.

Charles Conway and Sallie Fields will not split although Conway ad-

vised his agents last week that the team would separate. This week the act appealed to Nicholas Schenck and the matter was squared. The couple will again open for Loew next week.

Mildred LeGue and Lew Brice will team for vaudeville starting early in March. Miss LeGue is at the Winter Garden but handed in her

notice last week. Brice recently opened as a single but has shelved the act.

M. S. Bentham, who suffered a broken leg around Christmas time, and who has been recuperating at a sanitarium in Indianapolis, expects to be in shape to resume business activities by the end of next week.

## MARIE FANCHONETTI

Engaged by J. C. Williamson to play the lead in

### "IRENE"

In Australia

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## TED CLEVELAND & DOWREY PEGGY

IN A SATIRE ON PRESENT DAY CONDITIONS

### ARE YOU NEXT?

Written by Ted Cleveland and Harry C. Danforth

Arranged, Staged and Produced by Harry C. Danforth

CAME EAST TO SHOW NEW YORK BOOKERS THE ACT

THEY SAW!

THIS IS THE RESULT!

PLAYING DELMAR TIME NOW

OPEN PANTAGES CIRCUIT APRIL 10

Booked Up Until June, 1923.

That's Poor



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# QUEENIE NAZARRO

PRESENTS

VAUDEVILLE'S YOUNGEST AND MOST VERSATILE HEADLINER

# NAT NAZARRO JR.

With His Selected SEXTETTE and VIOLA MAY

IN A REAL NOVELTY COMBINING DANCE, SONG AND MUSIC

Last Week, THE APPLAUSE HIT OF THE BILL, ON NEXT TO CLOSING, at B. F. KEITH'S PALACE THEATRE, NEW YORK. THIS WEEK (Feb. 21), at B. F. KEITH'S COLONIAL THEATRE, NEW YORK.

BOOKED SOLID

Personal Direction, JOHN J. COLLINS

"Kewpie Dolls" 28 Gayety Milwaukee 7 Haymarket Chicago.  
"Lid Lifters" 28-2 Cohen's Newburgh 3-5 Cohen's Poughkeepsie 7 Howard Boston.  
"London Belles" 27-1 Berchel Des Moines 7 Gayety Omaha.  
"Maids of America" 28 Miner's Bronx New York 7 Orpheum Paterson.  
Marion Dave 28 Empire Brooklyn 7 Empire Newark.  
"Million Dollar Dolls" 28 Palace Baltimore 7 Gayety Washington.  
"Mischief Makers" 28 Engelwood Chicago 7 Standard St. Louis.  
"Monte Carlo Girls" 28 Cadillac Detroit 7 Engelwood Chicago.  
"Naughty Naughty" 28 Gayety Brooklyn 7 Olympic New York.



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of Reeds made by  
hand.  
277-278 Columbus  
Ave.  
San Francisco Cal.

"Parisian Flirts" 28 Century Kansas City 7-8 Lyceum St. Louis.  
"Parisian Whirl" 28 Gayety Kansas City 7 L. O.  
"Peek a Boo" 28 Lyric Dayton 7 Olympic Cincinnati.  
"Powder Puff Revue" 27 Casino Boston, 7 Columbia New York.  
"Puss Puss" 28 Empire Hoboken 7-9 Cohen's Newburgh 10-12 Cohen's Poughkeepsie.  
"Razzle Dazzle" 28 Standard St. Louis 7 Century Kansas City.  
Reeves Al 28-2 Park Youngstown 3-5 Grand Akron 7 Star Cleveland.  
Reynolds Abe 28 Jacques Waterbury 7 Miner's Bronx New York.  
"Record Breakers" 28 Trocadro Philadelphia 7 Majestic Scranton.  
"Roseland Girls" 28 Casino Brooklyn 7 People's Philadelphia.  
"Snappy Snapps" 28 Columbia New York 7 Casino Brooklyn.  
Singer Jack 29 Empire Albany 7 Gayety Boston.  
"Social Follies" 28 Gayety Minneapolis 7 Gayety St. Paul.

## KAHN and BOUWMAN SCENIC STUDIO

155 WEST 29th ST., N. Y. CITY.  
OFFICE: 100 WEST 45th STREET—Bryant 1923

"Social Maids" 28 Perth Amboy 1 Plainfield 2 Stamford 3-5 Park Bridgeport.  
"Some Show" 28 L. O. 7 Gayety Brooklyn.  
"Sporting Widows" 28 Majestic Jersey City 7 Perth Amboy 8 Plainfield 9 Stamford 10-12 Park Bridgeport.  
"Step Lively Girls" 28 Gayety Toronto 7 Gayety Buffalo.  
Stone & Philard 28 Park Indianapolis 7 Gayety Louisville.  
"Sweet Sweeties" 28-1 Lyceum St. Jose 7 Gayety Minneapolis.  
"Tempters" 28 Star Toronto 7 Academy Buffalo.  
"Tid Bits of 1920" 28 Academy Buffalo 7 Cadillac Detroit.  
"Tiddledy Winks" 28 Plaza Springfield 7 L. O.  
"Tittle Tattle" 28 Academy Pittsburgh 7 Penn. Circuit.  
"Town Scandals" 28 Gayety Pittsburgh 7-9 Park Youngstown 10-12 Grand Akron.  
"20th Century Maids" 28 Grand Hartford 7 Jacques Waterbury.  
"Twinkle Toes" 28 Olympic Cincinnati 7 Columbia Chicago.  
"Victory Belles" 28 People's Philadelphia 7 Palace Baltimore.  
"Whirl of Mirth" 28 Majestic Scranton 7-8 Armory Binghamton 9 Elmira 10-12 Inter Niagara Falls.  
White Pat 28 Empire Cleveland 7 Avenue Detroit.  
Williams Mollie 28 Casino Philadelphia 7 Hurtig & Seamon's New York.

## ATLANTIC CITY.

By CHARLES SCHEUER.

The Dramatic Society of the Atlantic City High School will offer Miss Peabody's "The Upper" in amateur performance at Keith's theatre for one time only, Monday, Feb. 28.

Leo Dietrichstein will offer "Toto" at the Globe theatre on Thursday night, March 3. He is announced under the direction of Lee Shubert.

The Washington holiday crowds

sought theatre seats with such a persistence that houses in all the theatres from Saturday to Tuesday, including a holiday matinee sold to standing room. The receipts were the largest in the theatrical history of the resort for any February dates.

## ALBANY, N. Y.

By THOMAS S. BURKE.

The Albany Players will not present any plays during the Lenten season. Their next offering prob-

# Kismet

by Herschel Henlers and Guido Diaro

**The Sensation of the Age!**

The official "theme" music of the Otis Skinner "KISMET" Production! "The Miracle of the Theatre's Art".

"KOOLEMOFF" A Great Comedy "Not" Song  
"HINDU MOON" A real song for real singers  
"UNDERNEATH the SKIES of HOME SWEET HOME" As pretty a home ballad as you could possibly find.  
"STRUTTIN' YO' STUFF" Successor to "The Struttin' Ball"  
"LAUGHING VAMP" A real Novelty Song "Hit"  
W. R. Williams' latest and greatest Waltz Song!  
**"DON'T YOU REMEMBER THE TIME?"**  
At the present rate it's going to out sell 'em all.

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WATCH THE VARIETY. YOU'LL BE SURPRISED.

D. D. H. ?

"I worthy successor to 'Whispering'"  
**"DO YOU EVER THINK OF ME"**  
Published by Sherman Clay & Co. San Francisco

Opened at the 5TH AVE THE FIRST HALF of this week (Feb. 21-23), and met with BIG SUCCESS

# T O G O

Personal Management, CY TUCKER

"THE SENSATIONAL"

Direction, ELLSWORTH STRYKER



SCORING A HIT THIS WEEK (Feb 21) at B. F. KEITH'S PALACE THEATRE, NEW YORK

FRED

SID

# BERNARD AND GARRY

"THE SOUTHERN SYNCOPATORS"

FEB. 28—KEITH'S, BOSTON.  
MAR. 7—COLISEUM and REGENT, NEW YORK  
MAR. 14—HAMILTON, NEW YORK.  
MAR. 21—KEITH'S, PROVIDENCE

BOOKED SOLID EAST  
1921-1922  
ORPHEUM CIRCUIT 1923

Direction  
BERNARD BURKE

ably will take place in the spring in the form of a benefit for the American Legion posts in Albany.

Uly S. Hill, manager of the new Mark Strand, has hit upon a novel idea to attract patronage to Albany's "movie palace." Coupons are printed in the Times-Union which will allow women a reduction of five cents in the price of admission to

the matinees by presenting them at the box office.

The Woman's Club realized more than \$1,000 as the result of the benefit matinees given at the Mark Strand Tuesday and Wednesday of last week.

In conjunction with vaudeville theatres throughout the country Proctor's Grand will set aside the afternoon of April 8 for a benefit matinee for the National Vaudeville Artists. Manager Joseph F. Wallace plans to arrange a special program for the occasion.

The Vassar Players will present three one-act plays here Friday night for the benefit of the college endowment drive. This is the first time a company of performers has ever been sent out by a girls' college

In this country. Centennial Hall, where the performance will be given, has a capacity of only 700.

## BALTIMORE.

By F. D. O'TOOLE.

AUDITORIUM.—Fay Bainter returns after two years' absence in "East Is West," and with no real drawing card against her should go well during her stay here.

FORD'S.—The current production of "The Old Homestead" proved adequate to an appreciative audience. Mr. Lawrence, in his 15th year in the same role, carried most of the dialog and action. The others in the cast lacked vitality.

MARYLAND.—Vaudeville PLAYHOUSE.—"All Aboard for Cuba," a musical comedy written and presented by the leading man, Jimmie Hodges, is the third attraction at this theatre by Hodges and his company. The piece upholds the standards set.

ACADEMY.—One of the poorest entertainments presented here this season in the all-negro company, presenting "Harvey's Minstrels." It is as bad as any amateur performance could have been, and

though the dailies let it down very lightly in their reviews, it is doubtful if the show comes even near breaking even for the rest of the week.

LYCEUM.—Due to illness of Walter Hampden this house is not to open this week until Wednesday, when "Hamlet" will open a series of Shakespearean plays, with a disastrous result at the box office after a long run of "Way Down East."

GARDEN.—Pop vaudeville. HIPPODROME.—Pictures and vaudeville.

GAYETY.—"Girls from the Folies."

PALACE.—"The Bon Ton Girls" make a clean-cut, enjoyable performance in "Breaking Into Society."

FOLLY.—"Some Pippins" is put over by the stock chorus with the comedians playing far in the background for the most part and meets with great approval.

PEABODY.—Students' recital by pupils of Austin Conradi.

Starting the career of a new Little Theatre in Baltimore the Stagecraft Studios had its opening performance Monday night. The diminutive house at 3 West Centre street was crowded. "Yesterday, Today and Forever," by Charles Eugene Powers, who has established the theatre at his own personal expense; "It Is Night," by William Henry Russell, and "The Carnival," by Frances Liggett Stieff, were given. The Stagecraft Studios have taken over the Little Theatre, which was the birthplace of the now prospering Vagabond Players.

Plans for a motion picture theatre at Park Heights and Oswego avenues have focused the attention of this part of Baltimore. A special meeting of the Park Heights Improvement Association has been called for special consideration of the matter. About 400 complaints and the same number of approvals have been received by President Ernest O. Amberg and Secretary P. C. Cox of the organization. Nearby churches have also taken the matter up, and it is expected that a public hearing of the ordinance will be given.

In a series of works patterned on an ambitious scale the Philadelphia Orchestra, under the direction of Leopold Stokowski, with Mme. Mar-

garete Matzenauer as soloist, was enthusiastically received by a fair-sized audience last night.

## BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—"June Love." Second week of show's second try. Two-act musical production with a captivating Friml score. Closely approaching the composer's best work, well staged and costumed, sporting a bright, fresh chorus of clings-tones and some extremely good lyrics by Brian Hooker, but injured by a poor book. Entirely devoid of comedy or even hoakum, the story is an indifferent melange without reason, rhyme or direction. Production still in formative stage, with George Vivian handling its destinies and probably doing more of the actual work than program credits him with. New capital said to be behind the show. Headed for New York. Success depends on what will be done with the book, although score will go far toward putting it across.

SHUBERT-TECK.—"Buddies," with Denman Maley, Olive Reeves-Smith and Jos. Herbert.

PICTURE HOUSES.—Shea's Criterion, "Paying the Piper"; Shea's Hippo, Betty Compson in "Prisoners of Love"; Strand, "Dinty"; Empire, "Up in Mary's Attic."

The picture censorship kettle, which has been simmering for some time, boiled over again this week. Mrs. Thomas E. Tynes, chairman of the motion picture committee of the Buffalo Federation of Women's Clubs, and Chauncey J.



After the Play  
When you have had supper and are ready to turn in for the night, take

**ANALAX**  
The Pretty Laxative

Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. An effective in a gentle non-gripping way as castor-oil.

At all druggists and dealers  
McKesson & Robbins, Inc.  
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*Nat Lewis*

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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 1433 Broadway, N. Y.

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HOW to breathe out clouds of smoke, sparks and fire.

HOW to walk on red or white hot stones.

HOW to walk on a ladder of razor-edged swords, or swallow flaming swords.

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**ROSE and TED**

Thank Mr. E. Darling for booking

"A LEAGUE OF SONG STEPS"

IN

B. F. KEITH'S Washington, INAUGURATION

WEEK (Feb. 28)

Direction, HARRY WEBER



JOHN

LA PETITE

# GIURAN & MARGUERITE

**SENSATION in NEW "MIDNIGHT ROUNDERS OF 1921," on CENTURY ROOF INDEFINITELY**

## By NEW YORK CRITICS:

**Dancers carry off most of the honors at first performance of "The Midnight Rounders of 1921." — By HEYWOOD BROWN.**

### TRIBUNE

The dancing should be one of the features in the resulting product. In this respect the performance is amply provided.

There is quality in the kicking of John Giuran, who performs some astounding feats with his partner, La Petite Marguerite.

### WORLD

John Giuran will not be forgotten after the dance he executed with his charming partner La Petite Marguerite.

## VARIETY (Time)

There were three successes of the evening that left no doubt. They were Browning, the Bronner ballet and John Giuran and La Petite Marguerite.

Giuran and Marguerite are dancers. They came along a little late in the first part when the performance needed a lift. They gave it that. When Marguerite leaped from off her toes to an odd elbow hold Giuran held for her, the house went daffy over them, and Giuran in his solo dance immediately following piled up the score.

## TELEGRAM, N. Y.

John Giuran and La Petite Marguerite seemed to risk life and limbs in their impetuous "Terpsichorean Novelties."



## ZIT NEWS

Wonderful dancing by John Giuran and La Petite Marguerite.

## HERALD, N. Y.

**Latest spectacle at Century Promenade runs to dancing.**

Some decidedly unusual dancing, which pleased the spectators immensely, was introduced by John Giuran and his graceful partner, who prefers to be known to fame as La Petite Marguerite.

## JOURNAL, N. Y.

Took the audience by storm. The terpsichorean novelties of John Giuran and La Petite Marguerite, long favorites on vaudeville stage.

## ED. DAVIDOW and R. LE MAIRE

Hamlin before a meeting at the Lafayette Hotel again urged the need for local censorship.

William Smith and Beatrice C. Ten, members of "The Girl From Nowhere" company playing Toront. last week, went to the Buffalo court Monday and were married by Judge Lamson. Smith said he was 36 and Miss Ten 28 years of age and that they had known each other for five years.

The Lyons Amusement Co. of Rochester filed a voluntary petition in bankruptcy in Federal Court here Thursday. Liabilities of \$43,072 and assets of \$24,228 were listed.

The arrest of Karl G. Weigel, a film express carrier between Buffalo and Niagara Falls, promises to solve the mystery of the disappearance of a large number of films from local exchanges during the past few months. Over 50 containers with films were found in his possession.

The closing of the Lyric Sunday night was featured by a farewell speech by Manager Bows to the patrons of the last show and by a back stage banquet given to the members on the bill at the Lympic and Lyric. Manager Slotkin and a number of acts playing Shea's Court Street were also present.

## CALGARY.

By FRANK MORTON.

GRAND (M. Joiner, mgr.), week of Feb. 14. Marti Harvey and all English company in "The Burgomaster of Stillemonde" and "Garlick" Capacity.

ORPHEUM (Roy MacLeod, mgr.). (Last three days) Armand Kallz, Gene Greene, Ray Conlin, Emerson and Baldwin, Bessie Browning, Alfred Latell, Page and Green. Same bill plays Edmonton first half.

PANTAGES (D. G. Inverarity, mgr.). House of David Band, Britt Wood and Belle Oliver, The Capps Family, Gordon and Day.

PRINCESS (J. Clarke Belmont, mgr.). Harris and Proy and company of sixteen in musical comedy stock. Photo play feature Pauline Frederick in "A Slave of Vanity."

ALLEN (Joe Price, mgr.). "A Voice in the Dark."

REGENT (M. Kirby, mgr.). De Mille's "Something to Think About."

EMPRESS (I. Wener, mgr.). Bryant Washburn in "A Full House."

BIJOU (M. Allen, mgr.). Louise Glaum in "Sahara."

LIBERTY (C. Brown, mgr.). "The Girl of the Sea."

derstudy. His condition is serious.

C. P. Walker, well known in Eastern Canadian theatricals, is in the city for a few days on a business trip.

Guy Weadick, who owns a ranch in the vicinity of Calgary, and also appears in vaudeville with his Western act, is the author of "The Highway Trail," which had its premiere last week at the Grand.

J. W. Davidson, a director of Trans-Canada Theatres, Ltd., will leave for a 3-months tour of Australia and New Zealand, where he will organize Rotary clubs.

The convention of Canadian Elks will be held in Calgary in August.

There is much speculation as to what will be the status of the cabaret.

## WARDROBE PROP. TRUNKS, \$10.00

Big Bargains Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks \$10 and \$15. A few extra large Property Trunks. Also old Taylor and Bal Trunks. Parlor Floor, 12 West 51st Street New York City.

Angelus  
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For beauty's sake, use "Angelus"

## EDDIE MACK TALKS:

No. 19

We've always spoken of our modish up-to-date apparel.

Today we'll mention the father of a large and lovely family who does a single, doing a single he must be well dressed, having a family he must economize. He buys all his clothes at EDDIE MACK'S. Clothes that look right and are right priced.

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"INSIDE STUFF"

On Real Estate Investments.

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## DO YOU EVER THINK OF ME

Published by Sherman Clay & Co. San Francisco

JOHN GOLDEN announces that in accordance with his fixed policy of having only one Company at a time touring in the successful productions, "Turn to the Right," "Lightnin'," "3 Wise 'ools," "The First Year" and "Dear Me," and because

WINCHELL SMITH and he contemplate producing "Turn to the Right" in England the coming season, the present American tour will be discontinued after May 7th, 1921, in Cleveland and resumed in this country Sept. 3d, 1922.

