

# VARIETY

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## T.M.A. TO SHUT DOWN SHOWS

### KEITH PROTECTS PALACE FROM NEARBY SMALL TIME

**Cancels Dancers Playing for 55-Cent Scale at American Week Before Date at Palace—Philadelphia Engagement Allowed to Stand.**

Ruloff and Rulowa, the Russian dancers, who were booked into the Palace, New York city, the week of March 7, were notified Friday by the Keith office that the Palace engagement had been cancelled.

The cancellation followed a series of incidents involving the Loew and Fox circuits, with a final appeal to the V. M. P. A. for a ruling. The facts leading up to the controversy are as follows:

Ruloff and Rulowa were playing out three and a half weeks for William Fox. Before the time had expired the dancers told Edgar Allen they had to jump to Chicago to adjust a legal matter. Allen agreed to pick up the balance of the time later.

The action of the Keith people was understood to be based on the difference in admission scales, the proximity of the Loew house and the dates of the two engagements, and does not apply as a precedent covering any broad principle of conflict between the two interests involved.

Horowitz & Krause, the Loew agents, offered the turn to Loew for the American the last half of last week, beginning Thursday, Feb. 24, the act accepting verbally but not signing contracts.

Paul Durand, Keith agent, meanwhile had booked the turn into the Palace the week of March 7 with Keith's, Philadelphia, preceding. The Keith office, learning of the American engagement, informed the turn they would lose the Palace.

The dancers thereupon tried to get Edgar Allen of the Fox office to take over the Loew booking, as they (Ruloff and Rulowa) had been informed that the Fox engagement wouldn't conflict with the March 7 week. Allen informed them it was a matter to be taken up with the V. M. P. A.

The Loew office hearing that the dancers were looking for an "out" from the American, protested to Pat Casey and informed him of their verbal contract, asking that the act be held to the American booking.

After the usual investigation Casey informed the act they would have to play the American, which they did, with the Palace cancellation following their opening at the Loew house. The dancers play Keith's Philadelphia, this week (Feb. 28), laying off the week of March 7, following which they begin a 20-week tour of the Loew circuit.

### POLICE SHORN OF ALL CAFE POWER

**Chicago Judge Says Eating Places Are Immune.**

Chicago, March 2.

In a drastic ruling granting an injunction permitting Colosimo's famous night-life cabaret-restaurant to reopen, a local court wiped out all police power of regulating restaurants, holding that only the state pure food authorities had any jurisdiction, and then only on public health grounds. The order killed \$100,000 annually in restaurant-license fees, besides.

This goes so far as to take from the cops the right to say at what hour a restaurant must close and whether or not, or under what circumstances, it may or may not have music, entertainment and dancing. The decision states that prohibition took from the authorities the right to regulate, that right having grown out of licensed sale of liquor; if prohibition is violated that must be treated after the offense, like any other crime.

### TO REVIVE ROGERS BROS.

**Frank Mackey May Play Opposite Comedian.**

Max Rogers, of the old team of Rogers Bros., plans to revive the team name again in a modern vaudeville specialty but patterned in form somewhat along the lines of the former Rogers Bros. double.

Frank Mackey has been mentioned as the straight of the proposed revival of the Rogers Bros. turn.

### MAKING "MECCA."

**Reformers Best Press Agents of Spectacle**

Chicago, March 2.

The reformers came lustily to the support of "Mecca" this week, issuing statements worth \$10 an apate line regarding the nudity and the lure of the Bacchanalian scenes. To make it good and sweet, there was a public hearing, duly and fully reported, and then decision was postponed.

### IF CLOSED SHOP GOES THROUGH

**Favorable Vote by A. E. A. on "Equity Shop" to Bring About Immediate Cessation of Activities—Pop Price Men Had Intended to Play Out Season—To Cast With All Non-Equitys Next Season.**

### VOTE RESULT MARCH 6

It was stated at the headquarters of the Touring Managers' association this week that the members of that organization would immediately close down their shows now or the road for the balance of the season should the Actors' Equity Association vote affirmatively on the "Equity Shop" question, the polling of which was concluded at 6 p. m. Monday.

The road managers had at first intended to play out the current season, planning to replace all of the Equity members in their companies wherever contractual arrangements would permit with non-Equity players.

The part of the plan calling for non-Equity players will be retained if the "Equity Shop" becomes effective, but according to an official of the T. M. A. it was thought advisable to abandon all further production until next season, and likewise to call in all of the shows now out, inasmuch as the replacing of Equity members with non-Equitys at the present time would involve considerable work in re-

(Continued on page 2)

### GEORGETTE AND MAMMA.

**Boston Rumor Says They Will Appear Together.**

Boston, March 2.

The Keith people claim that some time this month George Cohan's daughter, Georgette, and her mother will appear together at their local house.

The marriage of Miss Cohan in the South has been given plenty of publicity by the local papers who have not yet finished printing pictures of the couple in different poses.