"TURN TO THE RIGHT" will be released to stock organizations, beginning Easter Week, through a reliable firm of play brokers, but IMMEDIATE OFFERS may be made for the stock use of "The Play That Will Live Forever" direct to John Golden, Hudson Theatre Building, New York.

NOTE:—To save time, name your cash offers.

# JACK BENNY

Playing B. F. KEITH CIRCUIT

Direction THOMAS FITZPATRICK



WE WISH TO ANNOUNCE TO THE PROFESSION AT LARGE THAT

**MARK F. MORRIS**

HAS ASSUMED THE MANAGEMENT OF OUR CHICAGO OFFICE (GRAND OPERA HOUSE BLDG.) AND WISHES TO ACQUAINT HIS FRIENDS WITH THE FOLLOWING SONG SENSATION:

OVER NIGHT CYCLONIC HITS

SING IT! DANCE IT! ORCHESTRA RIOT!

**SIGHING SLEEPY HOLLOW**

JUST FOR YOU

FOX-TROT BALLAD

WHERE I FIRST MET YOU

DREAMY WALTZ SONG

FOX-TROT SONG. RIOT  
WITH THE ACTS. SUIT-  
ABLE FOR ALL ACTS.

WE WILL BE HAPPY IN

**JUNE**

HAROLD G. FROST

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CHICAGO—GRAND OPERA HOUSE BLDG.**McKINLEY MUSIC CO.**BOSTON—225 TREMONT STREET  
PITTSBURGH—SAVOY THEATRE BLDG.

ret in British Columbia, now that the government has decided to take entire charge of the liquor traffic. It is understood that hotels and restaurants will be licensed to sell liquor with meals, while the individual can, by obtaining a license, purchase liquor from the government vendors. This system would do away with the prescription evil.

Lou Newman, formerly well known on the English music hall stage, and later in American vaudeville, is now located in Calgary in the mercantile business.

**PARKER'S HAIR BALM**  
Removes Dandruff—Stops Hair Falling—Restores Color and Beauty to Gray and Faded Hair—Sells at 25c and 50c at Druggists.  
Hudson, N. Y.

The Plaza is the only cabaret now open, with the Plaza Jazz Band in its tenth week, still proving a popular drawing card.

Harry Flint, formerly Orpheum manager here, is advancing McCullough's Comedians through this territory.

The new Allen, seating about 2,000, is now nearing completion, with the Capitol, with about the same capacity, running it a close second.

K. M. Leach, who controls a string of picture theatres in Western Canada, has secured the lease on the Lyceum, Winnipeg.

Sid Winters and Grace Witcher will be with the new Princess company, which opens a stock season in two weeks.

**CLEVELAND.**

By J. WILSON ROY.

Ohio, "The Acquittal;" Shubert-Colonial, "Chu Chin Chow;" Prospect, "Friendly Enemies" (stock). Vaudeville at Keith's, Priscilla, Miles, Loew's Liberty, and Grand. Burlesque. — Star, "Girls from Happyland;" Empire, "Hurly-Burly."

Pictures.—Euclid, "The Inside of the Cup" (second week); Metropolitan, "Hush;" State, "Always Audacious;" Stillman, "The Frontier of the Stars;" Knickerbocker, "The Great Adventure;" Mail and Alhambra, "Flying Pat."

Mrs. E. C. T. Miller, prominent in civic affairs and club circles, has taken a lease of the Prospect and will continue stock production. In her announcement, however, she states her policy will be the establishment of a high grade-permanent stock company here and the presentation of high quality plays only.

Griffith's "Way Down East" is in its third week and still drawing at the Opera house.

Addressing the Cinema Club on Monday, Henry Lustig, president of the Ohio Exhibitors' League, said Ohio needed no censorship board. He declared that States where censorship boards existed had no better crime records than Ohio, and he believed industrial depression was the principal cause of the present crime waves.

**DETROIT, MICH.**

By JACOB SMITH.

"Up in Mabel's Room" at the Garrick. Next, "Irene."

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"So Long Letty" at Shubert-Detroit. Next, "Kissing Time." "Bab" at New Detroit. Next, "Listen Lester."

At the photoplays: "Passion," second week, at Adams; "Not Guilty," at Madison; "Inside of the Cup," at Broadway; "The Road Demon," at Washington; "When We Were Twenty-One," at Colonial.

C. Howard Crane, architect for John H. Kunsaky's new Capitol theatre to be erected downtown, is taking bids on the building to cost

\$500,000. With the ground rental, furnishings and equipment more than \$1,000,000 will be invested.

If the Detroit theatres continue to hold down their advertising space in the Detroit News to one and two inches throughout the seven days of each week, as they have since last summer, the loss in revenue to the News the first year will be over

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**FULL SIZE WARD-ROBE TRUNK**  
22 in. deep, 40 in. high, 19 in. wide; 4 to 5 drawers; has 8 Veneer hangers. Regular price \$50.  
**\$29.75**

**WHILE THEY LAST**

**FULL SIZE, OPEN TOP WARDROBE**  
40 in. high, 23 in. wide, 22 in. deep, 4 large drawers, 8 hangers, Laundry Bag, 10 Hangers, Patent Spring Folding Board, 3-ply Veneer Fibre Inside and Out, Riveted Spring Lock and Drawbolt Catches.  
Reg. Price \$65.00. **SALE PRICE, \$33.50**

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THE LUGGAGE SHOP WITH A CONSCIENCE  
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WE RENDER THE BEST SERVICE  
YOU GET FROM US FINEST VALUE**NOVELTY SCENIC STUDIOS**

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**HENRY SANTREY**

And His SYNCOPATED SOCIETY BAND

This Week (Feb. 21), Return Engagement—Majestic, Chicago; Week Feb. 28, Keith's, Toledo; Week March 7, Palace, Chicago

Personal Direction, ROSE &amp; CURTIS



# "THE SUPREME VAUDEVILLE TREAT OF THE DECADE"

—*"Chicago Examiner"*

# FRANK EVANS

PRESENTS

MR. RICHARD

# KEAN

IN SCENES FROM FAMOUS PLAYS, ENTITLED

## "MEMORIES OF THE PAST"

NEXT WEEK, FEB. 28 TO MARCH 6th—PROCTOR'S 125th ST. FIRST HALF—PROCTOR'S 5th AVE. LAST HALF

\$100,000. The slash started when the News cut down on its theatrical notices.

Governor Alex Groesbeck, of Michigan, has publicly announced that he does not favor any state censor board, "as there are too many boards drawing pay from Michigan already."

The Mayor and Police Department of Kalamazoo, Mich., have decided

to let well enough alone so far as censoring posters, advertising, etc. A hearing on this matter was held last week and the exhibitors were able to convince the powers that be of the injustice of trying to enforce the old blue law.

Charles Drapeau, theatre owner of Quebec, forfeited bonds of \$5,000 last week by non-appearance in the United States commissioner's court at Detroit to answer charges of unlawful entry into the United States. It is alleged that Drapeau and his common law wife attempted to enter the United States under false pre-

tenses to attend the Mardi Gras in New Orleans.

Johnny Alden, composer of "La Veeda," is being featured with the jazz orchestra at Blossom Heath Inn.

The actors' benefit given last Friday at the New Detroit netted \$2,500. Detroit society women had a very active part.

Divorce proceedings have been started in Detroit by Ernest Benjamin against his wife, known on the stage as Alma M. Sanders, who composed considerable music for "Tangerine," scheduled to open this week in Atlantic City. The husband alleges that "his wife's love for music" broke up their home, as she neglected him and their two children.

The opening of the new Strand theatre, Pontiac, is scheduled for March 1.

opening of Loew's State with 20 or so stars personally present. No body would admit that business was bad.

One of the best referendums on the "blue law" question ever taken was conducted in Huntington, Ind., last week by Huntington Commercial Association. The prosecuting attorney has clamped the lid on so tight that it is impossible to buy a cigar or newspaper in the city Sunday. The Commercial organization went out and asked the workmen in the city's factories whether they wanted blue Sundays or not. Answers of "no" came from 3,654 of the city's 4,265 workingmen. On

the strength of this census the citizens say they will appeal to the state legislature to repeal the present outworn Sunday closing laws.

Following on the heels of a rumor last week that the Keith interests were to be furnished with a new house to lease in South Bend, Ind., articles of incorporation were filed by the Palace Theatre Corporation of that city. Capital is \$900,000, of which \$500,000 is preferred. The announced purpose of the corporation is to "operate theatres and opera houses," and J. W. Joseph, Henry Abrams and B. M. Plaut are named as directors. Whether this has anything to do with the Keith

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Have a little fruit delivered to your home or your friends—take it to your week-end outing

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ITCHING SCALP and DANDRUFF  
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BOOKLET.  
PETROLE DE GRAND MFG. CO.,  
503 FIFTH AVENUE, NEW YORK.

## HAIR

"DO YOU EVER THINK OF ME"

Sherman Clay & Co. San Francisco

### INDIANAPOLIS

BY VOLNEY B. FOWLER.

Murat—"Way Down East." Second week of film, \$2 top, business fine. English's—"The Night Boat" at \$3 top. "Dulcy" did not hold up through last week. Circle—Chaplin's "The Kid" at 40 cents top and lining them up out in front for half a block on this, the second week.

Last week was a hectic one theatrically and yet one full of surprises in the way of good business. Business runs along pretty well for everybody with most everybody getting the cream every once in a while when it comes his turn. Here is what the managers threw against each other last week: "Way Down East," Murat; "The Kid," Circle; premiere of "Dulcy," at English's; "Earthbound," Ohio; Pickford's "Love Light," Colonial," and the

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OF DANCE MELODISTS IN NEW YORK

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MIDNIGHT FROLICS

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## NEW YORK THEATRES

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**BEGINNING SUNDAY**  
**WILL ROGERS**  
 In "GUILF OF WOMAN"  
 CAPITOL GRAND ORCHESTRA  
 Presentations by S. L. ROTHAFEL

**MARK STRAND**  
 "A National Institution"  
 Direction, Joseph Plunkett  
**CHARLES RAY** in  
 "THE OLD SWIMMIN' HOLE"  
 A Picturization of James Whitcomb Riley's Poem.  
 STRAND ORCHESTRA

**Cohan & Harris** Thea., 42d. Eves. 8:20.  
 Matinees Wed. & Sat.  
**SAM H. HARRIS** Presents  
 "The Popular Success"—Eve. World.  
**"WELCOME STRANGER"**  
 A New Comedy by AARON HOFFMAN  
 With GEORGE SIDNEY

**JOHN GOLDEN** Presents  
**FRANK BACON** in  
**"LIGHTNIN'"**  
**GAIETY** B'way & 46th St. Eves. 8:20.  
 Mat. Wednesday & Saturday.

**REPUBLIC** Thea., W. 42 St. Eves. 8:20.  
 Mat. Wed. and Sat. 2:20.  
**JOHN GOLDEN** Presents  
**MALE HAMILTON** "DEAR ME"  
 and  
**IRACE LARUE** in  
 A SELFISH COMEDY

**ELTINGE** THEATRE, W. 42d St.  
 Evenings 8:30. Mat. Wednesday & Saturday 2:30.  
**"LADIES' NIGHT"**  
 A Farce Comedy in Three Acts. With  
**J. CUMBERLAND** and **CHARLES RUGGLER**  
**ALLEN KING** and **EVELYN GOSNELL**

**"GOOD TIMES"** World's Biggest  
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 Prices.  
 AT THE  
**HIPPODROME**  
 MATINEE DAILY  
**SEATS SELLING EIGHT  
 WEEKS IN ADVANCE**

**Brock Pemberton's Productions**  
**ZONA** "Miss Lulu Bett"  
**GALE'S** Belmont W. 48 St. Bryant St. Eves. 8:20.  
 Mat. Thurs. & Sat. 2:20.  
**GILDA VARESI**  
**ENTER MADAME**  
**NORMAN TREVOR**  
**FULTON** W. 46th St. Eves. 8:30.  
 Mat. Wed. Thurs. & Sat.  
**GOOD SEATS AT THE BOX OFFICE**

**LIBERTY** West 42 St. Evenings 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**

move is not known here. The  
 Blackstone Theatre Corporation, also  
 of South Bend, increased its capital  
 stock from \$600,000 to \$800,000, the  
 new issue being preferred.

**KANSAS CITY.**  
 By **WILL R. HUGHES.**  
 Manager William Gray's experi-  
 ment of giving the Grand theatre's  
 patrons drama at popular prices, \$2  
 top, proved successful last week,  
 when the attraction was the  
 "Storm," with the original New  
 York cast. In spite of the Automob-  
 ile show and the first week in  
 Lent, the business was extremely  
 satisfactory, although no sell-outs.  
 At the Shubert, Walter Scanlan,  
 in "Hearts of Erin," did not fare so  
 well, although the star and piece  
 pleased. Commencing Feb. 20, the  
 latter house had Marjorie Rambeau  
 in "The Sign on the Door," while  
 another picture star, Henry B. Wal-  
 thall, is at the Grand in his new  
 play, "Taken In."

After playing to capacity business

**EMPIRE** B'way 46th St. Eves. 8:15  
 Mat. Thurs. and Sat. 2:15  
**CHARLES FROHMAN** Presents  
**RUTH CHATTERTON**  
 in a New Play  
**"MARY ROSE"**  
 By J. M. BARRIE

**Belasco** West 44th St. Eves. at 8:20  
 Mat. Thurs. and Sat. 2:20  
**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. Thurs. and Saturday.  
 —SECOND YEAR—

**INA CLAIRE**  
 in  
**"The Gold Diggers"**  
 AVERY HOPWOOD'S Sparkling Comedy.  
**COHAN'S 3 BIG HITS**

**Hudson** Special Mats. at all Theatres Washington's B'way.  
 West 44th St. Evenings 8:30.  
 Mat. Wed. and Sat. at 2:30.  
**"THE MEANEST MAN  
 IN THE WORLD"**  
 Cast includes OTTO KRUGER & Marion Conkey

**GEORGE COHAN** Theatre, B'way & 42d St.  
 Eves. 8:30. Mat. Wed. & Sat.  
**GREATEST MYSTERY OF THEM ALL**

**"THE TAVERN"**  
 "WHAT'S ALL THE SHOOTIN' FOR?"  
**Knickerbocker** B'way, 28 St. Eves. 8:15.  
 Mat. Wed. & Sat. 2:15.

**GEORGE COHAN'S** "MARY"  
 COMEDIANS  
 (ISN'T IT A GRAND OLD NAME)

**ASTOR** THEA., B'way & 45th. Eves. 8:25.  
 Mat. Wed. (Pop.) & Sat. 2:25.  
**SEATS ON SALE 3 WEEKS IN ADVANCE**

**MADGE KENNEDY**  
**HERSELF** in the Comedy "CORNERED"  
 Drama Hit  
 MATINEES WEDNESDAY & SATURDAY

"EVERYBODY CHEERS FOR"  
**FRED STONE**  
 IN  
**"TIP-TOP"**  
**GLOBE THEATRE**  
 BROADWAY AND FORTY-SIXTH ST.  
 MATINEES WEDNESDAY AND SATURDAY

**TIMES SQ.** Evenings 8:30. Matinees  
 Thurs. and Sat., 2:30.

**FLORENCE** THE  
**DEED** in **MIRAGE**  
**EDGAR SELWYN'S GREAT PLAY**

all week with "Passion," the New-  
 man theatre will try a come-back  
 with "The Inside of the Cup," the  
 picture which has caused so much  
 discussion among the clergy of the  
 city. The Royal will have "The  
 Kid," while "A Thousand to One"  
 will be the showing at the Twelfth  
 Street and "So Long Letty" at the  
 Liberty.

While appearing in her singing  
 specialty, at the Century, Monday  
 afternoon last week, Madlyn Worth,  
 sobriety with Max Spiegel's "Social  
 Follies," by quick action narrowly  
 averted what might have proven a  
 serious panic. A stage door blew  
 open and the sudden draft of wind  
 started some of the scenery falling  
 Women in the audience screamed,  
 but the little singer, after a quick  
 glance to see what was going on,

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**"The Grand Army Man"**  
**JOE BOGGS**  
 of WELLS and BOGGS  
 TOURING PANTAGES CIRCUIT  
 Direction, SAM BAERWITZ



**PAULINE SAXON**  
 SAYS:  
 "I'd like to be an author,  
 and write girl acts  
 galore;  
 But every gag I  
 write, somehow  
 Somebody's  
 pulled before."

## SKATING MACKS

Artistic Whirlwind Oddities... **BOOKED SOLID**  
**Booked Solid Loew Circuit**  
 Direction **MANDEL & ROSE**

**WARNING**  
**THE GIRL IN THE FRAME**  
 BY MAY FOSTER AND CO.

Have applied for a patent on their Drop, which is their own idea, and infringers  
 will be prosecuted to the full extent of the law. My Attorneys are Milo B. Stevens  
 & Co.  
**THIS ACT IS BOOKED SOLID. WHY? THE ANSWER—ERNE YOUNG.**

## SAWYER AND EDDY

Keith's 81st Street, New York, This Week (Feb. 21)  
**C. C. CROWL, Pilot HARRY B. BURTON, Engineer**

jumped down to the footlights and  
 continued her song. The audience,  
 seeing that she was still on the job,  
 quieted down.

"Way Down East" film Feb. 28  
 at the Shubert. \$2.

Preliminary arrangements have  
 been made towards financing and  
 managing the National Convention  
 of the American Legion, which will  
 meet here in October. It is claimed  
 that over 100,000 visitors will attend.

It is understood Fairmont Park  
 will open May 14. Manager Benja-  
 min again in charge.

A jury in the district court, on the  
 Kansas side, has awarded John  
 Toelle, a 14-year-old boy, a verdict  
 for \$10,000 damages against the  
 Sells-Floto Circus, for injuries he  
 claimed to have received while on  
 the circus train in Nebraska. Serv-  
 ice was secured on the circus man-  
 agement when it played Kansas  
 City, last summer.

Harris P. Wolfberg, of this city,  
 lately district manager for Famous  
 Players, at Chicago, has resigned  
 and will take the position of general  
 sales manager for Lake & Export  
 Coal Co., of that city.

**LOUISVILLE.**  
 By **JOHN M. FRANCIS.**  
**MACAULEY'S.** — Mantell this  
 week; "Century Midnight Whirl"  
 next.

**ALAMO.**—James Fenimore Coop-  
 er's famous classic, "The Last of  
 the Mohicans" in pictures.

Mantell opens this week with  
 Richelleu. He is undoubtedly Loui-  
 sville's favorite and the first-night  
 crowd gave proof aplenty that his  
 admirers here are ever increasing.

George Arliss is appearing in his  
 stage success, "The Devil," in pic-  
 tures at the Walnut.

The prologue set at the Majestic  
 this week is attracting unusual at-  
 tention because of its unusually life-  
 like tone. It is a flawless miniature  
 of New York's skyline at twilight

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 sional Awarding  
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 cial work. New  
 Joke a Patent  
 Shift Evers  
 Kirtz  
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 New York City  
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## ERNIE STANTON

Notice in Variety last week was a  
 gem, did you see it? Frank Gaby  
 took a degree in Masonry this week  
 Ernie, and Dick Rath plays billiards  
 like you and I play golf, not so good.  
 Everyone in the profession welcome  
 at.

## HOTEL JOYCE

**31 West 71st Street  
 CENTRAL PARK WEST**

with the Statue of Liberty on the  
 horizon behind which the sun is  
 setting.

The Mary Ann's bill only fair.  
 Taylor, Hennessey and the Arling-  
 tons bear the burden of the comedy  
 bill in an acceptable manner. Libby  
 and Sparrow return in a well-re-  
 ceived song and dance offering. Rest  
 doesn't call for much.

That America has come out of the  
 war with a more decided leaning to  
 the serious drama is the statement  
 of Robert B. Mantell, playing here  
 this week. He offers as a verifica-  
 tion of his statement his recent ap-  
 pearance in New Orleans, where he  
 broke all records for a classical  
 tragedian. Also, he says, there is  
 no slump in theatrical business as  
 far as Shakespeare is concerned.

**MEMPHIS, TENN.**  
 By **S. L. KOPALD.**  
**LOEW'S LYCEUM.** — Pictures.  
 Formerly played pictures a full

## INVESTORS DATA BOOK

January, 1921  
 THIS ISSUE BEING A  
 REVIEW OF 1920

Contains short analysis, history,  
 present status, earnings, divi-  
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## GUY RAWSON and FRANCES CLARE

**BOOKED SOLID**

Hasn't That Guy Gone Home Yet?  
 We Can't Use His Doll Until He Goes.

## GRIFF

Have visited Los Angeles and held  
 whispered converse with King Alexander  
 Pantages; almost touched the lapel of Sir  
 John O'Neill's coat as he passed me by in  
 Chicago, and listened to the dulcet tones  
 of the Right Honorable Brutus O'Keefe  
 in New York, saying, "Well, you weren't  
 such a 'tall of a success Griff." So my cup  
 is full.

**MORRIS & FEIL** busy felling contracts.  
 Notice joke about Feil. (English wit.)  
 Next Week (Feb. 28), Hamilton, Ontario,  
 Canada.

We claim we're the most talked  
 about act in the show business, and  
 in order to see that there's enough  
 talk about us, we do most of it our-  
 selves, with the assistance of Frank  
 Donnelly.

P. S.—Our Agent says:—It makes no difference  
 what you are if you can't be what you ain't  
 why should you?

## MENNETTI & SIDELLI

Direction, **NORMAN JEFFERIES**  
**KEITH TIME**

week and later two pictures weekly,  
 and beginning Feb. 20 will change  
 three times weekly. Admission scale  
 was formerly 15 cents matinee, 30  
 cents at night, and effective Febru-  
 ary 20 will be reduced to 10 and 20  
 cents.

**LOEW'S NEW PALACE.**—Since  
 opening a few weeks ago has been  
 playing a picture. A full week; how-  
 ever, will play a split-week picture  
 policy, beginning Feb. 20.

John Borjes, who has been lead-  
 ing the orchestra at the Orpheum  
 for many years, was divorced on  
 Feb. 15 and was again married on  
 the same day to Irene Galloway.

## NEW ORLEANS.

By **O. M. SAMUEL.**  
**TULANE.**—"Mary."  
**ST. CHARLES.**—Sherman Stock  
 Co. in "Parlor, Bedroom and Bath."  
**LYRIC.**—Clarence Bennett's Col-  
 ored Carnival.  
**STRAND.**—"Passion."

Alfred Cortot and Mabel Garri-  
 son appear in concert here this  
 week.

"Passion" is repeating its New

## FURS

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 preciate these smart furs. The  
 most appropriate piece for every  
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HARRY BLAIR, JIM BRENNAN, GEORGE LEVY, BERT MULVEY, JOE SNITZLER, CHAS. LANG, BERNIE PRAGER



York success in this city, the Strand establishing a record with the film the first three days, with capacity assured for all night performances. The picture will probably be held over a second week.

"Turn to the Right" hops into the Tulane next week. None other than Robert B. Mantell follows, the tragedian's engagement being for a fortnight.

Flo Field, aunt of Sydney Shields, and one of the best known writers in the south, is doing press work for the Palace. That theatre established a numerical record for the south with Singer's Midgets last week, the people lining up for hours in order to get a peek at the tiny artists. The manager, Howard McCoy, ate all his meals at the theatre during the engagement.

Edith Callender has been appointed press agent for the Sherman stock at the St. Charles. The company bettered its first week \$500

with "Within the Law," the vehicle last week.

Ben Piazza, manager of the Orpheum, is suffering from throat trouble, with physicians averring his tonsils must be removed.

The Saengers have just purchased a \$50,000 plot in Pensacola upon which they are to erect a handsome theatre. Julian Saenger has recovered from his recent attack of appendicitis. He would not submit to an operation.

The outstanding success of the first-half program at Loew's was a propaganda sketch against blue laws, styled "Did You Vote?" It has a dream idea carrying one ten years hence. It was competently played for small time and found hearty welcome.

Van and Vernon were the surprise. A natural comedian and a girl with personality plus looks, this couple looks ripe for the best. All they need now is material.

Sherman, Van and Hyman were handicapped by position, but managed to roll up a large score. The boys are running along much as formerly.

Play and Castleton did not get very far. They dress tackily, dance ordinarily and joke hokily.

Frank Hartley has his act dressed better than when last around, and the difference in the reception accorded meant the change had done him good.

The running order of this show should be changed. Play and Castleton should open, with Sherman, Van and Hyman second, the sketch third, Van and Vernon next to closing and Frank Hartley closing.

Light show at the Palace the first half, one that furnished some degree of entertainment, but not of sufficient strength to rise above small time.

Vernon started proceedings with his ventriloquial moments that achieve about the usual results of an opener. The middle of the act hit hardest.

Adele Oswald, grown thinner, looked resplendent in a pretty gown. She held away. Macart and Bradford got premier consideration. Bill Macart selling his merchandise with distinction. The years have treated Miss Bradford lightly and she makes the same apt foil.

Kranz and White pleased, but that was all. Very little meat to the turn, which may have been the reason. White's comedy remarks missed because the Palace throng had heard them countless time before. They did not take an encore.

Anderson and Yvel had a nifty arrangement in their skatings. They were somewhat away from the others with the routine, the Apache holding possibilities. The auditors stayed for the last whirl.

Frosty audience at the Orpheum Monday evening. Only real talent and subtleties received a reward.

Osaki and Taki opening, held pleasurable attention save when the girl attempted to dance. The final acrobatic feats retrieved the lapse, however, and the Japs left to some show of approval.

Wolfe Gilbert was mildly received. Even when he brought forth the maid he was adamant. Unfor-

tunately, too, he tried to force himself over. "Bits and Pieces" played along to silence. Except for the material and sartorial display it seemed slow.

Bobbe and Nelson seemed nervous and distraught, but the silvered tones of Eddie Nelson soon won the honors of the evening.

The Casinos were highly rated and proved disappointing. They are proficient, but New Orleans views so many Spanish dancers that come up from the tropics and by way of Mexico that it cannot enthuse over

the pair. They received only perfunctory attention.

Bob Hall was in accord, but it took him several minutes to gain approbation. He leaned more to intelligent appeal than to the hoke angle, which helped considerably.

Billy Bounce's Circus met with slight response at the end. The crowd sensed the plants almost instantly, which halted the turn before it had fairly commenced.

The current program is styled "Alexander Pantages' Own Road

### DO YOU EVER THINK OF ME

Published by Sherman Clay & Co. San Francisco

## IT'S A LIE!

Theosophists tell us that all things human are imperfect. They have lied to us. I am "flopping" twice daily at B. F. Keith's Jefferson Theatre this week (Feb. 21). Each "flop" is a complete and perfect thing in itself. Where once were laughs, now all is silent; the stillness is thick and deadly. I am not dying; I am dead. Rush flowers and condolence before it is too late. *Sic transit gloria mundi.*

Yours departed,

**GEO. M. ROSENER**

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Show." It surpasses the average bill, but when revealed Sunday to four packed houses was missing because of the bow begging and encore stealing of several of the acts taking away all the speed.

Devore and Taylor, two girls who sing and play, opened. They met with good response and might have got more with the tempo quickened. The taller of the girls seemed to be overplaying.

Gaylord and Herron were an easy success. Many laughs were accorded the girls, and they left when the leaving was good.

The Winter Garden four quartetted after the usual form, and while they may never reach the top

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there is some balm in having reached the top hat. Pleased, but took an encore more than was demanded.

Aleko Panthea and Co. might have done better without the strident announcer, who raved all over the place. His loud talk continued after he succeeded the feminine worker with mind reading.

Lorenz and Wood had a nut act in "one" like hundreds that have preceded it, just low comedy that hit the loft. The pair can do a much better act than the present.

Bobker's Harlequins made a fast closer with whirlwind acrobatics.

## PHILADELPHIA.

By A. B. WATERS.

The Lenten season had apparently little effect on the picture business last week, and the current

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week looks stronger still, with Chaplin getting the biggest draw at the new Stanley. Otis Skinner in "Kismet" underlined there for next week. Current pictures include:

STANLEY.—"The Kid" (First National), Charley Chaplin.  
STANTON.—"Curtain" (First National), Katherine McDonald.  
ARCADIA.—"Paying the Piper" (Paramount), Fitzmaurice production, second and last week.  
PALACE.—"Passion" (First National), Pola Negri.  
VICTORIA.—"The Great Redeemer" (Metro), Tourneur production.  
REGENT.—"Milestones" (Goldwyn).

B. F. KEITH'S.—Gertrude Hoffman headed a varied bill with her "Dances and Interpretations." Although her dancing was well liked, the act was none too well received either by Monday's audience or the critics. Too much interpretation sums up the criticism. Some of the reviewers took a whack at Hoffman's old trick of dressing in front of the audience.

Thomas E. Shea, while heavy, was well liked in his glimpses from his old stage successes, "Dr. Jekyll and Mr. Hyde," "The Bells," and "The Cardinal."

Margaret Young went big with a collection of songs, while Masters and Kraft had a dance novelty that got a host of encores.

Lucy Bruch, a violinist, new to Philadelphia, seemed to put her act over in creditable fashion, and "The Party of the Second Part," the black-face skit of La France and

Kennedy, called forth a few laughs despite some old gags.

Charles McGood and Co., equilibrists, showed a few new ones, and Bert and Hazel Skalette roller-danced their way into a modicum of applause.

## ROCHESTER.

By L. B. SKEFFINGTON.  
LYCEUM.—"Maytime," second half; first half dark.  
FAY'S.—Topics and Tunes, Aerial Macks, Barba Sisters, The Gibsons, Harry and Peggy Oakes, Bob Miliken and Tom Moore in "Officer 666" (film).  
PICTURES.—Regent, Constance Talmadge in "Dangerous Business"; Loew's Star, "Forbidden Fruit," second week.

Nat Fields Co. has now been at the Family for nine months playing musical comedy repertoire, and seems to be drawing as well as ever.

Marcus Loew has been elected president of the East Avenue Amusement Corporation, which operates the Regent, succeeding Geo. E. Simpson, whose interests in three big picture houses Loew acquired some months ago, retaining Simpson as general manager.

## ST. LOUIS.

BY GEORGE W. GAMBRILL.  
John Thiess, 20-year old, former assistant manager of Loew's Garrick theatre, who confessed to having embezzled \$1,917 Jan. 31, was sentenced to five years in prison, later commuted to the reformatory.  
"Way Down East" at Shubert-Jefferson next week. First film in that house.  
Last week for the King's to be operated by Famous Players Missouri Corp. Marcus Loew has the

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James R. Martin, manager of the Standard, staged a Tire Changing Contest, which gained publicity in the newspapers.

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WIETING—"Maytime" first half. Opened to fair business. This is the first legit. attraction at this house in several weeks. "Making Good," the Thomas Mott Osborne prison reform film, will be presented all next week.

EMPIRE—Still dark. Nothing definite yet on reported stock policy to be inaugurated, presumably, by Howard Rumsey after March 20, when Empire Co. surrenders possession.

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B. F. KEITH'S—Observing "Carnival Week" with a bill of 11 acts, the longest ever offered in this city. James J. Morton is "an animated program." One of the hits of the program, Jim Diamond, a Sybil Brennan, offering "Fisherman's Luck," were minus at the opening matinee. Storm tied up their wardrobes and scenery.

BASTABLE.—First half, Sam Howe's "Jollities of 1920." Good burlesque with a young chorus. Marked, too, by comedy mostly new and free from the risqué.

Patrons of the Temple (pop house) contributed \$2,002.23 last week to the Hoover relief fund.

Under the auspices of the local Seventh Day Adventists, an anti-blue Sunday mass meeting will be held at the Empire theatre here on Sunday.

Binghamton theatres were used

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by the Morning Sun the one to secure an expression of opinion on the traction legislation now before the State Legislature. There are just 27 ballots counted for the bills.

Bernard Frank, who recently stepped out as local Shubert representative in charge of the Wisting Opera House, is turning sport promoter. He wants to stage a world's championship wrestling match in this city, and is in New York to talk things over with "Strangler" Lewis.

Syracuse is to have its own weekly movie newspaper, Francis P. Martin, who was formerly manager of the Empire here, will sponsor the Syracuse Film and Stage Review.

There were additions to the church opposition to Sunday movies at Utica this week. The Inmanuel Baptist congregation adopted a resolution asking that the question be resubmitted to the taxpayers for a vote.

The first presentation of a Syracuse amateur offering at B. F. Keith's under the "Inspirational" plan took place on Saturday, when the Three Karpis, juvenile musicians, were given a place on the bill. The youngsters made a very

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good impression and Manager W. Dayton Vegefarth of Keith's offered them a three months' Canadian booking at a 3. Acceptance is conditional upon parental consent.

The Mozart Players wind up at Elmira, Saturday. The company is controlled by Harold O. Hevia, lessee of the theatre. Future policy of house unknown.

### WASHINGTON, D. C.

By HARDIE MEAKIN.

The return of "Adam and Eva" brought out good business. William Boyd and Mollie McIntyre are the featured members of the cast. For the coming week (opening 27), Al Jolson back in "Sinbad." This being his fifth visit here in this same vehicle.

Poli's is showing "The Passing Show of 1919," with James Barton, the Avon Comedy Four, Kyra, Frankie Heath and others, the whole making a most imposing list of principals, opened Sunday night to an excellent house. The piece will be held over for two weeks, getting the advantage of inauguration week.

"Way Down East" moved to the

Shubert-Garrick Sunday afternoon and has added a daily matinee. At the theatre it was stated all the cheaper priced tickets have been practically sold out for the extended engagement of three weeks at this house.

William Collier is, as usual, attracting excellent business to the National. This year his play is

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ST. LOUIS

"The Hottentot," by Victor Mapes and William Collier, George White's "Scandals of 1920," which opened here last summer, comes back for another week commencing Sunday the 27th.

The two popular priced vaudeville houses have the following: The Strand offers "Dance Romance"; Maxon and Morris; Julia Curtis; Gates and Findlay; Rives and Ar-

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ceum, and in the olden days known as Kernan's, reopened after extensive alterations Sunday with Henry Dixon's "Big Sensation." Smoking is permitted and the opening was well attended. The house looks very attractive.

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## CABARET

Sheridan J. Bergman and Betty Mudge, who recently returned to this country, after playing three and a half years abroad, are now the feature of the cabaret at the New Kenmore Hotel, Albany, N. Y. Yerkes' Novelty Orchestra is also at the Kenmore. Mr. Bergman was formerly with the Evan Burrows Fontaine dancing act in vaudeville.

A couple of the girls in a New York cabaret got down to fistcuffs the other evening, when one, a new-comer to the place, charged she had been nagged. In the dressing room the nagged one asked the other girl if she thought she were mean enough to do the matter spoken of. Her companion said she were mean enough for anything. Thereupon the affronted young woman measured off the other girl and bringing over a right-hand wallop in true fighting style, put her aggressor "out" for thirty minutes.

Three or four Broadway cabarets are due to shortly close, according to accounts. The bad times and high prices in restaurants which have failed to come down, are the reasons.

There is some guesswork on what is going to happen on the road this summer. Not alone is it unknown whether the majority of the road places will attempt to sell or be allowed to, during the hot weather, but it's also a question what the road houses intend charging for food. Several of them kissed profitable business away last summer through trying to hog it on the first visit. It may have been a lesson and it may not. The chances are it was not, for until the "liquor men" leave restaurateuring to those who understand the serving of food better than the "liquor men" do, it's going to be the same old grind, just take 'em and leave 'em stripped.

With the booze thing boiling itself down to harder cases as each week goes along, the cabaret shows are having trouble holding their girls on the old scale. The girls could cop coin in some restaurants, through having a "privilege" and they didn't complain. With the booters remaining home, the girls have felt the pressure and elevated their weekly pay, with rival establishments granting the figure.

Some sort of a deal is reported in progress for the taking over of the long lease held by Capt. Churchill, where he conducts his restaurant at Broadway and 49th Street.

The Nixon restaurant, Pittsburgh, is putting on a new revue.

A week has passed since the Federal authorities in Los Angeles started putting the dimmers on what there was left of the "bright lights" in the neighborhood of Los Angeles, by starting proceedings against the Vernor Country Club, Harlow's Tavern and other road houses outlying the town itself. The action against the Country Club was based on the allegation that someone had purchased a pint of hooch within its portals and paid \$16 for it. That price even beats what they ask along Broadway. The Country Club is located at Fortyninth street and Santa Fe avenue and on Tuesday night of last week Jerry Stayer, who has been the owner for more than a year, doused the glims. The closing was a voluntary one on the part of the management after J. Robert O'Connor, U. S. District Attorney, had started abatement proceedings against the place under the Volstead act and asked for a court order to close the place for a year.

Harlow's Tavern, located on Washington Boulevard near Culver City, was visited about ten days ago by Federal enforcement agents and Fred C. Harlow, the owner, together with three of his Japanese waiters was arrested. Proceedings to close the place were started by the Federal authorities at the same time that the action against the Vernor C. C. was filed.

There is nothing left for the fast stepping bunch now except the Sunset, for the Ship at Venice no longer stands, it having been destroyed by fire when the pier burned last December.

The Winter Garden, on E. Spring street, Los Angeles, just across from the Alexandria, is the "place" after the clamb on dancing descends in

the hotels at the witching hour of midnight. Last week the establishment was reopened under new management and it is getting a good late play. There is no dancing after hours, but there is a piano that gives out wierd blues at the manipulation of an all night player, who is a reminder of the "palm days" in Harry Ennis' "Joints of Long Ago."

The text of the Cosgrove bill in the New York Assembly, just introduced, was circulated among the restaurant people this week. It is a proposal to amend the General Business Law of the State (by inserting article 206-a) to prevent the cover charge, and reads:

For the privilege of entering any restaurant or any restaurant connected with any hotel or any other part of an hotel, or for the privilege of sitting at a table in any such place, no covert or cover charge or fee, or any other charge or fee additional to that charged for food, victuals or articles actually furnished, shall be claimed, exacted, solicited or received from any person unless such person has been expressly notified of intention to make such charge. Each hotel, restaurant or other place claiming, exacting, collecting, or receiving such charge shall be, for all purposes of municipal regulation and taxation, deemed to be a theatre.