### JEWISH THEATRE IN DISTRESS; WARNS OF "CLOSED SHOP" PLAN

**Yiddish Enterprise Handicapped by Hebrew Unions' Restrictions—"Uptown Managers Will Face Same Trouble," Says Official.**

### OLD WRANGLE HALTS "BEN HUR" TOUR AGAIN

**Erlanger and Klaw Still at Odds Over Property.**

"Ben Hur," which was to have been put on by Marc Klaw, but under the K. & E. name, has been called off. This is the second time the show has been started this season and then discontinued. Early in the fall A. L. Erlanger had the piece well in rehearsal, when suddenly the company was paid two weeks' salary and dismissed.

Last month Mr. Klaw cast play and had it under rehearsal. Monday it was learned the show had been ordered stopped again. Differences between the two former partners are responsible for the failure of the show to reach the boards for the first time in 20 years. It is understood that one desired to save the valuable picture rights of "Ben Hur," which will revert to the estate of General Wallace, along with the stage rights, but the other was indifferent and was inclined to permit the whole property to pass unless he is able to secure certain concessions. The contract with the estate calls for a minimum of around 70 performances each season. Negotiations between Klaw & Erlanger anent the "Ben Hur" show were conducted by their attorneys.

### HIT OF "TOM" PUZZLES.

Boston, March 2.

Boston has a puzzle in the theatrical game. What particular influence is responsible for the surprising success of "Uncle Tom's Cabin"? This show opened at the Arlington, a stock house, here a week ago and did so well the opening week that it is held over for the second week, with capacity houses ruling. G. A. Chenet, manager of the house, admits he can't explain the thing and nobody else seems to be able to.

### Tom Moore, "Tailor-Made Man"

Los Angeles, March 2.

Directly Tom Moore returns from Honolulu, Goldwyn will start work on the picture of "A Tailor Made Man," with Moore in the stellar role, all preparations having been made for the production.

It is reported the Jewish Art Theatre will give its final performance about the end of April. The gossip in the Yiddish theatrical circles hinges on the question once more: "Can art be made to pay and the theatres conform to the demands made up of it by the closed shop principle of Hebrew Actors' Union?"

A similar question put to the management of the Jewish Art Theatre found response only in a formal statement, in which a warning is sounded to "Broadway managers."

The statement reads: "Tendencies within the activities of actors' organizations point to ultimate conditions uptown, such as exist today in the Jewish Theatre."

"Jewish managers must accept these conditions as facts that have to be dealt with and Broadway managers will have to do likewise when they are confronted with them."

A hope is held out that the Jewish Art Theatre will continue next season, it was ascertained from the management, although the lease was taken over by Marcell Schwartz, who will conduct the theatre under his own management. The new lessee has taken a two-year lease with an option of 3 more. Schwartz's acquisition of the Madison Square enterprise is the result of dissension between his partner and himself. His partner is Mrs. Max R. Wilner, the wife of the Wilner of Wilner & Romberg. She had a 67 per cent. interest in the stock.

(Continued on page 3)

### ZIEGFELD SIGNS INNISES

The Innis Bros. who were forced to cancel the Palace, New York, a few weeks ago after the Tuesday night performance on account of the illness of one of the brothers, have signed with Florenz Ziegfeld for the show at the New Amsterdam Roof.

The comedians had been offered a next season route by the Keith office.

### Manhattan Deal Closed.

Fortune Gallo, managing director of the San Carlo Opera Co., who also handles the tour of Pavlova, and who also loaned Mrs. Oscar Hammerstein \$150,000, had practically concluded all details with Mrs. Hammerstein for the purchase of the Manhattan Opera House on Wednesday.

It is understood the papers are being drawn by the lawyers and the transfer is expected momentarily.

## "IRENE" LOSSES IN LONDON HUGE, SACKS' BOOKS REVEAL

**Producer Declares Royalties Have All Been Paid, but He Will Have to Recoup About 12,000 Pounds from Road Companies.**

London, March 2.  
J. L. Sacks today acknowledged that there had been trouble over the royalties on "Irene," but declared they have all been paid now and the entire matter adjusted. He denied that money taken in with "Irene" had been used for buying the English rights to "Mary" or other shows, asserting every Sacks production is put out as a separate venture. He added that "Mary" would be produced about the middle of April at either the Queen's or Empire.

At the request of Variety, the accounts of "Irene" were produced by Mr. Sacks at his offices. These showed the gross takings on the show during its run at the Empire were 111,160 pounds, while the expenses were 111,512 pounds, a net loss of 352 pounds. The production cost, with renewals, 1,830 pounds, and the royalties for London at 10 per cent. amounted to 11,113 pounds. On tours, to date, they amount, roughly, to 2,000 pounds.

Sacks estimates his net London losses at 12,000 pounds, but he expects this to come back to him from the touring companies.

### SACKS STILL HOPEFUL.

**Negotiating for Retention of Empire, Now Up for Sale.**

London, March 2.  
J. L. Sacks announces he is still negotiating for retention of the Empire and Queens, which have been put up at public auction through failure of the Allans to exercise their option. The Allan deal is definitely off, and Sacks has hopes of buying the two theatres at private sale.