When arraigned before Judge Frank Cooper in United States District Court, in Albany, Tuesday, on a charge of possessing and selling liquor in violation of the Volstead act, James F. Farnham, proprietor of the restaurant which bears his name in State street, Albany, pleaded not guilty and was released on bail of \$500 for a trial by jury. Farnham will be defended by Walter C. Cogan, of Woollard and Cogan, Albany attorneys, and United States District Attorney D. B. Lucey will conduct the prosecution. The trial will probably be called next week.

Information regarding the alleged sale of whiskey on which the charge is based, was gathered February 3, in Farnham's restaurant by Federal dry enforcement agents, under the direction of Robert E. Connolly. Farnham was not arrested at that time, but was called into court Tuesday on criminal procedure, based on evidence presented by District Attorney Lucey.

Two dry agents visited Farnham's place and took a table in the "palm room," where, they claim, they were served with a pint of whiskey, for which they paid \$2.50, by one of the waiters employed in the restaurant. The waiter was arrested at the time, but Farnham was not molested, Federal officials explaining that "a man of Farnham's reputation could be obtained when wanted," taking this action under a new ruling that reputable business men of communities should not be arrested on dry act violations and made to suffer inconveniences when they would willingly appear in court when called upon to do so.

Farnham has spent \$100,000 in his new restaurant, although there are no cabaret features. The so-called "palm room" is the balcony of the old cabaret, where, according to Uncle Sam's sleuths, all a person had to do was give a wink and the merry muclage was deposited on the table like the days of old. William Barnes, Republican "boss" of Albany and one of the foremost national C. O. P. leaders, is reported to be Farnham's "guardian angel" in the restaurant venture. As a result of the report that Barnes is "behind" Jimmie, many Republican ward leaders of Albany have taken a "piece" of the business, it is said. One report says that Czar William used the "big club" over the Albany leaders and made them "kick in" to help Jimmie's restaurant, which is fitted similar to a Child's eating place, even to the menu cards, the same paper and type being used in the printing.

Farnham has got more than his share of publicity since the dry charge developed, the Knickerbocker Press giving his case a prominent place on the front page two or three times. Jimmie has always been a regular "publicity hound," first getting into the lime-light in 1912, because of his close resemblance to President Wilson, many photo concerns taking his picture and captioning it as "President Wilson's double" sent it throughout the country. Jimmie thought so much of the pictures that he made

a collection of the clippings and framed them in a conspicuous part of the old cabaret, but whether he has framed the Knickerbocker Press stories on his mix-up with the Federal authorities is not known, but hardly likely.

The ordinance of Alderman William Lamb providing for police regulation of public dance halls in Albany, passed the Common Council in the Capital City Monday night and is now before Mayor James R. Watt, who is expected to sign the measure. Under the terms of the ordinance, dancing academies will have to obtain a license for events, but hotels that have fifty or more rooms and dance halls of fraternal and religious corporations of more than two years' standing are not affected. A spirited hearing took place on the ordinance last week, and the main objection offered to it was that it did not include the big hotels, the reform element making a fruitless fight to have the measure amended so as to include the hostleries, thus hitting such houses as the Ten Eyck, New Kenmore and Hampton, where dancing is featured, the Kenmore also having a cabaret.

Ralph Jones, former cabaret entertainer, is singing at the Strand, Albany, this week. Jones is widely known in the Capital City, having played several long engagements at the Cabaret formerly run by Jimmie Farnham there.

Harry Rosenthal has installed the orchestra at the "Club Maurice," Jimmy Lanigans' new place. Rosenthal will direct the musicians.

## IN AND OUT.

Due to the snow storm which hit New York late Saturday night and continued throughout Sunday, the booking men in both the Palace and Putnam buildings were on the lookout for acts being delayed by the severe weather, but no disappointments were registered on the books other than the usual lot because of illness.

Edna Leedom, Harry Tighe's partner, fainted on the stage at Proctor's Grand, Albany, N. Y., last Wednesday afternoon immediately after her entrance. Tighe managed to catch her and break the fall. The act was not able to continue in the afternoon, but Miss Leedom went through the turn in the evening, fainting back stage at the conclusion. Tighe has taken his wife to Atlantic City for a rest.

Rolls and Royce used their child in the act at Proctor's, Albany, last Thursday night. The local authorities stopped the child's performance for the remainder of the week.

James Cagney, replacing Donald Kerr in "Pitter Patter."

Glenn and Jenkins were out of the State-Lake (Chicago) show Monday, due to death of a relative replaced by Frank Devoe and Co.

Charles Nevins, of Nevins and Gordon, indisposed for the past five weeks. A similar period will elapse before he is able to leave, according to his physician's instructions.

## NEW ACTS.

Doris Duncan, singing comedienne, Jack Carroll at the piano (Chas. Bierbauer).

Jo Jo and Harris, Jo Jo was formerly the "box" worker in the Phil Baker turn.

Ethel Rosemon and Co., "Under the Surface," by John G. Collins, Frank Donnelly.

Harry Downing and Co. in a "Peppermint Revue," Lester Lee at piano. Personal direction Louis McClellan.

Henry Horton, who has been appearing in "The Go-Beaten," is producing a new turn called "Uncle Lem's Delmina." He used the former act for the past 14 years.

## N. V. A. COMPLAINTS

Basil and Allan against Decker and De Stracey. Infringement on Italian and Recruiting officer idea. Also scenery and drop showing recruiting office with poster "Men Wanted for the Army."

Alexander and Burtin against Clayton and Edwards. Infringements on the "Shanghai" and "Pekin" gags.

F. Francis Dooley against Clayton and Edwards. Infringement on the line, "Don't do that."

Lew Hawkins against Innis Brothers. Infringement on the "Cow" gag.

Dave Thursby against Curt Gallows. Infringement on the song "I've Been a Bum Ever Since."

## PRODUCTION ENGAGEMENTS

Rose and Arthur Boylan left "Blue Eyes," in Washington, Jan. 22, and opened with "Kissing Time," in Philadelphia for a three weeks' engagement. They are now rehearsing in addition with a new production.

## ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Worcester, Mass., Feb. 17.

Editor Variety:

Notice under New Acts review of Tommy Gordon at the 23rd St., it mentioned he used the "Applesauce-horseshadish-gag," which, you say, has started traveling.

I am the originator of this gag, "horseshadish" (not "applesauce," I'm not that old) and I've been doing it for nine years, which I can prove to anyone's satisfaction.

Hope Mr. Gordon will round into a neat single in a few seasons, as the review said of his act, but with his own material, and not with any of mine.

Jean Waters.  
(DeBell and Waters.)

New York, Feb. 18.

Editor Variety:

I have read with considerable amusement, not unmixed with annoyance, the review of Resista in today's Variety, written by Sime. It is quite evident he doesn't read the advertisements in the publication with which he is connected. In the issue of Variety prior to opening at the Palace I inserted an announcement reading: "May Ward Smith announcing her 17-year-old protegee, Resista." In the face of this Sime reviewed the act as "May Ward Smith," with the word "Resista" in brackets underneath.

I concede any "critic" the privilege of passing judgment on the value of acts, but resent such a glaring error as calling this act by the name "May Ward Smith," when my advertisement in Variety distinctly set me down as announcing my protegee.

I am the mother of both girls doing the "Resista" act. The elder is married and has temporarily retired from the stage, and I am presenting the younger.

The reviewer's statement that "these freak acts are probably well enough for small towns" is humorous to me, inasmuch as we have just finished a tour of the Orpheum Circuit, and you must concede our turn held the New York Palace audience seated, though in closing position and on at a very late hour.

May Ward Smith.

Editor of Variety:

Sometime ago, while playing at Proctor's Twenty-third Street Theatre, one of your critics, Mr. Bell, in reviewing my act, mentioned that my playing of Sousa's "Stars and Stripes Forever," on the ukulele, was not as difficult as I claimed it to be. I let it pass and thought no more of it, as the rest of the notice was excellent.

Mr. Bell again reviewed my act at Keeney's, Brooklyn, and made the

same statement. "Henshaw still claims that the 'Stars and Stripes Forever' on the ukulele is a difficult feat. And Bobby should know better. While the notice was very good I would like to prove to Mr. Bell that my statement is correct.

Having found out from my esteemed relative, John E. Henshaw, that Mr. Bell is an old banjo player, I doubt very much if he could play the "Stars and Stripes Forever" on five strings. If he thinks he can I would like to challenge him to a contest to decide whether or not my statement is correct. If Mr. Bell wishes to accept my challenge, let him do so through the Variety, or throw the sponge into the ring. But whether you accept my challenge or not, I still claim it is a hard thing to do.

BOBBY ("UKE.") HENSHAW.  
February 22, 1921.

Seattle, Feb. 17.

Editor Variety:

I note in Sime's write-up of the the Palace show that Tommy Dugan is doing a Paul Revere gag. I knew that Will Morrissey lifted this gag from us but thought that Dugan knew enough Joe Miller's or had saved enough money to pay for material.

"Hoppe," a California cartoonist, gave us this gag about Paul Revere and his horse four years ago and we have used it over the Orpheum twice and on the Interstate and Keith time.

The minute an act goes west some enterprising actor goes "south" or to the Palace with his or her material.

Sime asks what good is the V. M. P. A. and N. V. A. if they can't stop this lifting.

A long time ago I proposed a plan to fine every artist who lifts a gag \$100 every time he does it, and the lifting will soon stop. Let the N. V. A. fine the acts and use the money for an investigating committee.

Any artist with a good act that he is willing to protect will pay extra dues if it is protected and offenders are fined.

Why not send a petition to Mr. Albee for a committee to represent the artists and get some of the money of these literary pirates?

If Will Morrissey or Tommy Dugan can show a prior use of "Paul Revere and his horse" gag, I'll apologize, but they must prove it by a booking manager or house manager that heard them do it more than four years ago, as I can.

E. Hampton.

(Hampton and Blake.)

## CONVICT "BOMBER."

Chicago, Feb. 23.

The first conviction of a "stetch bomber" in connection with the notorious conspiracy of electrical workers to force theatre managers to sign a union agreement was obtained when Charles O'Brien, an electrician, was fined \$50 and costs.

O'Brien threw the bomb in the Rex Theatre.

## "Stardust" for Hope Hampton.

The contract recently made by which Hope Hampton is to appear in a Hobart Henly-directed picture, is being followed up by a proposition for the presentation of the star in a number of super-productions adapted from stories by well known authors. The first of these will be "Stardust," by Fannie Hurst. Anthony Paul Kelly is to make the adaptation for the screen.

## Pauline Frederick to Wed?

Los Angeles, Feb. 23.

J. Allen Boone, western representative for Robertson Cole, is reported engaged to Pauline Frederick and that they are to marry after the present production is completed.

Leonce Perret sailed on the La France last week, headed for Paris, to arrange for the production of "Koenigsmark," a story by Pierre Benoit, published in America under the title "The Secret Spring."

## FRISCO NOTES.

San Francisco, Feb. 23.

The Pan bills, commencing this week, are playing one day (Tuesday) in Vallejo.

Solly Carter and Gwyneth Dorsey left last week for Ocean Park to open with Billy North's musical show which begins a stock engagement at the beach resort this week.

Leo Ornstein, composer-pianist, has cancelled his dates here owing to nervous trouble. He is in no condition to travel to the coast.

The Three White Kuhns will return to vaudeville upon completing their ten weeks' engagement at the Techeau Tavern about the middle of March, despite the many offers from local cafes who are bidding for their services.

A new play entitled "As We Are," written by Samuel Seamon, a local dramatist, was presented for the first time on any stage by the Yiddish players at the Republic theatre last Wednesday night.

Harry Harrigan, principal comedian of the Columbia in Oakland, left last Sunday night for New York to visit relatives. He will be gone three weeks. Meanwhile the comedy will be handled by Eddie Gilbert and George Rehn.

A worthy successor to Whispering

**"DO YOU EVER THINK OF ME"**

Produced by Sherman Clay & Co. San Francisco



## FOREIGN REVIEWS

(Continued from page 16)

lover. The life is useless and Arnault soon knows the whole truth. Daniel is stricken down and dies.

The guilty couple come and from the death chamber Arnault advances to meet them and makes his supreme act of renunciation. For the sake of the dead boy he gives the woman he loves to the man in order that she may find happiness.

There may be those who will question this finish, but probably the play's ending is the more natural.

The acting is exceedingly good. The title role was originally played in Paris by Sarah Bernhardt. Claude Rains gives it a brilliant performance. Alexandra Carlisle is a perfect study of the erring wife. Lyn Harding, the husband, plays with restraint and power in the big scene with his wife. Aubrey Smith is delightful as the old doctor, family friend and lovable old cynic. All the smaller parts are well played, but standing out from the rest is the red-headed girl of Gladys Gray. She is only on for a few moments but her performance is a beautifully clever little one.

"Daniel" is the best acted play in London.

## GRAND GUIGNOL

Paris, Feb. 16.

A new program has been offered the habitués of the Grand Guignol, which is up to the usual high-water mark, and we can congratulate M. Cholsy for keeping to the standard.

Starting with an act by Rene Wisner, "Le Dernier Soir," we have a sentimental story of humor and sadness. It is the last night of the existence of an old-fashioned cafe. The owner is going out of business, swamped by the installation of an up-to-date tavern opposite. He is almost ruined, and when he finds a pocketbook filled with banknotes he has visions of a new fortune. But he returns it to the rightful possessor, who rewards him with 50 francs, which does not change the situation. The owner and his wife close the shutters for the last night to the regret of a few faithful customers who feel the disappearance of their favorite old meeting place as keenly as the saloonkeeper himself.

"Le Beau Role," by H. Duvernois and Max Maurey, is likewise a study for reflection. A comedian, hoping to secure an engagement, has disguised himself as a priest to prove to an impresario his talent in playing such a role. While waiting for the manager he enters into conversation with a young woman anxious to go on the stage, being disgusted with her husband and family life. She has taken the actor for a real ecclesiastic and listens while he preaches patience and abnegation. The woman is reconciled to her station by his pleading and promises to return to her home and domestic duties. When the manager arrives the actor refrains from revealing his identity in order not to destroy the good services rendered to a misguided fellow creature, and he departs, having missed the engagement.

The plot of resistance to warrant the reputation of the Grand Guignol as a chamber of horrors is a two-act drama by Charles Mere, entitled the "Marquis de Sade," being the history of a personality of the Jacobin period, and from which a class of vice has now taken its appellation. It is recorded this mentally deranged aristocrat took pleasure in torturing women and writing obscene pamphlets of his experiences. Mere has brought the distasteful character to the footlights, and in the first act the Marquis ties a wretched prostitute to a chair and drives her crazy by probing her with a lancet. The girl screams bring the police, and they arrest the victim and tormentor. After a breathing spell we are introduced, in the second act, into the barren cell at Charenton asylum. Years have passed, and the Marquis, still detained under observation, is 66 years of age. He is allowed a certain liberty, for the medical attendants notice he has an uncanny influence over the other inmates. He calms the mother who has lost her mind at the sight of her son's execution by the guillotine and teaches raving maniacs to sing psalms in chorus for the visits of the chaplain. Among the patients he recognizes his first victim and tries to subdue her to his will. But the miserable creature has become too bestial, and at the first opportunity she strangles a visitor, who is none other than the daughter of the Marquis. The terrified man writes his last testament and asks to be forgiven and forgotten by all men. The gifted author, however, has not observed the latter clause.

This strong drama is one of the best blood curdlers mounted at this little theatre and a true souvenir of the past. This sordid effect is offset by the humorous sketch, "Vive Bouillabaisse," by Regis Gignoux. A banker after serving only a part of his sentence for embezzlement is relieved from prison and goes to his former home, where his family is not pleased to receive him for having disgraced their name. They adversely criticize the politician Bouillabaisse for using his influence in getting the banker pardoned. But when they learn he has a fortune hidden and can now recover the spouse and children are suddenly

imbibed with the deepest affection and loudly praise the kind-hearted politician for having interested himself in the banker's welfare and shut their eyes to the fact it is a reward for the prisoner's silence, for he also was implicated in the case. The irony of this gem acted as a tonic on the depressed audience. All the four pieces are well interpreted by a capable troupe, with Mme. Maxa and M. Maulais at its head.

Kendrew.

## LES RAPACES.

Paris, Feb. 16.

The Theatre Montparnasse, a suburban house quite famous in the old days of melodrama, has mounted a dramatic piece in three acts under the above title, by Andre Perye, the pseudonym of a French officer who distinguished himself, like so many others, during the recent war.

The plot has been inspired by the generous indignation that the exploits of profiteers or the rapacity of birds of prey in the rear caused those who suffered on the front, who became wealthy thanks to the heroism of those who remained in the thick of the fight. One specimen of this fraternity causes the ruin of a confederate to have the opportunity of saving him and possessing his daughter. Geldschoff is associated with the banker Ranel and lends him large sums of money. He places a young engineer, part, into a good position, persuading him to marry Lucienne, the banker's only child, and induces the wife to become his mistress.

Roport is not a tool in the hands of Geldschoff, being an honest fellow, and he declines to falsify the accounts of the factory to dissimulate the war profits, and having discovered the intrigue of his faithless wife, he quits the mill with his father and sisters. Lucienne, although she had always lived in the midst of deception, admires the honorability of her husband and perceives that she sincerely loves him when it is too late. And when Geldschoff proposes she should elope with him or share her father's ruin she shoots him like a dog.

Actuality is less cruel to these "Rapaces" than the piece of Andre Perye, a work solidly constructed with dramatic qualities, clean intentions and lofty ideas. The success should encourage the soldier in his happy debut as a playwright, whose maxim is "No person should reap a fortune while his country is at war."

The three acts were admirably handled by an artist of great talent, Beuve as Geldschoff, whose true position is on the boulevards. His play is of the highest order, convincing and natural. Mlle. Jeannine Zorelli, who comes from the boulevards to create this drama at Montparnasse, holds the role of Lucienne with authority and distinction. She is splendid in the third act, which affords her an opportunity to develop her dramatic qualities and to be herself.

Kendrew.

## L'ENNEMIE DE L'HOMME.

Paris, Feb. 16.

The stage society known as Grimace, under the direction of Fernand Bastide, offered a new three-act drama by Faure Fremiet at the Theatre Montparnasse, and reaped many commitments. In this modern work the enemy of man is woman. There are few of us willing to advance such a contention. Mme. Duverger meets an adventurer at the sea shore and becomes his mistress—though hardly known how. Under the threat of exposing the situation the unworthy lover forces the woman to reveal a invention her husband is withholding until a patent can be obtained. The husband seeks revenge on the lover, who poses as a financier, but is a first-class crook. On the point of being arrested he throws the letters the wife has sent him in the face of his opponent, whereupon the exasperated woman shoots him, in "Les Rapaces," also seen last week in Paris. To terminate the program three clowns from the Cirque Medrano, the Fratellini brothers, act in the Italian style a version of Moliere's "Medecin Volant" divertingly, which was a novelty.

Kendrew.

## JUDGMENT RECORDED

The following judgments have been filed in the N. Y. County Clerk's office, first name being that of debtor, followed by creditor and amount:

B. A. Rolfe, Inc.; V. Clark; \$1,253.93.

Wistaria Productions, Inc.; Long-acre Printers and Stationers; \$124.30.

American Player Action Co.; Travelers Ins. Co.; \$719.15.

Cinema Newsette, Inc.; Black-Starr Co.; \$34.59.

National Drama Corp.; R. A. Norris; \$11,126.76.

## IN BANKRUPTCY

Wark Producing Corp., assets \$125,943, liabilities \$295,910.

Paul Dempsey of the Frank Evans office is confined to his home following an accident last week. He was knocked down by a taxicab at Seventh avenue and Forty-seventh street.

## INCORPORATIONS.

Albany, N. Y., Feb. 23.

The following companies have been incorporated with the Secretary of State:

The Cameo Girl, Inc., pictures; capital stock, \$50,000; begin business with \$2,500; directors, Nathaniel F. Schmidt, Eva Marks, William Streiten, 220 Broadway, New York city.

Ex Bay Co., theatrical; capital stock, \$1,000; directors, Max Gordon, 42d street and Broadway; Irwin D. Straus, 220 West 42d street, New York city.

Cornwall, Inc., realty, theatres; capital stock, \$160,000; directors, Danforth Geer, Jr., Robert A. Young, O. T. Griffin, 120 Broadway, New York city.

The Masterphone Corporation of America, manufacture talking machines; capital stock, \$150,000; directors, Harry Reis, 1435 Ogden avenue; F. C. White, 103 West 77th street; A. M. Hahn, 431 East 136th street, New York city.

Madison Operating Co., theatres, hotels; capital stock, \$325,000; directors, Harry W. Drems, Helen R. Drems, Anna K. Ryder, 21 East 27th street, New York city.

Dislocated Honeymoon Corporation, theatrical, cinematric; capital stock, \$35,000; begins business with \$10,000; directors, Edgar J. MacGregor, Lily Beaumont, 214 West 42d street; Anna Eichel, 159 West 115th street, New York city.

Hons Amusement Co., amusement devices; capital stock, \$15,000; directors, James H. Birdsall, Hartford, Conn.; John W. Ely, 116 Main street, White Plains, N. Y.; John A. Hons, 28 Rockaway avenue, Rockville, N. Y.

Two Size Record Album Corporation, manufacture envelopes for records; capital stock, \$100,000; directors, Jesse W. Johnson, 200 West 71st street; Horatio S. Wisner, 320 West 86th street; George C. Luebbers, 574 West End avenue, New York city.

Three Kings Restaurant Corporation, theatres, restaurant; capital stock, \$20,000; begins business with \$500; directors, Harry S. Stewart, 1050 Amsterdam avenue; Saverino Galoppo, 128 West 41st street; John Conville, 313 West 71st street, New York city.

Gates Amusement Corporation, motion pictures; capital stock, \$10,000; directors, David Bloom, 4203 13th avenue; Hyman Kottler, 4205 12th street; Bernard Solomon, 1278 43d street, Brooklyn.

Hugh A. Sloan Realty Corporation, theatres; capital stock, \$100,000; directors, Hugh A. Sloan, Eugene E. Heegaard, 585 Main street; Eugene M. Bartlett, 664 Ellcott avenue, Buffalo, N. Y.

Statement and Designation. Swedish American Film Corporation (Delaware); Garland R. Carter, agent, 503 Fifth avenue, New York city.

## Dissolution.

Clinton Street Theatre (Manhattan).

Increase of Capital Stock.

Erlanger & Reis, \$50,000 to \$75,000.

Stefnway & Son, \$2,000,000 to \$4,000,000.

Reorganization Under Section 24-B.

A. L. Shay (Manhattan) to carry on business with \$7,500 and 1,500 shares, NPV.

The Mirror, carry on business with \$850,000 and 3,500 shares preferred stock \$100 par value, 30,000 shares of common stock NPV. Previous capital stock, \$500,000.

United Projector & Film Corp., Buffalo; capital, \$525,000; directors, L. E. Davidson, A. A. Lewis, I. M. Mosher, Buffalo.

Italian Lyric Federation, Brooklyn; capital, \$50,000; directors, G. Buono, A. Bonsignore, J. Balsamo, 161 Columbia street, Brooklyn.

Automatic Light & Power Corp. (consolidation of R. M. Owen & Co. and Shore Acres Beach Corp.), housing and amusement resort; capital, \$108,000; directors, R. M. Owen, L. Z. Worthington, H. B. Leary, 55 Broadway.

Luna Amusement Co., Brooklyn (reorganization), to do business with \$525,000 and additional stock.

Corliss Palmer Productions, Roslyn, pictures, capital \$50,000, directors L. Montayne, E. V. Brewster, C. Palmer.

Sandgulum Theatre Co., capital \$50,000, directors B. Miners, O. L. and C. S. Meyerson, 60 St. Nicholas avenue.

Clover Film Corp., Utica, capital \$12,000, directors H. T. Gross, J. Miller, C. R. Leighton, Utica.

## DELAWARE INCORPORATIONS.

Onsents Amusement Co.; capital, \$12,000; directors, T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

Associated Theatres Corp., land and buildings, capital \$500,000, directors, J. N. Robertson, Thomas B. Quinn, David Needham, Detroit.

American Moving Picture Corp., capital \$50,000, directors F. R. Hant, J. Verron, Plimm, E. M. MacFarland, Phila.

Organola Sales Co., musical instruments, capital \$5,000,000, directors C. T. Cohee, C. B. Outten, S. L. Mackay, Wilmington.

## Capital Increase

West Penn Ad Photoscope Co., Pittsburgh, Pa., from \$200,000 to \$250,000.

## NEWS OF FILM WORLD

In addition to the Apollo theatre in Chicago, it is announced A. H. Woods has obtained a site in Boston, where he will build a theatre to be one of the units in his proposed chain of long-run picture houses.

"The Modern Aladdin" is the title of an electro-magic serial which Harry Level has made for the Westinghouse Electric Company.

Stockholders who bought about \$500,000 of stock in the U. S. Photoplay Corp., have retained an attorney in Washington to protect their interest in the company, which has closed its New York offices and its studio at Grantwood, N. J. Captain Stoll, former president, is reported missing again, and the company has filed a judgment against him for more than \$16,000.

The English House of Commons has refused an appeal to bar American films, it having been proved films have not caused an increase in juvenile crime, as alleged. Sir John Baird, speaking for the Home Office, successfully contended the voluntary censorship set up by the film industry, through national Boards of Review, is sufficient protection against degrading and demoralizing pictures.

A committee has been appointed by the National Association of Organists to aid in working out acoustic and mechanical problems in picture theatres.

Marion Davies, with Governor Edwards of New Jersey, led the grand march at the ball of the N. J. Sixth Regiment in the Armory, Newark, Monday.

U. S. government reports show American films lead all other in Latin America and reference is made to the naturalness, which reformers in this country seek to kill.

Schedules in bankruptcy have been filed by the Wark Producing Corp., showing D. W. Griffith, Harry Aitken and Norman Hall as the chief creditors, giving the liabilities at \$298,910 with assets at \$125,943. No value is fixed on the copyright of "Intolerance" which the corporation owns.

Samuel Gompers, in a statement at Washington, spoke against film censorship and expressed the hope no further restrictive measures would be added to the statutes of the nation and the states, branding the pending N. Y. bill as "coercive."

An ordinance which may ultimately affect airplane pictures has been recommended to the Chicago City Council. It would prohibit stunt flying except over Lake Michigan and official flying fields.

Sir James M. Barrie is coming to America in July to supervise the

filming of "Peter Pan" at the Lasky Studios in Hollywood.

E. J. Bowes, managing director of the Capitol, returned to New York from a tour which embraced many cities where Goldwyn houses are located.

"The Rivolt, Toledo, has been made a 'press box' for all the week into which newspaper people may directly go at all times.

Morris Kohn, president of Realart, left Saturday for a visit to his exchanges throughout the country and expects to be absent for some time.

John H. Hicks has been appointed general manager for Feature Films, Ltd., of Australasia, a subsidiary of Famous Players. He will leave on March 1 from San Francisco for Sydney.

Maurine Powers, a child actress, will be featured in person in a screen version of "Why Girls Leave Home." William Nigh is directing the picture at the Paragon Studio in Fort Lee.

Rex Ingram, who directed "The Four Horsemen" for Metro, will start work on another super feature as soon as the "Four Horsemen" is launched in New York. He will stay in the east until after the metropolitan premiere.

Jack Eaton, former manager of the Strand, has been engaged by Goldwyn to take charge of its short subjects, which include the Bray Pictographs and the Booth Tarkington Edgar series.

The New Waverly theatre, Greenmount and Gorsuch avenues, Baltimore, will open this week. It was erected by the Crystal Amusement Co., which also owns and operates the Crystal, and is under the management of Harry E. Kahn, who formerly managed the old Waverly, the site of which now forms the lobby of the new theatre. It is of brick and concrete and seats 1,400. It will be run on the order of a neighborhood picture playhouse at popular prices.

Many features of interest to moving picture exhibitors were listed on the program for discussion at the annual convention of the Moving Picture Exhibitors of Maryland at the Southern Hotel, Baltimore, Tuesday. The principal speaker was Sydney S. Cohen, president of the Motion Picture Theatre Owners of America. The following were elected to serve for the ensuing year: Eugene B. McCurdy, president; Thomas D. Goldberg, vice-president; W. E. Stump, secretary, and Frank A. Hornig, treasurer.

Pioneer Film Corp. has purchased the rights for "Out of the Dust." It is a John P. McCarthy production.

DO YOU EVER THINK OF ME

Published by Sherman Clay &amp; Co. San Francisco

## INCOME TAX AID

## FOR PROFESSIONALS

Cadwallader Woodville, Revenue Agent,  
Available Daily

## THIRD FLOOR

## Variety Building

154 WEST 46th ST., NEW YORK CITY,

Actors are welcome to consult him any time from  
March 1 to March 15. Hours, 10:30 A. M. to 4:30 P. M.



## 300 EXHIBITORS JOIN AGAINST BLACKMAIL

Chicago Electrical Scandal Splits Allied Am. Assn.

Chicago, Feb. 23. Sensational disclosures and developments came as follow-ups on the investigation into the shake-down of almost every moving picture exhibitor in Chicago by the "electrical maintenance" scheme whereby motion picture theatre owners were blackmailed into giving up 5 cents per seat as a monthly peace offering or suffer stench bombs and other outrages. Backed up by the new prosecuting attorney and his declaration that he will protect exhibitors, 300 theatres withdrew this week from membership in the Allied Amusements Association and formed the Chicago Exhibitors' Alliance.

Sam Atkinson, who was taken to the criminal court building and closely questioned, is the business manager of the Allied Amusements Association. This body acceded to the raw demands, signing up with Local 134 of the International Brotherhood of Electricians, whereby the "maintenance fee" was to be paid without any electrical work to be done for the money, yielding up around \$15,000 a month.

The system was employed to bring non-members into the organization, as those who were not in the A. A. A. were forced to pay 7 1/2 cents per seat. Those who held out were "bombed," and several such occurrences still took place this week, two at the Prairie Theatre, one of the outstanding independents.

Atkinson admitted he had countenanced the agreement, and that it was "a cold shake-down," but that the principal exhibitors had decided it would be cheaper to pay tribute than to fight and exposed to cutting of wires, odor missiles and the other tactics boldly visited upon those who refused to pay the graft and swallow the terms.

## FILMS AND BAD BOYS.

Nat'l. Ass'n. Cites Figures to Con-form Critics.

Child delinquency reports gathered by the National Association of the Motion Picture Industry are given out to show that the number of juvenile offenders is on the wane, and that the persons who pay motion pictures are an unhealthy influence for youthful morals, are unsupported by facts.

In a statement on the subject just issued by the National Association it is asserted that, while more children are patronizing the moving pictures each year, statistics indicate that the proverbial "bad boy" is improving.

The trend of educators to use motion pictures in the schools is also called to the attention of the screen's detractors, and the association cites the fact that this tendency is not confined to the United States alone. In Paris an effort is now being made to place certain films on an equality with text books in French schools.

In New York the association's child delinquency figures for the past four years are taken from the annual report compiled by Justice Franklin Chase Hoyt of the Children's Court. These statistics show that during 1920 there were 11,582 cases of individual children brought before the Children's Court as against 13,627 in 1919 and 12,425 in 1916.

Justice Robt. J. Wilkin, who presides over the Children's Court in Brooklyn, concurs with Justice Hoyt in the statement that child delinquency is decreasing.

## GOLDWYN'S DISTRIBUTION.

Goldwyn has concluded exhibition agreements for its output with the Stanley Co. of Philadelphia, the Poli Circuit in New England and Pennsylvania and the Loew theatres.

It also has a contract with the Black Circuit in New England and the Ascher houses in Chicago and other Illinois towns.

# WHAT ABOUT "SALES TITLE" AS FIRST AID TO CENSORSHIP?

## "PASSION" IS A VICTIM OF TITLE EVIL IN BOSTON

Boston, Feb. 23.

Though the show was being advertised big, there was a strong possibility "Passion," which opened for two weeks at the Tremont Monday, would not be allowed by the local censor. The issue was still in doubt until Saturday, when a favorable opinion was received and ticket sale started.

Censor Casey told the management of the Tremont it had been reported to him that the film would not do here. He wished assurance that such was not the case. As it was not possible for the film to be run off for his benefit, things looked rather doubtful. At a meeting Saturday, a certificate from the Pennsylvania censor passing the film was produced and this satisfied the local powers.

## INTEREST LAGS IN FEDERAL CENSORSHIP

Nobody Appears Interested in Proposed Law.

There isn't a chance of a Federal censorship bill passing in Congress at either the short or longer session, is the assertion of A. Wilhelm, publicist, with headquarters at Washington.

The comment is based on the pressure of matters the Harding Administration will have to dispose of, all of greater importance than censorship.

It was his observation, too, that nobody is inclined to handle it. He applied to Federal Bureau of Education and interviewing its head was informed that he (the Federal officer) cared very little for it.

"That's about how it strikes everyone down there when the subject comes up," says Wilhelm.

## BRASS-BANDING PICTURE.

The Columbia Film Service, which bought the film rights to "The County Fair" for Western Pennsylvania, is playing one copy of the feature with a circus band, and it is booked without a day's lay-off till next December.

## CAMERAMAN LOSES ARM.

Mangled in Wind Machine, Amputated to Save Life.

Los Angeles, Feb. 23. George Sullivan, assistant cameraman at the Metro, was taken to the receiving hospital here last Thursday and had his arm amputated as the result of an accident at the studio.

Sullivan thrust his arm into a wind machine during the filming of a picture and it was so mangled that Police Surgeon Dorn was compelled to cut it off to save the young man's life.

## EASTMAN'S SAYS NO.

Jules E. Brulatour, representing Eastman Kodak Co., denies the report the Eastman people have made any agreement with Afga, the German raw stock manufacturers, whereby they will not infringe on each other's territory.

It is impossible for Afga to make any substantial invasion of America with its product at this time as they are debarrered from exporting and can sell their entire output in Germany and Australia.

Afga had an American agency before the war, which has not been revived since then.

## Labels on Pictures More Suggestive Than Stories—Reformers' Attention Drawn—Result Is Features Are Damned Unseen in Many Cases.

In the present emergency created by realization on the part of the picture trade that censorship is threatened in 36 states, the defense is being made that "sex stuff" has been eliminated from the screen if it ever existed. The men in the industry whose purses are menaced cannot understand why the screen is the object of such a general and vicious attack. To help them out and to show them how the "sales title" has blinded them to such an extent their future business is actually menaced, the appended list of titles of pictures which have been shown in the last few years has been made from the picture index in Variety's files.

The producers of the pictures probably will admit the titles are more suggestive than the subjects thereof, and they may realize that these titles, selected for the box-office value, also attract the attention of the trouble-hunter. The result has been that constant reading of titles such as are listed created in the minds of the professional reformers the idea that, because the titles were suggestive, the pictures must likewise be off color—and many pictures have been damned unseen.

Not all the blame attaches to the producers. Part of it must be shouldered by the National Board of Review, for this body, clothed with veto power, has only lately realized that the title is a vital part of the picture and that suggestion which does not occur in the story or action may lie in the title. While the board's reviewing staff recommends the elimination of questionable scenes, it is to be assumed it has never bothered about titles. If it did, most of the titles listed here would never have appeared.

For instance, the title "Passion." This unquestionably was directed by the "sales" idea, and for deceptive purposes. The story of "Du Barry" is one of the literary classics, a historical romance which has been read for two or three generations and has been done on the stage time and time again. There was no need in this case to "guise the story under another name, unless it was to lure the public into paying to see a "costume play" which

the exploiters feared they could not put over under its own name, or to trick the people into believing they were going to witness a study in salaciousness.

Other recent instances of misleading titles are: "What Every Woman Wants," which the story proves to be only clothes; "The Way Women Love," a study in sacrifice and devotion; "Male and Female," an adaptation of a clever piece of fiction, "The Admirable Crichton."

Here are some others, found in Variety's files:

"Shame," "She Loves and Lies," "Should a Husband Forgive?," "Should a Wife Forgive?," "Should a Woman Tell?," "Should a Baby Die?," "Should a Mother Tell?," "Should a Woman Divorce?," "Maturity," "Matrimony," "Man and His Woman," "Man's Plaything," "Man's Desire," "Man's Woman," "Mary Lawson's Secret," "Love in a Hurry," "Love Aflame," "Love is Love," "Love and the Woman," "Love's Flame," "Love Madness," "Love's Cross Roads," "Love's Crucible," "Love's Pay Day," "Love's Toll," "Her Fatal Sin," "Her Duplicate Husband," "Her Double Life," "Her Debt of Honor," "Her Code of Honor," "Her Body in Bond," "Her Unwilling Husband," "Her Strange Wedding," "Her Second Husband," "Her Reckoning," "Her Purchase Price," "Her Price," "Her Only Way," "Her One Mistake," "Her Naked Soul," "Her Mother's Secret," "Her Mistake," "Her Maternal Right," "Her Martyrdom," "Her Man," "Her Husband's Friend," "Her Guilty Secret," "Her Greater Love," "Her Great Price," "Her Good Name," "Her First Elopement," "Her Final Reckoning," "Her Father's Son."

The list could be carried out indefinitely.

Likely none of the pictures listed contained anything lewd, lascivious or even moderately indecent, but the men, women and adolescent boys and girls who read the titles were led to expect "sex stuff." That they didn't see it is no fault of the title picker, for, while he is exonerated of the charge of putting out unclean pictures, he cannot escape the suspicion of deliberately seeking to obtain money under false pretenses.

One offense is as bad as the other in the eyes of the reformers.

## ECONOMY WORKING.

Walter Wenger Says They Like It On Long Island.