It is also learned from inside sources that the deal whereby the Palace Music Hall was to change hands is through. No official announcement has been made, but it is known the present owners have asked for estimates on re-seating, new lighting equipment and other improvements.

The Lauder engagement still is holding strong at the Palace.

### GERTRUDE ELLIOTT TOUR

**Going to South Africa Before Sailing for Canada**

London, March 2.  
Gertrude Elliott, who has been appearing in "The Lonely Lady," sails within a few days for Cape Town, where she will begin a flying tour of South Africa prior to her departure for Canada. Miss Elliott will play the South African Trust Theatres, using "Paddy, the Next Best Thing," and then will head for the Dominion, where she is scheduled for a tour of the Trans-Canadian, Ltd., chain.

### "WHITE HEADED BOY" DUE

**Entire English Cast Will Be Brought Over for Production**

London, March 2.  
"The White Headed Boy," which has more than 200 performances to its credit at the Ambassador's Theatre here, will be transplanted to New York, being scheduled for production there in September.

The London cast, which includes Arthur Sinclair, Sara Allgood and Marie O'Neill, will be taken over intact. Sinclair declares his intention of settling permanently in America.

### "FULFILMENT OF THE LAW."

London, March 2.  
"The Fulfilment of the Law" was produced at the Garrick Feb. 23 and had a mixed reception, the critics seeming to be divided in opinion over it. It is a strong problem play, splendidly produced and well acted.

### Diers Going Abroad

Dippy Diers has been booked for 40 weeks in England, opening on the Gulliver tour at the Hippodrome, Sheffield, July 11. Diers has engaged passage on the Coronian, sailing from New York for Liverpool June 27.

## RAID REHEARSAL OF PLAY BY McSWINEY

**Armed Men Seize Newspaper Photographer's Camera.**

London, March 2.  
The "war in Ireland," which recently touched the theatre when a Dublin audience was searched for arms, has again laid its hand on the drama. During rehearsals of a revolutionary play written by the late Mayor McSwiney, of Cork, a band of armed men entered the Abbey, in Dublin. They searched the building and demanded production of a press photographer, who, having been warned, got safely away. The raiders then compelled other newspaper representatives to hand over the missing man's camera, which was confiscated.

## GERMAN THEATRES RUNNING AT A LOSS

**Government Wants Cities to Take Over Houses.**

Berlin, Feb. 15.  
The Minister of Finance wants the various German cities, Berlin, Cassel, Hanover, etc., to take over the State theatres situated there, as they are too expensive for the National Government to finance, a large deficit being turned in every year.

The State Schauspielhaus in Berlin is run on the repertory plan and plays only classics and modern plays of the "Jane Clegg" caliber. It is well attended, but the expenses of such an organization far exceed the returns from even an exceptional box office. However, the theatre will be kept open, as the educational value of such an institution is considered worth the money expended.

### HELEN TRIX, LIBRETTIST

Helen Trix, of the Trix sisters who have scored an unusual success in C. B. Cochran's "League of Nations," now playing in London, has been engaged to write the songs for Andrew Charlott's forthcoming revue which will be presented at the Alhambra over there.

The sisters have also started to make phonograph records for the Victor people, on the other side.

### ANYBODY KNOW ROY DOVE?

A prospectus has been issued in Johannesburg asking for a capital of £10,000 to form an American variety company to tour South Africa. According to the prospectus, the promoters know very little of South Africa. One Roy Dove, vaudeville promoter, St. Louis, U. S. A., figures as one of the directors.

### Grossmith-Laurillard Films.

London, March 2.  
George Grossmith and Edward Laurillard, managing directors of the Adelphi and Gaiety theatres, are believed to be getting ready for a plunge into the picture-producing business. It is reported they have purchased the gigantic Hendon aerodrome, used as the Channel air base during the war, for studio purposes.

### No More Opera Support

Paris, March 2.  
An extra subvention of the Paris opera has been refused after discussion and reconsideration by the Chamber of Deputies. The Senate also previously refused.

The present management of the opera was adversely criticised by certain members.

**PEGGY O'NEIL**  
SAVOY THEATRE,  
LONDON

## PARIS SEES ANOTHER PLAY OF STAGE LIFE

**"La Tendresse" Story of Aged Dramatist.**

Paris, March 2.  
Following the run of Pierre Wolff's "Les Altes Brisees," which has been transferred to the Gymnase, Victor Silvestre produced Henri Bataille's "La Tendresse" at the Vaudeville Feb. 24. It was nicely received and the revival of "Amants" at this house is thus postponed.

Felix Huguenot, Armand Bour and Yvonne de Bray play the principal roles in this, another play with the theatre for a background.

It is a psychological study, showing a young actress who affectionately admires an aged playwright. They live together, but the difference in ages constrains the passionate actress to deceive a handsome, untalented young picture actor, though she always loves the playwright. The latter, suspecting the intrigue, feigns a voyage and hides his secretary behind the curtains in their apartment while the actress receives her younger admirer.

Returning home the playwright pretends to read his latest work and embodies therein the stenographic record of the conversation between the actress and the young actor. She, aghast, confesses, whereupon the old man drives her away from him. She rejoins the actor. Two years later the playwright assists the actor with funds and renews his platonic friendship with the actress, who though she continues her intimacy with the actor, is alone capable of giving the old man the tender affection he seeks.

### ANDERSON TO SAIL.

**Goes to Stage Drury Lane Piece for Sir Alfred Butt.**

John Murray Anderson is understood to have agreed to go to London within a month, or so to put on a new piece at the Drury Lane for Sir Alfred Butt and Harry Collins. Anderson staged the "League of Nations" for C. B. Cochran, now playing at the Oxford, London.

Immediately following the staging of the Drury Lane show for Collins Anderson is scheduled to return to America to produce a new "Greenwich Village Follies."

## 5-YEAR BOYCOTT ON ENGLISH ACTS INAUGURATED IN BERLIN

**Reprisal Instituted as Result of Recent Revival of Agitation Against Importation of Teutonic Performers—Americans Welcome in Germany.**

## "MARY ROSE" STOPS; NEW ONES IN LONDON

**"Blue Mazurka" Being Brought from Vienna.**

London, March 2.  
There have been several important changes in the local theatrical map during the current week, not the least of which was the closing of "Mary Rose" at the Haymarket Feb. 26.

"The Dutch Girl" will soon be followed at the Lyric by "The Blue Mazurka," Seymour Hicks being in Vienna at present looking over the show.

"Don Q" is slated for an Easter production at the Apollo and a revival of "Her Husband's Wife" is scheduled for the Globe, following in "The Hour and the Man," which has failed utterly and closes March 5.

On March 9 "The Blue Lagoon" will be transferred from the Prince of Wales to the Princess, while its place in the former will be taken by "The Charm School," now holding forth at the Comedy.

## JULIAN ROSE, ILL, SAILS; DUFOR ALSO IS LAID UP

London, Mar. 2.  
Julian Rose, who was booked to join the bill supporting Harry Lauder at the Palace, was compelled to cancel on account of throat trouble, and sailed for New York on the Imperator Feb. 26.

The senior member of the Dufor brothers act also has been ill, and, until this week, was confined in a nursing home. He is leaving there much improved, but is not permitted to see anyone. The act made good at the Palace, but under extreme difficulty.

Berlin, Feb. 15.  
As an answer to the English boycotting of German vaudeville artists, English vaudevillians will be boycotted here for the next five years. However, American artists are very welcome and can even get something near their salary in U. S. money. For example, Wilco, an American wire act, is at the Wintergarden this month, and Saharet, the American dancer, is being starred in the life story of DuBarry at the Apollo.

Almost a year ago (Sunday, March 21, 1920), at a meeting held in London, the Variety Artists' Federation adopted the following resolution, applicable to places of amusement in Great Britain:

"It was resolved, That this meeting pledges itself to support the Executive Committee in any action they may deem necessary to prevent the importation of ex-enemy artists into Great Britain, in accordance with the V. A. F. resolution of 1916 and that of 1919, and impress upon the Executive Committee the necessity of reporting every attempt on the part of managers to employ ex-enemy turns to the appropriate branch of the Demobilized Soldiers and Sailors' Association, and to circulate printed handbills throughout the district concerned notifying the hall and name of the manager where such ex-enemy acts are billed to appear, and to call upon every member of the federation to refuse to work in any entertainment in which ex-enemy artists are engaged."

Recent agitation in London to bar German actors as alien enemies brought about the five-year reprisal here.

### T. M. A. TO CLOSE SHOWS

(Continued from page 1)  
casting. The generally bad show conditions throughout the country, and more especially in the one, two and three-day stands, it is understood, also figured in the managers' decision to call in their attractions if the "Equity Shop" was favorably voted upon.

It was the consensus of opinion among the one-night men and managers generally that the "Equity," or closed shop as the managers term it, will be found to have been carried, when the result is announced at the special meeting of the Equity, called for Sunday, March 6, at 2 p. m. at the Hotel Astor.

The Touring Managers' Association embraces a membership of 110 managers, who operate approximately 400 shows, through which 5,000 actors are employed. According to a statement issued by the T. M. A., recently the class of attractions produced and operated by its members—the pop price one, two and three nighters represented 75 per cent. of all of the legitimate shows staged and operated in this country.

It is understood the date of the enforcement of the "Equity Shop" principle is to be left to the discretion of the Equity Council. In addition to affecting the managers enrolled in the T. M. A., the closed shop plan would operate against any manager not holding membership in the Producing Managers Association. In this class are George M. Cohan, Henry Miller and Margaret Anglin. Some weeks ago at an Equity meeting, it was proposed by one of the Equity leaders that dispensations be granted to any producer the Equity Association desired to exempt from the provisions of the proposed "Equity Shop."