An inquiry as to how Famous Players' experiment in the making of productions with economist superintendents set to watch the overhead is working out in its Long Island studio finds a response from Walter Wenger, production manager, that directors like it. He declares that it is sheer contrast to the avowed tendency of directors, who formerly wished to excel in lavishness.

The position of the "economist," Wenger admits, is nothing other than that of an engineer with a knowledge of costs. The system on which a production is based is on the following items: Story cost, cast, scenery, talent, retaining, scenario, location. An estimate is made, approved in the rough, and then the work begins on keeping within the lines approximated in the estimate.

"It gives the director of any picture in the plan we are now putting into force an opportunity any day to ask the economy expert how much has been spent to date. If, as a result, it appears they can be a little more lavish with a scene in the making than the original estimate called for, in that event more money is spent," Mr. Wenger said.

"Directors instead of resenting the supervision of the economy men are co-operating with them. No step is taken without the consent and sanction of the latter," he concludes.

## "LORNA DOONE" RIVALRY.

Tourneur to Do It—Another Also Planned.

Los Angeles, Feb. 23. "Lorna Doone" is to be done in film form. Maurice Tourneur is to make the picturization of famous novel and promises that he will take his entire company to England to make the production on the original scenes. However, Tourneur may not be the only director who has a picturization of the tragedy of "Lorna" in his mind for a few weeks ago there came word from New York that Grant Carpenter, playwright and author, was hard at work on a film version of the same story that is possibly to be done by Chet Withey.

Of course "Lorna Doone" is copyright free and different adapters for the screen may evolve entirely different versions of the novel.

## "EYVIND" AS "YOU AND I."

"Eyvind of the Hills," the Icelandic drama in which Margaret Wycherly is now appearing at the Greenwich Village Theatre, has been made into a picture by a Swedish company, and will be given a special showing at the Stanley this (Friday) morning by the Radiosoul Films, Inc. Victor Seastrom, Swedish star and director, and Edith Brastow are featured. It will be released under the title, "You and I."

## JACKSON-MANNING.

Los Angeles, Feb. 23. Joseph Jackson, of Goldwyn publicity, and Marjorie Manning, screen beauty, were married Feb. 19.

## ASSN.-EXHIBITOR ROW CONTINUES TO SEETHE

New York Theatre Owners' Branch Attacks Brady.

The war between the Motion Picture Theatre Owners of America and the National Association is becoming more intense, with William A. Brady and his associates being the central object of attack in a series of telegrams from every part of the country to the headquarters of the M. P. T. O. in New York.

A statement was issued by the New York office to the effect "the Michigan exhibitors sent word to Mr. Brady, who is touring the country in the pretended interest of the exhibitors, to fight blue laws, that if he showed up in their State they would tar and feather him."

"This would be mild treatment," the statement continues, "for a man who stood up before the Common Council in Chicago and publicly declared all children under 16 should be kept out of moving picture theatres at all times. The incalculable injury such a statement causes, brings to light the justice of the condemnation of Mr. Brady and his associates."

"Apropos of the account sent out by the National Association of the Motion Picture Industry regarding the success of Mr. Brady's trip as a vanquisher of censorship, it may be interesting to introduce the following telegram from Minneapolis, Minn.:

"Censorship passed lower house in South Dakota 76 to 20. Brady was chief opponent. Am trying to get detail report and copy of Brady's speech before joint session of House and Senate. Will forward upon receipt of same."

## NO TRICK IN ASSN'S BID FOR EXHIBITORS

Stress Policy of Hands Off Own Organization.

Considerable comment has been caused among the exhibitors' ranks affiliated with the Motion Picture Theatre Owners of America, as a result of the new resolution adopted by the executive committee of the National Association of the Motion Picture Industry, soliciting exhibitors to join its Theatre Division.

A statement of the Association, just issued, declares that the "action of individual members of the National Association in inviting the exhibitors to join the organization was approved and confirmed by the executive committee; that the appointment of a committee to organize the Theatre Division was authorized and this committee will be chosen in the near future."

A new committee was appointed to amend the by-laws of the Association and to provide for the proper functioning of all divisions of the Association. It consists of Gabriel L. Hess, J. D. Williams, Lee Counselman, Paul H. Cromeline and Saul E. Rogers. A general meeting of all members of the Association will be called later to pass upon the recommendations of this committee. The resolution inviting exhibitors to join is as follows:

"Whereas, members of the National Association of the Motion Picture Industry recently invited exhibitors of the United States to join Theatre Division of the National Association of the Motion Picture Industry, and

"Whereas, the purpose of such invitation was to bring about a more perfect co-ordination of all branches of the industry to combat legislation seeking to establish legalized censorship of motion pictures prior to publication, the enactment of so-called blue laws, and all other adverse legislation, it being always understood that membership in the Theatre Division of the National Association would and shall not in any way conflict with membership in any local state or national exhibitor organization now existing or that may hereafter be formed; now therefore be it

"Resolved: That the National Association of the Motion Picture Industry approves and confirms such action of its members and now as an Association invites and solicits the exhibitors of the United States to become members of its Theatre Division."

A worthy successor to *Whispering*

DO YOU EVER THINK OF ME

Published by Sherman Clay & Co. San Francisco







# COAST FILM NOTES

By FRED SCHADER.

Los Angeles, Feb. 23. Just how long Tod Browning will remain at the Universal under his present contract is a matter of speculation. Browning has received a number of offers since his "Virgin of Stamboul" and "Outside the Law" productions. The latest flirtation has been negotiated by Ben Schulberg, who may have held out a First National release as a bait to the director.

Two additional papers have been added to the local field of picture publications. One is the "Hollywood Informer" and the other the "National Film News." Both got out their initial copies last week. The first seems to be edited to please everybody and the latter is an out and out trade gossip sheet.

Ben Schulberg started back for New York Saturday, after spending a little more than a week here. He was in almost constant company with Al Lichtman, who is "the man of mystery" around the Alexandria. No one seems to be able to get the "low down" on Lichtman's activities in this section.

Lenora B. Greiner obtained a court order last week in Judge Wood's court, directing her husband, Arthur L. Greiner, to pay her \$25 weekly pending a separate maintenance suit trial. Mrs. Greiner stated that she was a film actress and that her husband had compelled her to support him until he deserted her last January.

W. G. Stewart, managing director at the California theatre, succeeding S. L. Rothafel there, when the latter went east to take over the Capitol, New York, is leaving for Phoenix, Ariz., to stage "The Pirates of Penzance" for the Phoenix Operatic Society. Stewart will return here in about a week to again start on the work of organization for his operatic organization.

Lester Sturm, lately appointed head of the local Fox Exchange, celebrated his arrival by the announcement that his wife had presented him with a daughter Feb. 8.

Fay Tincher, the screen comedienne, is to make a tour of the country presenting a monologue in vaudeville.

Percy Heath, former advance man, has signed with Reallart's scenario staff. Heath will specialize in stories for Wanda Hawley and Bebe Daniels.

Sylvia Breamer is no longer under contract to Sidney Franklin.

Mae Carlisle is to be featured in two reel comedies under the direction Fred Fishback.

Albert E. Smith and George Randolph Chester arrived here last week.

Louis J. Gasnier is about to start on a production for Robertson-Cole. Mark Strong and Arthur Edeson will be with the organization.

Charles Clarey has been signed by Universal for "The Opened Shutters," starring Edith Roberts.

Gareth Hughes will be starred under his new contract with Metro. The first special production will be "Barber John's Boy."

"Queen Elizabeth" is no more. That will not be startling news to historians but to those in shipping circles along the Pacific it will mean a story. The "Queen" was a sailing vessel purchased outright by George H. Kearns, for a shipwreck scene in "The Unfoldmen," and was burnt to the water's edge for the picture last week.

William Desmond and Jerome Patrick has been secured for the cast of "Muffled Drums," the initial John M. Stahl independent production, which will be released through First National by Louis B. Mayer. Patrick is working in night scenes

in the Stahl picture and putting in his day periods at the Lasky studio.

Finis Fox is now with Louis B. Mayer doing special scenario work.

Edna Goodrich closed her tour of one night stands, visited Los Angeles and departed for the East last Friday. Before leaving she stated that she would return to the West coast to make several features which are to be released through First National.

Byron Murson, 20-year-old featured juvenile in films, is in the limelight again through a matrimonial tangle. It is his second in his few years. His parents in Chicago have started an action in Chicago to have his marriage to Gwendolyn Ottis annulled. In 1919 he was married to Alice Ranney Meade, and his parents also had that marriage annulled. The present action is based on the fact that the young man is not yet 18 years of age. At the Hollywood Hotel here he stated that he would undoubtedly have to

let his parents pick his wife so that there would be no more such actions.

The new Apollo, Hollywood, opened last Wednesday as an addition to the string of Gore, Ramish & Lesser-controlled theatres. It brings the total of their houses to 41. The house is under the direct supervision of J. M. Young, Leslie Swope and F. A. Grant.

Mabel Rowland, former vaudeville entertainer and publicity promoter, is making a tour of the studios and hotels here. She is crossing the country in the interests of the Knott hotels in New York.

Sylvia Breamer, who lately finished with Sid Franklin, has been signed to play the lead opposite Will Rogers in "The Bashful Romeo."

Willis and Ingels have sold the rights to "Mary, the Poor Girl," the Oliver Morosco production, to Carter De Haven for immediate production. Lloyd Ingraham, who directed the first two De Haven productions, is to direct it.

David Butler is to appear as the star of a new production which is to be made for the Sol Lesser Enterprises. His father, Fred Butler, is to direct.

Ruth Roland is to make her next

Pathe serial at the Hal Roach studio at Culver City instead of at the Brunton lot. Mr. Roach will supervise the production.

Finis Fox, the screen writer, is engaged to marry Ethel Shannon, who has been playing leads to several film stars.

Tony Moreno is back at the Vitagraph studios after a vacation (spent in Los Angeles) and ready to start work again.

Dick Le Strange and Frank J. Hampton, who were associated with the Selznick production forces in the East, the latter as general production manager, have arrived here. They are to be identified with the making of a special production based on the life of Jenny Lind.

The Fairbanks family has made another change in vacation plans.

First it was a trip to Italy that was planned, then along came the idea of going to Japan, and now it is Mexico. Each change of plan brings them a little closer to Los Angeles, so perhaps with another change or two they may finally decide to remain right here.

It is reported here that Betty Compson has signed with the Famous Players. However, the Compson organization here is still remaining intact in the belief that a releasing contract and not a starring one was entered into.

H. T. Aso, who cut the grass and trimmed the hedges for Francis X. Bushman at the latter's home while he was here, has just attached one of the famous prize winning Great Danes of the film and vaudeville star for \$170, which he claims is due for back salary. The dog was in the care of a local vet when the attachment was served.

DO YOU EVER THINK OF ME  
SHERMAN CLAY & CO.

## Bigger Than the Biggest by \$5,037!

"O'MALLEY OF THE MOUNTED," during its week's run at the Rivoli Theatre, New York, took in \$5,037 more than "The Testing Block" did in the same theatre.

And "The Testing Block" at that time broke all records for the house by \$41.70.

Every one of Hart's productions has broken the records set by the previous one.

With every release Hart's money value to the exhibitor has increased.

And "O'Malley of the Mounted" is one of the biggest money-makers ever made.

## William S. Hart

### "O'Malley of the Mounted"

By William S. Hart

Adapted and directed by Lambert Hillyer

Photographed by Joe August, A. S. C.

A William S. Hart Production

A Paramount Picture



NOTICE!!!

On and After Sunday

MARCH 6th

YE LIBERTY

Playhouse, Oakland, Cal.

— WILL BE NAMED —

THE  
MacARTHUR  
THEATRE



## INSIDE STUFF PICTURES

An auctioneer disposing of an antique collection the other day stated just before the sale all bidders must be prepared to pay in full for the goods purchased immediately. He explained it by saying several picture stars had been at his sales, buying heavily and having their names published as purchasers, then coming around the next day to report they found their bank account was short, and so on. The auctioneer mentioned the name of one of the actresses.

An attempt was made to "paint the town red" by someone in the Metro laboratory during the preparation of a print of "The Four Horsemen." At one place in the story the philosophical Tchernoff, holding to view an apple, has a speech to the effect it was well chosen as the "forbidden fruit," but that, stripped of its brilliant covering, it is like a woman's soul which, stripped of its cloak of virtue, is an ugly thing to behold.

Rex Ingram probably spent many weary hours getting the proper light on the apple so as to make it, in spite of its relative thinness, the biggest thing on the screen. But someone thought it needed verisimilitude and colored it. With the result it stuck out in technically perfect production like a sore thumb.

David W. Griffith has requested permission to look at the Ingram masterpiece, and arrangements were made by Metro to deliver a print to his messenger for a showing at the Griffith studio in Mamaroneck, N. Y. But at the last minute there was a delay, as the print intended for Griffith was "in the works," in the hands of Ingram and Miss Mathis, who transferred the Ibanes story from the printed page to the screen, and the Metro people had no desire to let Griffith look at the printed apple print.

The scenario departments of Goldwyn and F. P. within the week sent an S. O. S. to scenario brokers to include originals in material submitted. The move is the most hopeful original writers for the screen have had thus far. The hurry calls struck a slim market. Goldwyn and the F. P. have been leaders in sneering opposition to originals. "Only big plays with big names and long runs on big stages" is the way their orders to their play buyers read. Published novels of wide circulation and much exploited titles would also be considered. Nothing was wanted in mere newspaper or unimportant magazine or periodical fiction. Saturday Evening Post matter took top consideration of weeklies.

The new branch for their wares doesn't enthrall original writers much. A half hundred well known fiction dopesters of one sort or another trailing with the Authors' League of America have had sorry experiences attempting to get action for original output designed for the screen. The plots went eventually instead to type in different publications. And now, when the F. P. and G. would listen in, the matter is bound by copy-right conditions of publishers.

The same old passing of the buck between New York offices and Los Angeles, the authors say, still exists. The writers say the present call for originals is defensive tactics by the corporation strategists. The stage play market, they say, is as dry as the Nile in July. Every one of the 500 odd novels turned out by book publishers in the last ten years has been read and re-read in the hope of a lead worth while. The scenario departments of many of the companies have been reduced, or abandoned. Playwrights, big and little, have been shanghaied. Prices of stage plays have soared heavenward, published novels of account ditto. Where \$1,000 would have cinched the right of a play ten years ago, \$10,000 is plunked down now, with the gross in future payments and percentages running into six figures. Names of recent sales of this sort are on all film tongues.

The writers of originals see in the present come-on-in-and-play-with-us of the corporations another of the many guerilla devices of the firms to fool them again. The writers say the corporations merely wish to pile up a lot of original matter to lick the prices asked for the stage plays of this season or last. Those produced earlier have already been sold, many of them produced. So far as the writers are concerned, this time they're disposed to let the corporations deal with their own problem.

The results of the photograph identity contest picture stars conducted several months ago by a New York daily have not been announced to date, although the time intervening has been much more than sufficient for the judges to have made their decisions. The reason for the delay is said to have emanated from government authorities who, when the contest was put up to them, gave it as their opinion that the publication was open to payment of prize money amounting to around \$2,000,000, because of the wording of the contest conditions, interpreted to mean an unlimited number of first prizes. Late in the contest the pictures printed were so devised that it was next to impossible to distinguish the features. There is a rumor several dailies have the story, one having it set up, but are awaiting permission to release the yarn.

French history is being dug to its inner inners for possible film heroes and heroines. "Passion's" film success started the exhumations. No less than 60 scenarios on French fiction or history subjects are now going back and forth in the mails from authors to scenario brokers. The "Passion" success also stimulated film importations. Thirty-six foreign made films circulated this week; plays made in Germany, Italy Hungary, England. The invading product, in the main, doesn't interest the native buyers. The English made stories are found too slow, the German too morbid, the Italian largely mythical and allegorical. A few Swedish films are among the invaders, also one Spanish made product. These are reported unsuitable for the American market—too sleepy.

Readers of picture news may or may not know that one of the tribulations of the writer of such news is to attend what are termed as "press luncheons" coincident with the advance screening of a finished picture. These luncheons are pleasant enough affairs, and relieve the tedium of newspaper work to an extent, but usually leave a trail of drowsiness in their wake. Whitman Bennett, producer of the film version of "Salvation Nell" for First National release, used to be a newspaper man and

has the angle of the craft on the luncheon aforesaid. Perhaps in the desire to burlesque these occasions he gave a "Salvation Nell" luncheon at the commencement of production last week instead of at its conclusion, and in the place of the regulation indigestible Astorbilt fare, provided one of sandwiches, pretzels, pickles and tidbits, always associated with the free lunch of the corner saloon of ancient memory. There was a bar to keep the atmosphere correct, but it was of the "near" variety. The press folk who came to the First Field Artillery Armory, where the corner saloon formed part of a "set" in "Salvation Nell," liked the novelty of it all.

One of the film trade publications will either change or suspend before the end of the current month. Picture advertising of late has been reduced materially, with every likelihood there will be a much greater curtailment. One of the large producing and releasing organizations, which ordinarily spends about as much as any of the others, and twice as much as most of them—this week cut its advertising expenditure 50 per cent, with every likelihood some of the others will follow suit. The editor of one of the trade papers said the other day his publication, which is sold principally by subscription, at \$3 per annum, costs \$26 per annum to produce. With advertising at a low ebb all are probably running at a loss at the present time.

### ALBANY GIRLS MISSING.

Albany, Feb. 23.  
Chief of Police James L. Hyatt has been asked to institute a search for Marion Murphy, 16 years old, of 371 Central Ave., and Agnes Coughlin, 14, of 321 Central Ave., who disappeared from their homes last week and are believed to have gone to New York with a view of becoming film actresses.

Joe Horowitz has organized The Jos. Horowitz Productions to deal in pictures for the state right market. Mr. Horowitz, who was formerly located at Detroit, has established an office in New York, which will be his headquarters hereafter. The new firm will start business with "Dollars and Destiny." Chas. Meade will be general manager.

## There's a Big Surprise Comin'!

Sunday, February 27

at the

MARK

STRAND

Broadway and 47th Street

Arthur S. Kane  
presents a Charles  
Ray Special.

Back to Boyhood  
week and a Ray of  
sunshine.



Taken from James  
Whitcomb Riley's  
Old Home Poem by  
arrangement with  
Bobbs-Merrill Co.,  
Indianapolis, Ind.  
Directed by Joseph  
De Grasse.

### HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES CALIFORNIA.

A worthy successor to "Whispering"  
**DO YOU EVER THINK OF ME**

Published by Sherman, Clay & Co. San Francisco

This is the kind of pictures being played  
in first run houses by holders of  
ASSOCIATED FIRST NATIONAL  
**FRANCHISES**

and it's another reason why

**There'll Be a Franchise Everywhere**



## BATTLE ROYAL IN MARYLAND LOOMS ON CENSORSHIP BILLS

State's Attorney-General, Backed by Civic League,  
Plans Vigorous Attack—Misleading Titles Under  
Fire—Clayton Bill Up Again at Albany.