On Wednesday it appeared to be a foregone conclusion, according to opinions expressed by Equity members along Broadway, that the "Equity Shop" had been overwhelmingly carried in the referendum vote which began the latter part of January and ended February 28.

Because of the peace pact following the Equity strike in September, 1919, the closed shop plan could not be made operative against members of the Producing Managers Association, until the peace agreement expired in October, 1924.



INTRODUCING  
**RENE ELIZABETH GREEN**  
Six-Year Old Daughter of

**IRENE FRANKLIN**  
and **BURTON GREEN**

"BETTY" Is Visiting With Us This Week  
At KEITH'S HAMILTON, New York City.

## OTHER TOWNS EXAMINE SYRACUSE SHIMMY BAN

Penna. Insane Asylum Also Wants Copy of Law

Syracuse, N. Y., March 2. Syracuse's first blue law, placing an official ban upon the shimmy and other steps which the city fathers gravely decreed were "too naughty," is applicable to insane asylums, too.

At least that's the deduction today of City Clerk Thomas E. Kennedy, following the receipt of a request from the Superintendent of the State Hospital for the Insane at Fairview, Pa., for a copy of the anti-shimmy ordinance "by return mail, if possible."

There has been an avalanche of requests from other cities for copies of the law, with the explanation that it was desired as a model for projected municipal legislation.

Among the larger cities to request a copy of the ordinance for such purposes are Cleveland, Utica and Albany. The Cleveland application came officially from Monsor Ferris Bourjaily, commissioner of public information and research.

Members of the Common Council, confronted with the knowledge that the local police are not well posted on the banned steps, are seriously advocating the establishment of a dancing school for the coppers as an adjunct to the police gymnasium course. At the police school instruction will be given the officers in the legitimate and illegal steps that they may differentiate between the two classes of dancing when assigned as official censors.

The management of the Onondaga Hotel, the city's largest hostelry, has set an example by "operating" upon the hotel orchestra. All the jazz instruments which used to inspire wiggles have been removed. The casual tapping of the drum is the only thing reminiscent of sycophantic melody.

## PAN GETS DEMPSEY.

Champ to Play 4 Weeks Before Training.

Jack Dempsey, world's heavyweight champion, is to open a four-week tour of the Pantages Circuit at Minneapolis, Monday.

Dempsey and his manager, Jack Kearns, have announced that following the vaudeville engagements Dempsey will begin training for his forthcoming battle with Georges Carpentier, which is set for July 2.

Dempsey will deliver a short monologue, followed by exhibition training stunts and bouts with his coterie of sparring partners, thus killing two birds with one stone.

## SKETCH FOR BLACKWELL

The vehicle selected by Carlyle Blackwell, picture star, for his vaudeville debut is titled "Your Sister and Mine." Priestly Morrison is staging the sketch for Blackwell, whose supporting cast consists of Martini Martin, Fred Spears and Ed. Racey.

The turn is now in rehearsal, and opens for a break in at the Alhambra, Stamford, next week, coming into one of the New York Keith houses March 14. The sketch has been played before under the title of "Everybody's Sister." It has been re-written for Blackwell.

## ANNETTE KELLERMAN SHOW.

San Francisco, March 2. Annette Kellerman, now headlining on the Orpheum Circuit, will take her own show to Australia May 2. Vokes and Don and Stuart Barnes are among those who will tour with Miss Kellerman.

## Mountford Appeal Unheeded

New Orleans, March 2.

Harry Mountford is flooding the south with appeals and application blanks by the hundreds beseeching artists to join his federation and importuning them with the fact the organization is badly in need of funds.

The appeal states that if they send the \$11 requested and want it back at a later date, the American Artists' Federation will refund the money. The response from this section has been meagre, according to players who have been interviewed.

## Gaylord-Herron Act Off.

Bonnie Gaylord and Bertie Herron came to a parting of the ways March 23. Miss Gaylord has a new act in preparation.

# ORPHEUM'S JANUARY EARNINGS \$545,000, INCREASE 31 P.C.

Profits for One Month Will Pay Year's Preferred Dividends—Market Dull—Impending Change of Administration an Obstacle to Movement Either Way—Orpheum Preferred Offered in Chicago at Par—Famous Players' Statement Delayed.

The amusement issues in the stock market were exceptionally dull, in line with the whole list. Everybody seems to be marking time, the impending change of the administration in Washington acting as a bar to a price movement in either direction.

As usually happens in a condition of this sort, prices receded when there was no definite development to justify any positive tendency. From better than 68 last week Famous Players redted to between 66 and 67, while Loew got back for a while to 16, as compared with better than 18 last week. Wednesday at noon Famous stood at 66½ and Loew at 16½. Orpheum also was reactionary, standing at 26½ at noon Wednesday.