Baltimore, Feb. 23. The recently organized Citizens League for Better Moving Pictures, which includes practically all civic organizations in the suburbs, is preparing a drastic program which it proposes to present to the next legislature, and which will include a provision similar to the New York law which prohibits children under a specified age attending the moving pictures unaccompanied by an older person. The league has already retained some of the best legal talent in the city, as well as other cities which are confronted with the similar problem. Attorney-General Armstrong promised his co-operation in the league's desire to make the proposed legislation "foolproof and ironclad."

One of the especial points of attack will be the title of motion pic-

ture plays which are considered to be salacious. It is claimed by members of the league that many pictures, innocent enough in themselves, are "played-up" by means of misleading titles and made to appear a bait to a perverted desire for temptation.

Motion picture exhibitors are also lining up their forces to meet the attack from this organization, as well as others of the city. The exhibitors insist they are for real betterment of the film industry in this State, but they are against professional "reformers."

Eugene B. McCurdy, president of the Exhibitors League, stated his organization had discussed the present agitation, and was now planning how to act and would probably take a public stand in the near future.

## CLOTHES IN PICTURES

Those who enjoyed Mrs. Humphrey Ward's book, "The Marriage of William Ashe," will find the picture as interesting, with dainty May Allison as the star, but Director Edward Sloman has taken liberties with some of the comedy scenes, making them seem rather far-fetched, especially those that occur in the home of William Ashe (British Home Secretary).

After Lady Kitty's marriage to William they journey to Scotland, where Miss Allison dons the native costume of kilts for an attractive picture. As the story continued she grew bolder, appearing at the charity matinee as "Lady Godiva," shocking all, including Mrs. Prime Minister, who exclaims, "You brazen hussy," with the reply, "You low-minded old woman" (very Ritz!).

Have you ever heard of Purisima, the town of evil, where live the murderers and thieves? That is told in "Tiger Cat." Believing it Dulce (Edith Roberts) goes there in search of the murderers of her mother. Miss Roberts is called "The Fire Cat," as no man can go near her until Mr. Right comes along. In a hoop dress of satin and lace Miss Roberts looked striking, with the draped mantilla of silver lace flit that had a rose pinned at the side of one ear. Her other costume was that of trousers and sombrero.

This picture has the distinction of holding more types of animals than any other. The burning of El Volcan was well produced, excepting where it shows the volcano at the back with the town in front supposed to be shaking.

After witnessing the picture "Buried Treasure" at the Criterion there is no doubt about Hoppe's choice when he declared Marion Davies the most beautiful blonde in America, and if he is looking for a brunette, let him take a peek at this picture and he won't have to seek further. For Miss Davies is just as beautiful with the dark wig she wears as with her own golden locks. Having seen Miss Davies in quite a number of her releases, one can say without any hesitation that as far as her acting is concerned this is the best thing she has ever attempted. The part calls for acting both light and dramatic, and she proves herself equal to both.

As a Spanish senorita she looked exquisite in a hooped dress of silver cloth and lace, with the mantilla draped around her pretty head. The same sort of costume, only this time in black, with large white margarites, was artistic. On board the yacht her costume was neat, of white cloth, with a close fitting hat of padded silk, that had the narrow brim turned up.

### "U" BIDS FOR EDESON

Wants Him for Christians' Role in  
"Foolish Wives."

Los Angeles, Feb. 23.

Universal is endeavoring to secure the services of Robert Edeson for the role in "Foolish Wives" vacated by the death of Robert Christians. Arthur Nelson Millett, local picture player, almost a twin for Christians, is asking \$100 a day for the position and a guarantee to finish out the picture.

### "BUSTER" BREAKS ANKLE.

Los Angeles, Feb. 23. "Buster" Keaton is in the Good Samaritan Hospital with a broken ankle and will lay-up for at least six weeks.

The company is four releases ahead of schedule and he will be back on the job before they are issued.

Henry Ford's attack on the motion pictures, in which he alleged they were being used for propaganda by the Jews, failed to draw anything except ridicule from the leaders of the industry.

### STONEHOUSE DIVORCE

Los Angeles, Feb. 23. Ruth Stonehouse (Mrs. Ruth Roach), the picture star, was granted a divorce Feb. 17 from Joseph A. Roach, scenario writer, by Judge Summerfield. The film star testified that she had supported her husband for more than three years and that he finally deserted her to live in a hotel so that he could have his meals served in bed.

### RAPF'S FILM READY

Harry Rapf has finished "Why Girls Leave Home," with Anna Q. Nielsen in the lead. The picture is not taken from the older melodrama of that name, Rapf purchasing only the right to the title. Arthur Gordon, formerly with "Her Family Tree," is in the support. It being his first screen try. He is now with William Fox and will support Pearl White in a new feature.

### 30 FILMS IN ONE DEAL

Los Angeles, Feb. 23. W. E. ("Doc") Shallenberger has contracted for six Ben Wilson features and 24 comedies, to be made by Ike Schrank. He leaves for New York Feb. 23.

## REAL BANDITS STAGE A REAL HOLD-UP

Complaint Committee Com-  
plains of Losing \$2,500.

St. Louis, Feb. 23.

Reel one.—Seven members of the newly organized Complaint Committee of the St. Louis Film Board of Trade, seated in the office of the board's headquarters in the Empress theatre building. Time, 12:20 a. m. Cast: J. Ray Weinbrenner, counsel for the board; Sol J. Hankins (Fine Arts); Maurice Stahl, a film agent; Richard Fox (Select); Sidney Baker, (Associated First National); Jack Weil, (Goldwyn), and Joseph Desberger, (Robertson-Cole.) Members discussing complaints of bold bad men pictures. Tap on the door. Fox opens it. Masked bandits, five, in "Stick-Em Up." Seven film men obey.

Reel Two.—Ten minutes later nearby police station. Entire cast of Complaint Committee complaining to police of having been robbed, each member as follows: Weinbrenner, \$400 and overcoat valued at \$250; Hankins, \$45 in cash, jewelry valued \$180, overcoat \$150, gloves \$5; Fox, \$500 in cash, jewelry \$250; Stahl, \$60 in cash, jewelry \$400; Desberger, \$200 cash, and Baker \$90. Weil does not know his loss.

Scene three.—Front of police station, each member with carfare borrowed from police captain clutched tightly in hand. Committee agrees to hold meetings in police stations in future. All go home.

Thomas A. Edison, asked to give an opinion on a "new" talking picture invention reported from Sweden, simply referred to the fact that he had put out talking pictures about twelve years ago.

## WALGREEN TO DELIVER 26 FILMS TO FED. AT \$1,500,000

"KISMET" AT \$2 DOES  
TURNAWAY IN BOSTON

Spectacular Publicity Helped  
Tremont Attraction.

Boston, Feb. 23.

"Kismet" at a \$2 top to a turn-away at the Majestic, Monday night, proved to be an eye-opener to Boston managers. Apart from the fact that Otis Skinner is a local product, the business was due mainly to spectacular publicity and a large enough newspaper budget to secure a wild flock of reading matter and dramatic page "musts." The house was not heavily papered except for dignitaries and a conservative estimate of the turnaway was in excess of \$1,400.

"Ace" Berry, who has been handling the publicity for New England, missed getting Vice President Coolidge to fall for a box, but led Governor Cox, Mayor Peters, and Ex-Mayer Fitzgerald to attend. Berry dug up a flock of Syrians from South End restaurants, doiled them up as Arabs, and blocked traffic all last week in the shopping district by having them kneel on prayer rugs on busy corners until the police would "Allah" them along with east-bound shoes.

"Kismet" will play for two weeks at a \$2 top with a 30 piece orchestra before being released for other New England cities and opened against "Passion" which is in for a limited engagement at the Tremont.

Other Big Deals at Los  
Angeles Convention—  
Special Contract Off.

Los Angeles, Feb. 23.

The first annual convention of the Federated Exchanges closed Saturday. At the meeting an unusual amount of business was completed with producers. Walter E. Greene, of the Walgreen Productions, has contracted to deliver 26 features during the coming year, the total involved being \$1,500,000. Colonel Selig and Warner Brothers closed for an annual serial entitled "Dangerland," involving \$200,000. Three episodes were shown and the sale made on their strength.

Warners also contracted to deliver 12 two-reel Monty Banks comedies at the rate of one a month at \$12,500 each.

Harry Cohn contracted to deliver 26 "Hallroom Boys" comedies, at the rate of two a month.

The Federated deal with Special Pictures Productions and with Chester Pictures was reported off after the meeting. Special Pictures is to refinance organization before continuing productions.

J. R. Lederman, of San Francisco, was appointed Federated's general counsel. The next convention was set for 1922 at New Orleans.

Jeanie MacPherson Sailing.

Los Angeles, Feb. 23.

Jeanie MacPherson, the screen authoress, is to make a trip abroad, accompanied by her mother, Mrs. Clara O'Neill. She will leave Los Angeles on March 3 and sail from New York a week later.

**"The Greatest Comedy in Motion Picture History"**

The Dallas, Texas, territory is often considered one of the most unemotional regions of the Country with regard to motion picture productions. One could never think this when you realize how remarkable are the telegrams of appreciation and liking for "A Small Town Idol" as published on this page from substantial exhibitors and representatives of the thoroughly conservative Dallas daily newspapers. "A Small Town Idol" is one of the biggest hits released in the Dallas territory in years and is repeating in this territory the record it has established throughout the United States.

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# PLAYWRIGHT-PRODUCER POOL TO MAKE 8-REELERS FOR VACANT ONE-NIGHTERS

**Roland West Declares New Organization Will Seize Opportunity Offered by Dearth of Stage Attractions for Small Communities—Four Super-Specials for Fall.**

Palm Beach, Fla., Feb. 23.

A playwrights' combination to produce special photoplays has been formed. Roland West, author, backer and producer of the successful stage play, "The Unknown Purple," heads the new pool.

West arrived here yesterday (Tuesday) with a company of players to camera scenes of "The Rossmore Case," one of the productions of the play authors' schedule. Jewel Carmen is the play's star. West will offer the same play in stage form with an acting company in the fall. It is the plan of the producer and three playwrights of his organization to make the film version of their products act as advertisers of

their acted stage versions of the same subjects.

The plan of the combination is to trail along with the recent A. H. Woods' plan for nine houses in the country devoted to long runs of long film plays. West believes the day of the long length celluloid play is here. Speaking of the pool, he said:

"The combination aims to be ready with live material of full length pictures. We believe the hour here when ours is the next logical move. Film fashions are ever changing. The change lies deeper than the whims of producers. The attitude of America's 110,000,000 has changed radically within the last six years.

"Swatted by the upheavals evoked by the war, our whole line of think-

ing has changed. Smug, satisfied, confident, asleep, the war jolted humankind to its toes. Before the war a certain kind of tame play satisfied us.

"If you will stop and appreciate that change since 1914 you will understand the base of our playwrights' pool. For the most part, the film purveyors have been and are still going along with their old psychologies, producing the same tame material that answered an unawakened consciousness before the war. Our hope is to give the public film plays paralleling their advanced experiences.

"Every one knows the film feature commonly called program has been fast slipping. This slipping isn't due to economic depression. It's due to the subjects and treatments the firms are turning out.

"A spur to our activities is the stage and stage-theatre conditions of the country. Small and middle size towns of the country that have been profitable date spots for stage plays are no more. We have a list of many of these towns that used to play two and three stage attrac-

tions per week that are now playing not one a year. A few of the best of the middle size towns consider themselves lucky if they get as many as four attractions a year. Think of it! The populations remain the same or larger, the film plays they have been getting don't satisfy them. What is the next logical development?

"A. H. Woods sees what we see. Where he is going after theatres for a cross-country circuit to play full show-length pictures, our playwrights' pool is first in the field to provide the attractions for these theatres.

"We are each of us men who have come over the corduroy roads of playwrighting, filming and showmanship. We know what's what in our business. The plays we film will be our own, the backing our own, and we will collectively direct the tours of the plays produced. We have one play ready for the cutter. "The Rossmore Case" will be finished in ten days. We will have four full-length productions, seven reels or more, ready by the beginning of next season."

## PICTURE AD. ASSN. CONDEMNS R. W. PRIEST

**Posters For "Supreme Passion" Called Objectionable.**

The text of a resolution adopted by the Associated Motion Picture Advertisers by a unanimous vote at its meeting Feb. 10, in which the Association "entirely disapproves of the advertising campaign of the trade magazines on the picture 'The Supreme Passion,'" was disclosed in "an open letter" from Robert W. Priest, "It considers the moral tone low ('The Supreme Passion')," he says, "the whole ad of a nature likely to be used as an argument for censorship in motion pictures. Whereas the advertisement is not at all characteristic of the ideals and accomplishments of the Motion Picture Industry.

"The A. M. P. A. calls upon the trade magazines to refuse to permit such advertising in their columns and requests the publication of this resolution in order that the business many know where its advertising men stand.

"The A. M. P. A. also heartily disapproves of the posters which have been issued in connection with this picture and also posters on 'The Devil's Angel'—and considers that the posting of such paper materially injures the entire industry."

Mr. Priest alleges that this resolution was handed to him and asserts that in the advertising he has run for "The Supreme Passion," he has not merited criticism.

Describing the authorship of the story founded on the poem by Moore, "the theme is the contrast between the love of physical beauty and beauty of soul," Mr. Priest declares, "I had an illustration made typifying the adoration of the physical, using as the model for the female figure a noted work of art.

"These photographs and drawings of women half stripped in struggles against dishonor, of nudity with no appeal to real art, woman naked in bath tubs and bathing girls in vulgar postures, are certainly a thousand per cent. more suggestive and to be criticized than anything contained in my advertising."

## ASSOCIATED EXHIBITORS.

**Corporation Reorganized — Will Continue to Deal Through Pathe.**

Reorganization of Associated Exhibitors has taken place. The company, formed a year ago to handle feature films through the Pathe exchanges, has reincorporated to enlarge its activities. The new company begins business March 1 under a Delaware charter.

Samuel Harding of Kansas City was elected president; Paul Gustonivio of Cleveland, vice-president; Paul Brunet, Elmer R. Pearson, Arthur S. Kane, John C. Ragland, directors, with Mr. Kane as chairman of the board. Pathe will continue to handle the physical distribution of Associated's output.

The preferred capital stock of the new concern is \$1,000,000. A complete merger of the two companies is to be effected, the new organization making over all the assets of Associated Exhibitors, Inc., which has a preferred capital stock of \$100,000.

## A. P. DISTRIBUTING VIDOR'S.

Associated Producers has made an arrangement with King Vidor to release the latter's productions under a percentage distribution agreement.

This does not make Vidor a member of the "Big Six" organization. The contract merely calls for him to deliver for distribution through Associated Producers' exchanges four special productions, with all-star casts, during 1921.

## WOULD TAKE U. S. FILM FOR SOUTH AMERICA

**Orsay & Co. Ready with New Proposal.**

Jean du Pree, a partner in the firm of Orsay & Co., film importers, with headquarters in Buenos Aires, is leaving that city late this month for America to arrange with producers in the United States to release pictures in South America.

There are 150 exhibition halls in the city of Buenos Aires alone and several thousand in the provinces and also in Uruguay and Paraguay.

The proposition Mr. du Pree will submit to picture people here is to take their output at four cents per foot for new prints, which price is to include printing matter, and then handle the distribution, retaining for Orsay & Co. one-third the gross rentals for handling.

## FIRE IN VITAGRAPH OFFICE.

**Protective Device Saves Syracuse Building from Destruction.**

Albany, Feb. 23.

A fire, believed to have been caused by spontaneous combustion, did damage of several thousand dollars in the branch office of the Vitagraph Company, 43 Howard street, last night. H. W. Over, assistant manager, said it would be impossible to give an estimate of the loss, as he did not know how many films were in the vault where the fire started.

There is a vent to the vault, in case of fire, which runs up to the roof on the west side of the building, and the vent saved the building from being set ablaze, according to Captain J. Speedy, of the Protectives.

The flames reached the roof of the Martha Washington home for women, adjoining on the west. Firemen quickly drowned out the fire.

## F. P. APPOINTMENTS.

John W. Hicks, Jr., assistant sales manager for Famous Players, has been appointed manager director of Feature Films, Ltd., distributors of Paramount pictures in Australia and New Zealand. He succeeds Alec Lorimore, who has resigned. He sails on the Ventura March 1 for Sydney.

George Schaeffer has been appointed by Famous to the post of district manager in charge of the Boston and New Haven exchanges, an office recently relinquished by H. G. Balance, now general sales manager. Paul Swift is now office manager at the New York exchange, succeeding Mr. Schaeffer.

## NAOMI CHILDERS TO MARRY?

Los Angeles, Feb. 23.

Naomi Childers of Goldwyn left here last Friday for New York. It is reported she has gone east to wed Luther Reed, the Metro screen writer.

## FRENCH PICTURE NOTES

Paris, Feb. 15.

Henry Houry, formerly a Vitagraph director in America, is to produce a film for the Dal society in Tunis, and is accompanied by Gargour, manager, with Altmann as operator. Agnes Souret is to play for this production, being the second attempt of the "most beautiful girl in France," the winner of a newspaper competition last year. Roger Irtzer, connected with the Courrier Cinematographique, and Roger Monogobert are making an official voyage to the Orient on behalf of the French War and Fine Arts departments to make movies for propaganda purposes.

Mme. Germaine Dulac, who has returned from New York, is producing "La Mort du Soleil" ("Death of the Sun"), with Andre Nox, Denise Lorys, Volenney and the child, Regine Dumien. Mme. Dulac will afterward commence on "Reve et Realite" ("Dream and Reality"), from a Danish piece by C. Molbech, followed by "Ce Que Vient les Roses."

A special show of the production, "Visages Voiles, Ames Closes" ("Faces Covered, Souls Closed"), by Henry Russell, was given for the press by Select Pictures (Seiznick) at the Colisee, Champs Elysees. This new French film, interpreted by Emmy Lynn and Marcel Vibert, mainly in Algeria, met with a good reception from an enormous crowd. Indeed so many were unable to enter the hall that the reel was afterward run off a second time, without music, and a further trade show given Monday morning.

The local Gaumont company is increasing its capital to 10,000,000 francs by the issue of 50,000 shares of 100 francs at 110 francs. Pouleuc Freres, manufacturers of chemicals and photographic products, are also raising their capital from 20,000,000 francs to 40,000,000 francs. The Societe Financiere des Cinematographes, 4 Rue d'Aguesseau, is bringing its capital up to 15,000,000 francs.

The Societe Pathe Consortium Cinema is removing its quarters at Vincennes (near Paris) to 39 Rue du Bois.

Hebdo Film calls attention to the report in the Berlin organ, Der Film, that M. Sauvage, general manager of the Phoece Film, has been in Germany to conclude arrangements with the Luna Film Co. for the two companies jointly to produce scenarios in Germany and Italy. For this purpose a corporation will be founded, probably in Berlin, the managing directors of which are to be Messrs. Conheim and Schwab. The journal promises further details as soon as the news can be confirmed.