There has not been a transaction in Orpheum preferred since the consolidation of the company's interests into a single corporation and the New York exchange listing. This issue is closely held by several groups of bankers in Chicago and Boston and their clients. Some \$6,600,000 is outstanding. It pays cumulative dividends at the rate of \$8 a share and is convertible into the common at the rate of two shares of common to one of preferred.

Now Richardson, Hill & Co., members of the New York, Boston and Chicago stock exchanges, are offering the stock to holders at par, having secured, according to a letter to their customers, 1,800 shares. When the common and preferred were listed on the New York exchange the preferred was quoted nominally just under par among the lists of "stocks not traded in," but there has never been a recorded transaction.

Since the preferred represents two shares of common, it would appear to be obvious that its conversion features would be superfluous until the common got above 50 and the senior issue would depend for its value upon its standing as an investment security purely. Richardson, Hill & Co. do not explain where they picked up the block offered, but do emphasize its im-

pressive backing as an investment dividend paying security. The letter before mentioned contains data supplementing the company's statement as of Dec. 31, 1921, as follows:

"Net earnings in the first four weeks of January, 1921, were \$545,000—a figure which is within \$5,000 of the preferred dividend requirement for the entire year. These earnings, it might be added, were 31 per cent. greater than those for the corresponding four weeks of 1920."

In the case of Famous it was conceded that the overdue financial statement for 1920 had been pretty well discounted, inasmuch as it has been public property in its main points for several months. The statement should have been out early this week, but it did not appear on the ticker. Famous Players still appears to be under the constructive influence of a bull pool. From the way the stock stood up in the face of weakness in other parts of the list during the week, the belief gained ground that there was something more than the advantageous statement, expected to show better than \$25 profits per share of common behind the drive. What this influence was did not appear on the surface.

An interesting sidelight on the market appears in the circumstance that not a share of Triangle has come out in the Curb trading for two weeks. The suit brought by the company against its former president involves \$3,000,000 or thereabouts. If the company wins it will be in very advantageous position, of course, but the point is that just the possibilities in this direction would ordinarily create a demand for the stock. Half a dozen brisk upturns in Triangle have been based on circumstances infinitely less promising than this and the wonder is that nobody appears to be attracted by the gambling chance presented in the affair.

The explanation offered on the Street is that all the available Triangle has been sifted down into strong inside company hands. The Aitken brothers, however, still have a large block. Several of the Curb flurries have been attributed to operations in which the Aitkens were supposed to have a hand. The question is, why is not this stock now available for another coup?

There was a single trade in Gold-

wyn this week of 100 shares at 5½, unchanged. It probably represented a sale by some speculative holder discouraged by the sudden suspension of dealings in the issue.

The summary of transactions, Feb. 24 to March includes are as follows:

STOCK EXCHANGE.					
	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	3900	63½	61	61½	— ½
Do. pf.	200	82½	82½	82½	+
Loew, Inc.	800	18	18	18	..
Monday—					
Fam. Play-L.	10400	67½	64	67½	+2½
Do. pf.	1100	84½	82½	84½	+1½
Loew, Inc.	5500	17½	16½	17½	— ½
Orpheum	1200	28	27½	27½	+
Tuesday—					
Fam. Play-L.	3200	68½	66	67½	+
Do. pf.	100	84½	84½	84½	..
Loew, Inc.	800	17½	17½	17½	..
Chicago sold	100	Orpheum	at 27½.		
Wednesday—					
Fam. Play-L.	6500	68½	66	66½	—1½
Loew, Inc.	6100	17½	16½	16½	— ½
Orpheum	290	27½	27	27	— ½
Chicago sold	50	Orpheum	at 27½.		
Thursday—					
Fam. Play-L.	3100	67½	65½	66½	+
Do. pf.	100	84	84	84	..
Loew, Inc.	500	16½	16½	16½	..
Chicago sold	20	Orpheum	at 27½.		
Friday—					
Fam. Play-L.	1800	67½	66½	67½	+
Loew, Inc.	3500	16½	16	16½	..
Orpheum	200	27½	26½	27½	+

## THE CURB.

Tuesday— Sales. High. Low. Last. Chg.

Goldwyn .... 100 5½ 5½ 5½ ..

## PHILA. OFFER TO TANGUAY.

Hotel Walton Offers \$2,500 for Her to Head Cabaret.

Eva Tanguay has received an offer from the Hotel Walton, Philadelphia, for the cabaret there. The salary at \$2,500 weekly is said to be the largest offered for a single feature by a cafe. The proposed engagement is for four weeks. No Sundays are required. Miss Tanguay has been offered Sunday concerts in New York if she accepts the Walton engagement at \$500 for each Sunday.

## WAYBURN INCORPORATES

Ned Wayburn's Fashions Review, Inc., is being incorporated with a capital stock of \$10,000, to produce fashion reviews in high-class motion picture houses. The incorporators are Ned Wayburn, Harry Levey and Frederick E. Goldsmith.

Wayburn is to stage these reviews, which will carry about 12 people and novel lighting effects, the idea being to show the latest gowns at close range. The reviews are to be personally staged by Wayburn.

## CHARGES THEFTS OF ACTS FOR SCREEN

Two Infringements of Vaudeville Material Alleged.

Chicago, March 2. Attorney Benjamin H. Ehrlich, acting in two simultaneous but dissipated instances in which he charges infringement of vaudeville material by picture producers, has served notice on Robertson-Cole and First National that they are violating copyrights and will be held for damages.

The Robertson-Cole case is "Seven Years Bad Luck," with Max Linder, in which Ehrlich alleges the Schwartz Brothers' act, "In a Looking Glass," has been taken, and calls it in his letter to the producers "a rank, flagrant and open steal." Linder worked some years ago in one of the Schwartz Brothers' companies in Berlin. He states that Linder was prewarned by the owners against the "copy."

The one against First National alleges that "Thy Neighbor's Wife" is an infringement on an act of the same title owned by Clarence Bonnet, being played by Marthe Russell and company.

Ehrlich says that film companies are "robbing vaudeville artists of their material in plain, open manner of outright and shameless theft, depending on their wealth, their intricate corporations and technical subterfuges to save them from the just legal protests of the owners of the protected material."

## REVENUE EXPERT ON DUTY AT VARIETY

Federal Returns Must Be In By March 15.

Federal income tax returns must be filed by March 15, there being a penalty for all delinquents unless a legitimate reason is given to the collector. Cadwalder Woodville, a revenue agent especially assigned to the theatrical district, is on duty daily at Variety's office to aid professionals in making out returns.

The New York State income tax forms do not have to be filed until April 15, the comptroller permitting an extension of time because of the pressure on taxpayers making the federal returns.

## FAY OUT OF CITY BILL

Frank Fay did not open at Fox's City Theatre Monday as scheduled and left the house without a strong headliner for the week. Fay has been making a tour of the Fox theatres playing week stands at each house, returning to the Cort for his Sunday night concerts.

## Loew's London Agent.

George Foster, the London agent, has been appointed the sole English booking representative for the Marcus Loew Circuit.

## JEWISH THEATRE WARNS

(Continued from page 1)

of the Modern Yiddish Theatre Co., Inc., under which title the company incorporated, operating the Irving Place Theatre. Schwartz's interest represented the remaining 33 per cent.

An involuntary petition in bankruptcy preceded the settlement of last Tuesday, in which the liabilities were set forth as \$8,000, and the assets none. The settlement calls for Mrs. Wilner's retaining the lease on the Irving Place, while she will assume all debts assumed by the company.

The report that this corporation had operated an independent Yiddish theatrical company in Philadelphia, headed by Jeannette Valerie, an ex-star of the German stock company, and had lost \$31,000, was confirmed.

The Jewish Art is reported in arrears owing back pay to its members for from two to three weeks.

The Hebrew Actors' Union claims that it sought to lessen the expense of the Jewish Art early in the year by taking three men from its roster, reducing the salary list from over \$1,600 weekly to about \$1,200. One of the artists who had received \$250 weekly voluntarily stepped out, while the other two receive their salary on a percentage taken off from the other actors who are employed. The sum is equal to what they would receive under their original agreement with the Jewish Art.



FRANCIS X. BUSHMAN AND BEVERLY BAYNE

Presenting a Satirical Comedy by Edwin Burke, "Poor Rich Man." Under Direction of Lewis and Gordon, and BREAKING HOUSE RECORDS EVERYWHERE RIVERSIDE, NEW YORK, THIS WEEK (FEBRUARY 28th)

# BECK WANTS MORE NOVELTIES AND COMEDY ACTS FOR ORPHEUM

Head of Circuit to Instruct Bookers to Increase  
Humor in Bills—Doesn't Fear Shubert Opposi-  
tion in New Orleans.

New Orleans, March 2.

Martin Beck, who arrived here from Palm Beach Monday en route north with Mort Singer, declared present Orpheum bills are lacking in comedy and variety, a defect he intends to remedy at once. He says he will give instructions immediately to the Orpheum booking department to secure more humorous turns and as many novelties as possible, averring that price was a secondary consideration.

When questioned as to the possibility of the Shuberts placing vaudeville in the old Orpheum Theatre, which they have leased here, he said:

"Whether they do or not will give us little concern, and their possible entry into this city will not alter our present policy at all."

There is quite a tangle about the lease of the old Orpheum. The Shuberts have taken over the house for a term of years, beginning in September. They instructed the owner to have the lease drawn up, after making a bonding deposit. The landlord sent them a document, considered very much in his favor, which the Shuberts refused to sign. They had their attorney here fix up another lease, which the owner refused to sign, and he is going to New York this week to try and adjust the matter satisfactorily. They have tied up the old Orpheum for a term of years with a small deposit of \$500.

Mr. Beck objected to a drop used by the Mijaris, closing the current Orpheum bill, and advised them to cover certain parts of it or to eliminate it altogether.

The Beck party are remaining here until the latter part of the week, when they will leave for New York, traveling via St. Louis and Chicago.