The presentation of a German film at the recent trade show in Paris, under the designation of "Miss Million" (not a translation of the original title), has been criticized by several organs here, and the demand is renewed that the origin of films should be plainly marked, that the public may know the nationality of foreign pictures.

The next work of Luitz Morat and Alfred Vercoeur will be entitled "La Terre du Diable" ("The Devil's Land"), and will be filmed in the

south of Italy at the end of February.

"Promethee, Banquier," by Marcel Lherbier, will be executed shortly, with Signoret, Jacques Catelain, Marcelle Pradot and Eve Francis. Paulette Ray will hold the lead in Maurice Chaillet's "Rose de Nice," which the Natura Film is to produce, adapted from the musical drama of Gaston Dumestre.

Louis Delluc is terminating his film, "La Boue" ("The Mud"), in Gaumont's studio here, with a strong cast, including Mmes Eve Francis, Y. Aurel, Elena Sagray, Andrew Brunelle, Van Daele, Modot, and the clown, Footit. As is now the custom and often merited, it may be added, Lucas and Gibory are the cameramen.

The new production, "Le Drame des Eaux Mortes," from the novel of Charles Foley by J. Faivre, with Capt. Rex Stocken, Alcover, Jean Herve, Mmes. Vahdah and Marie Russiana, is to be issued shortly through the Agence Generale Cinematographique.

"La Villa Destin," being executed by Marcel Lherbier, author of "L'Homme au Large," is alleged to closely resemble Oscar Wilde's "Crime of Lord Arthur Saville," and according to Comedie, the British representatives of the scenario of the latter film to be screened here by Andre Legrand, have notified Gaumont, the producing firm, of the similarity of the two stories, with a threat of applying for an injunction if so verified when the reels are issued. On the other hand, it is claimed the copyright of Wilde's book has expired.

## "THE CHEAT" AS OPERA.

Paris, Feb. 16.

An operatic version of the well-known film, "The Cheat," released under the title of "Forfaiture" in France, was presented at the Opera Comique, but will not earn the same popularity as the original moving picture, and is unsuitable for the lyrical stage. Turnbull's story is indifferently adapted as a musical comedy in five acts by Paul Milliet and A. de Lorde, while the music of the late Camille Erlanger will not be classed as the best work left by that composer. In the film where Tori, the rich Japanese (Hayakawa) brands the shoulder of Edith Hardy (Fanny Ward) with a hot iron, the scene has a sensational effect, but this is not adequately treated in the music and the same can be said of the trial scene where the husband is proved innocent of having shot Tori. The score will perhaps serve as an accompaniment for the famous film, as a novelty, but not as an enhancement to its value. But it is an event in the history of the movies. (Further details appeared in the cable message from our Paris representative.)

## R. A. WALSH'S PLANS.

R. A. Walsh leaves for the coast Monday to produce features for First National release. His first will be an unnamed story and the second will be "Kindred of the Dust." The company will be headed by George Walsh and Miriam Cooper.

## NEW YORK CAPITOL'S \$900,000 BOND ISSUE

**Offered For Sale Through Bankers—Some Details.**

The Moredall Realty Corporation, owners of the Capitol theatre and office building, New York, through the banking house of Farson, Son & Co., is offering for public subscription a new issue of \$900,000 first mortgage leasehold serial 7 per cent. gold bonds, due \$90,000 each, June 1, 1921 to 1930, at a price to yield about 8 per cent.

These bonds are a first mortgage on the Capitol theatre and office building and leasehold. From statements furnished prospective investors, it is claimed the present net earnings are at the rate of over eight times the amount necessary to pay interest charges on this issue. The theatre, including furniture and fixtures, is estimated to be worth about \$3,000,000 and the leasehold is valued at \$1,000,000, with the aforesaid bonded indebtedness of \$900,000, which will be reduced from year to year through the serial payment plan of the bonds. In addition, the bonds are guaranteed as to prompt payment of principal and interest by the Goldwyn Pictures Corp., which owns a 50 per cent. interest in the lease of the theatre.

The prospectus states that the present net earnings of the theatre are over \$10,000 per week, after allowing for all operating charges, taxes, ground rental and insurance.

The lease on the ground is for 21 years, from Nov. 1, 1916, at \$51,000 a year, plus taxes, with a renewal option for 20 more years at 5 per cent. of the appraised valuation of the land and another 21 years at a revaluation to be determined by arbitration.

The Capitol theatre is built with full stage and equipment, so that any style of entertainment may be given there. The building has also been constructed so that a theatre seating 2,500 people may be built upon the roof, all steel work, courts, entrances and exits having been provided with this in mind.

The property is assessed by the City of New York at the present time at \$2,400,000.

## CHESTERS TO DIRECT.

George Randolph Chester and his wife, Lillian, have completed the scenario of a story, "The Son of Wallingford," and are headed for California, where they will personally direct the feature for Vitagraph. This will be their initial effort at directing.

## Stage-Struck Wife Divorced.

Los Angeles, Feb. 23.

Josiah McHenry was granted a decree of divorce from Mary Ellen McHenry last week on the grounds of desertion. Mrs. McHenry became stage struck, according to the husband, and left him flat on the west coast while she went to New York.

A worthy successor to "Whispering"  
**"DO YOU EVER THINK OF ME?"**  
 Published by Sherman Clay & Co. San Francisco



## PICTURES

Friday, February 25, 1921

## NEW AMBASSADOR IN L. A. FLOPS WITH BIG PICTURES

**Millionaire Clientele Coy About Giving Up 50 Cents Extra in De Luxe Theatre—One Producer Switches to Another House As Protection.**

Los Angeles, Feb. 23. The new Ambassador theatre, located in the Ambassador Hotel, while open only three weeks, is generally considered a flop. The house is a Gore Brothers' and Sol. Lesser managed affairs. Thus far "Passion," "The Woman in His House," and "The Kid" have been the attractions there. The Chaplin feature is the current attraction.

According to dope it is the millionaire who will not give up the extra 50 cents in the admission price to catch a pre-released picture. The Ambassador Hotel is the de luxe house of the town, and the effort to conduct the theatre along like lines has kept the middle class away from the house, despite the unusual efforts of Barret McCord-

mick to present unusual entertainment in conjunction with the pictures there.

An effort to interview Mr. Abe Gore, of the Gore brothers, with regard to the rumored flop of the house, met with rebuff. Last week after "The Woman in His House" opened, the producer of the picture stated that he was not going to have half a dozen people see the film at the Ambassador and so ruin the first run of the film, which was swung into the Mission for a run in mid-week.

This week the Chaplin picture, which opened on Saturday, seems to be doing a little better business for the house, although it does not touch the business that was done at the Strand in New York or in Chicago with the film.

## LICHTMAN TO HEAD BIG SIX SALES FORCE

**Report on Coast Denied in New York.**

Los Angeles, Feb. 23. Al. Lichtman has signed a contract to head the sales and distribution of Associated Producers. Negotiations were closed last Friday night. Lichtman will not confirm the deal for publication, but has informed intimate friends that it is all set. He is leaving for New York today (Feb. 23). F. B. Warren is out of the concern.

Lichtman was invited to visit Los Angeles by one or two members of "Big Six."

E. W. Hammons, president of Educational, is leaving for the east with Lichtman. He has closed several contracts for comedies—has Jackie Coogan for a series of two-reel comedies.

Oscar Price, president of Associated Producers, asked for a statement concerning the Lichtman rumor, handed the Variety representative a telegram from the coast received Tuesday, which reads as follows: "We understand there are rumors that Associated Producers, Inc., have signed a contract with Al. Lichtman. This is not a fact and would like you to issue instant denial to any inquiry on this business and also to inform Mr. Warren to this effect." The dispatch was signed "Associated Producers, Inc."

A film man claiming to be in a position to know the details states that a contract was being drawn up between Lichtman and the Associated Producers whereby Lichtman was to assume the sales management of the organization, and on it being signed, Lichtman would return to New York and take charge. Fred Warren's contract as manager of distribution runs till August, and Associated Producers has the option of continuing the agreement by giving him notice by June. If Lichtman has any contract to distribute the "Big Six" output it would be for product released after August, or a settlement would have to be made with Warren.

**FIRST KIPLING UNDER WAY.**  
Young Begins Work on Brunton Lot—"Without Benefit of Clergy."

Los Angeles, Feb. 23. James Young has arrived from New York and will begin production immediately on the Brunton lot of Kipling's "Without Benefit of Clergy."

Young directed "The Devil," the Associated Exhibitors production starring George Arliss, and was signed for this important task by M. C. Levee, vice-president of the Robert Brunton Studios, just before the latter left for Los Angeles, accompanied by Randolph Lewis, Pathe representative, who assisted Kipling in the preparation of the scenario for "Without Benefit of Clergy."

Metro is to revise its production schedule at the west coast studios here. Joseph Engel has evolved a plan whereby the Metro plants will be made a four unit studio with two companies comprising each unit. Each will have its individual working staff as well as literary staff. The new plan is to be worked out so as to become effective on March 15.

## PENNA. PROPOSES TWO IMPOSTS ON PICTURES

**Bill Up to Charge Cent a Foot Tax and Theatre Charge**

Harrisburg, Pa., Feb. 23.

Two new bills before it, one proposing a tax of a cent a foot on all films passed by the censors, and the other bringing picture theatres under the classification of amusement places now taxed by municipalities.

These measures are in addition to bills now before the legislature placing taxes on theatrical productions, increasing taxes on theatres and imposing taxes on billboards.

The cent-a-foot tax is in addition to fees already collected for the examination of films by the censors. The money received from this source is to be turned over to the State Treasurer and added to the State Insurance Fund. The other bill calls for license fees for picture theatres of \$500 for houses in first-class cities, \$400 for cities of second class and \$30 for boroughs and townships.

Penalties are fixed at from \$100 to \$500.

Albany, Feb. 23.

The Clayton motion picture censorship measure has been re-introduced in the New York legislature by Assemblyman Walter F. Clayton, Republican, of Brooklyn.

It carries practically the same provisions as previously sought in the previous Clayton bills on the same question. It creates a commission of three, who will be appointed by the Governor, and will hold office for five years, receiving \$5,000 a year. Fifty thousand dollars is appropriated for operating expenses.

Every person, firm or corporation producing pictures within the State, or bringing them within the State, or releasing them to exhibitors, must submit them to the commission before they are released for public exhibition. The commission shall approve or disapprove of the pictures, written notification of which shall be made by the commission within thirty days to the person firm or corporation submitting them.

It would be unlawful to exhibit a picture after August 1, 1921, unless it has been approved. A fee of \$3 is fixed for every 500 feet of film expected, but in no case shall the fee be less than \$5. The commission has power to give limited approval to films of an educational or scientific nature, with the understanding that they are not to be exhibited to the public, but only to societies and associations interested in educational or scientific work. A violation of any provision of the act is punishable by a fine of not less than \$1,000 or imprisonment of not more than one year, or both. While there is considerable sentiment in the legislature for censorship, it is not yet known whether the bill will receive serious consideration at the hands of the leaders.

The Rev. O. R. Miller, of Albany, and George West, of Saratoga, representing the Civic League, and the Rev. Canon William Chase, of Brooklyn, an official of the International Reform Movement, of Washington, D. C., are already lining up their forces to urge the passage of the measure, which is now in the Committee on Ways and Means, and were very conspicuous about the legislative halls in the State Capitol, when the lawmakers convened Monday night. Although a short session was held, because of the death of Assemblyman Gordon H. Park, Republican, of Rockland, the reformers lost no time in "buttonholing" legislators on the bill, and were noticed in whispering conversations with a number of solons from the rural districts.

Dr. Miller, one of the self-styled champions of the "peepul," had several long talks with various legislators from the rural districts in the "midway," today, the reformer being seen with three solons from the "sticks" at one time. Motion picture men, who are here in the interest of the film industry, believe that it is the plan of the reformers to get the rural Assemblymen in their corner first and then go after the city legislators. Most of the solons seen conferring with Dr. Miller are Republicans, and no Democrat has been approached by the reformers, as far as can be learned.

## CHARGE AITKEN BROS. "MILKED" TRIANGLE CO. OF MILLIONS

**Company Sues for Accounting of Former Acts as Officers and Directors—Underwrote Stock at 10 Cents—Sold in Market at \$8.**

The Triangle Film Corp. has begun suit against Harry E. Aitken, former president of the company, and still a director, and his brother Roy E., also a director, alleging "breach of duty, waste of property and fraudulent acts, causing great loss to the company," and asking for an accounting and the restoration of sums aggregating over \$1,000,000, alleged to have been wasted and diverted from the treasury.

One of the allegations is to the effect that the Aitkens, through a holding company, called the Lothbury Syndicate, underwrote the total issue of 1,000,000 shares of common stock at 10 cents. It was the same stock sold on the Curb at \$8.

Another angle alleged was a complicated four-sided deal by which the Western Import Co., Inc. (said to be controlled by the Aitkens) wished the Western Import Co., Ltd., a British corporation, on the Triangle (which the Aitkens controlled) and from the Triangle to a new concern called the Reserve Film Corporation (Aitkens ditto), which in turn transferred the property to the Western Import Co. to whom it originally belonged.

**Manipulation of Assets**

The prices paid during this circular transaction were these, according to the papers in the suit: Triangle paid \$400,000 for the property, Triangle sold the same assets and other property to the Reserve Co. for \$250,000, (although these assets are alleged to have been worth \$500,000) and Reserve transferred them back to the Western Import Co., "without consideration."

It is alleged this deal was made possible by the fact that the Aitkens controlled the voting stock of the Triangle Co., and by virtue of such control governed the actions of the Triangle Board.

The complaint drawn by Arthur Butler Graham, counsel for Triangle, sets forth that Harry Aitken, through his control of the Lothbury Syndicate, created a voting trust of 35 per cent of all the Triangle voting stock, of which he was trustee. The trusteeship, together with his own holdings, gave him a majority.

This was before the flotation of the big stock issue. The complaint goes on to set forth that in July, 1915, Aitken caused Triangle to enter into an agreement under which the Lothbury Syndicate purchased from Triangle 999,500 shares of the authorized issue of 1,000,000 shares for \$99,950 (this would figure at 10 cents a share, while the stock subsequently sold up to \$8 a share on the Curb). Triangle asserts a fair price for the stock would have been \$1,500,000, a difference of nearly a million and a half.

**Aitkens Still Hold Stock**

Although the moving papers do not record it, it is understood the Aitkens later acted as trustee of a voting trust in Triangle. This trust expired last July. The original Lothbury trust expired with the completion of distributing the stock in the market, the Aitkens presumably having sold 49 per cent of the issue through the Lothbury concern and kept a majority for themselves. The brothers are understood still to retain a very large block of the stock.

The agreement between Triangle and Western Import Co., Inc. disposing of foreign rights to Triangle production is made the basis of another claim for \$1,000,000. The plaintiff alleges, "Defendants controlled the Western Import Co. as officers and directors and owners of a majority of the stock. Around Feb. 10, 1916, Harry Aitken caused Triangle to enter into a contract for foreign rights of Triangle pictures less than their value and less than others were willing to pay."

Numerous other transactions are cited at length, involving the dealings between Triangle and Western Import. Aug. 18, 1916, Triangle needed money alleged to be due from Western Import, but couldn't get it.

Patrick H. Loftus offered to lend \$95,000 to the New York Picture Co., one of the units of Triangle.

This loan was later increased to \$150,000. Triangle now recites that Loftus acted practically as agent for Aitken and that the loan, in fact, came from Aitken. Under the arrangement Triangle is alleged to have paid \$25,000 excessive interest under the guise of a bonus.

A duplicate of this transaction is alleged to have been put through later, Francis X. Brosnan acting as the medium for a \$200,000 loan for which triangle paid a "bonus" of \$50,000.

**Additional Allegations**

Among the other allegations are: That the Western Import, up to Sept. 17, 1917, made large profits and became indebted to Triangle in the sum of \$1,000,000, which it has not yet accounted. It was around the date mentioned, says Triangle, that the juggling with the British property was put through.

That Aitken caused the sale of the picture "Mickey" for \$175,000, although it was worth \$500,000.

That on Sept. 10, 1917, Western Import Co. made a claim on Triangle of \$142,741, which, Aitken caused to be paid without investigation, although Triangle was not indebted to Western Import.

That the defendants organized several other corporations and from Jan. 1, 1916, to the filing of the present action, caused Triangle to sell to these concerns for \$100,000 assets worth \$500,000. The court is asked to award the company the difference of \$400,000.

That the defendants organized the K. T. Distributing Corp. with the design of having it take over the Triangle Distributing Corp., but Felix Kahn, then and now a director of the company, sued out a restraining order which blocked this deal. Mr. Kahn is a brother of Otto Kahn, broker.

The above is the substance of the principal suit for an accounting which has been brought at this time at the direction of the existing Triangle board, presumably upon the demand of the minority stockholders. The stockholders could have brought the action themselves, but apparently they have chosen to demand that the company bring the suit in their behalf.

The directors, and particularly the Aitkens who are still members of the board, could have declined to bring the suit, but seem to have acquiesced in the stockholders' demand rather than have the stockholders act for themselves.

The suit does not bear the marks of a "friendly action," but rather has the imprint of a big house cleaning with the possible view of re-establishing Triangle financially. The defendants have twenty days from Feb. 19 (about the middle of March), to answer the complaint. After that the case will go on the calendar in the Supreme Court. It is not likely to come to trial for several months at the earliest.

In addition to the suit against the two Aitkens, subordinate actions have been instituted against the Aitkens, and in addition, Hyman Winnik, Joseph Simmons, Western Import Co., Reserve Film Corp. and Western Import, Ltd., in one case, and in the other the two Aitkens, Hyman Winnik and Joseph Simmons.

The two cases last mentioned are based on charges of conspiracy in the handling of Triangle property.

**RAP U. S. FILM.**

**London Press Finds "House Without Children" Objectionable.**

London, Feb. 23.

The American feature, "The House Without Children," released here by the Film Booking Office, is severely criticised by the lay press as indecent and undesirable owing to this picture being held up for censorship.

With a view to its suppression members of the Council of Cinematograph Exhibitors' Association, who only show passed censored pictures, have seen the feature privately, but have not yet announced their decision.



# WILLIAM KENT

BROADWAY'S FAVORITE LATE STAR

"PITTER PATTER"

"SOMEBODY'S SWEETHEART"

NOW STARRING IN VAUDEVILLE

WITH

WILLIAM KENT

IN

"SHIVERS"

WITH

ELZA SHAW

By BILLY GRADY

WILLIAM KENT

IN

C. B. MADDOCK'S

"BUBBLES"

By FRANK STAMMERS

WITH

QUEENIE SMITH

OPENING AT B. F. KEITH'S PALACE THEATRE, NEW YORK, THIS WEEK (FEB. 21), IN A VAUDEVILLE INNOVATION. TWO SEPARATE AND DISTINCT ACTS ON THE SAME PROGRAM.

*My Advisor, Chief Suggester and Director of Tours*

# BILLY GRADY

ROUTED IN ALL NEW YORK HOUSES

ALHAMBRA, NEXT WEEK (FEB. 28)



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