## HENDERSON WILL FILED.

Coney Island Property Goes to Son  
Fred.

San Francisco, March 2.

The will of Fred B. Henderson, millionaire owner of theatrical properties, who died Feb. 9, was filed for probate in the Superior Court last week by his widow, Mrs. Edith B. Henderson; a son, Fred A., and the Union Trust Co.

Henderson's properties number many in Coney Island and in this State. All of the New York property is bequeathed to the son, Fred A., while the remainder of the property is left to the widow, whom the deceased stated would provide for the two young sons.

## BLACKWELL'S VEHICLE.

Carlyle Blackwell, picture star in a total of 363 photoplays, will be seen in one of the Keith New York theatres March 14 in a new vehicle, designated an "allegorical Morality playlet." It is called "The Moral Pirates."

The piece is by J. Altunis and Fred Spears and the star will be supported by Miss Martine Martin, who played with Blackwell in his last piece, "His Lady Friends." Fred Spears and Ed Racey. The vaudeville tour is directed by Charles Allen of the M. S. Bentham office.

## RATHS ATOP CENTURY

The Rath Brothers appeared as a feature of the Century Promenade show beginning Monday.

This engagement follows a decision of the United States Court of Appeals affirming the decree of the District Court granting the Shubert Theatrical Company a permanent injunction restraining the Rath Bros. from performing for any managers other than the Shuberts until the expiration of the contract.

As an aftermath of the Shubert-Rath Brothers litigation, resulting in a verdict in favor of the Shuberts, the Rath have settled their differences with Davidow & LeMaire for commissions claimed to be due on the contract.

# BILLBOARD RIVALRY GETS INTO COURTS

Justice Ford Refuses to Force  
Permit for Sign.

Justice Ford in the New York Supreme Court declined this week to issue a mandamus, to compel the Superintendent of Buildings to issue a permit to the O. J. Gude Co., allowing the advertising concern to erect signboard at Broadway and Moshulu avenue, the Bronx.

The ground under controversy is owned by the city and the Gude people contended that it was under the jurisdiction of the Park Commissioner, who had already issued a permit. The whole controversy, according to the court, arose out of the rivalry of competing billboard concerns, both of whom wanted the sign.

Justice Ford did not refuse a court order, but merely granted a stay in the proceedings so that the Gude people could try to establish their right to build the sign through the proper municipal authorities before the issue was settled.

## DAMAGES AGAINST POSSE

Cincinnati, March 2.

The U. S. Circuit Court of Appeals here has awarded \$5,000 damages to T. H. Gerig, proprietor of the "Old Kentucky Minstrels," who sued residents of Dversburg, Tenn., alleging that they drove him and his troupe out of town in June, 1918. Gerig charged that the citizens complained that the show drew men away from their work who were needed in the field, and for that reason a posse was organized and the minstrels were chased. The higher court upheld the decision of the District Court.

The Appellate Court also settled a controversy between Thomas Wells, owner of the Orpheum vaudeville theatre at Nashville, and the Princess Amusement Company over contracts relating to bookings in that city. The court directed that Wells be allowed damages of \$17,000 with interest while the Princess company be awarded \$4,400 in compensation.

# CHICAGO PLANS HIGH LICENSE ON LOFTY BOX OFFICE SCALES

Fees Would Run Up to \$3,200 a Year Based on  
Prices of Admission—Protest Against Paying  
Premium Over New York Scale for "No. 2" Show

## PAN'S MEMPHIS OPENS

3-Corner Opposition on in Town of  
150,000

The bronze doors of the new Pantage's Theatre opened at 12:30 Monday. It is the last word in theatre construction. Though not as large as some theatres recently built, it is luxurious and represents the ultimate in theatre design.

B. Marcus Priteca of Seattle, Wash., was the architect. The color scheme is gray, and the construction is that of reinforced concrete. The seating capacity, a little over 2,000, includes a gallery for negro patrons. J. J. Cluxton, personal representative for Alexander Pantages completed details for the opening and Loyd Dearth has been appointed assistant manager.

The regular Pantages policy will prevail, the opening bill in running order being Kenny, Mason and Scholl, Lillian Ruby, Silber and North, Jarvis' Whirl of Mirth, Juliet Dika, Clemens, Bellings Co., and the feature picture, "Black Beauty." The admission scale will be 40 cent top for matinee, with 50 cents for box and loges, and 50 cent top for night shows, with 75 cents for boxes and loges.

With the opening of Pantages, Memphis has three vaudeville theatres, namely, Orpheum, Loew's State and Pantages. Of the 150,000 population here, approximately 70,000 are negroes and it remains to be seen whether or not all of these theatres will thrive.

## FRANCES KENNEDY HURT.

Nose Broken in Railroad Accident  
at Porter, Ind.

Frances Kennedy (vaudeville) suffered a fractured nose in the train wreck of the New York Central and Michigan Central at Porter, Ind., last Sunday. First reports coming into New York had it that the person injured was Madge Kennedy. Later reports identified the injured person as Frances Kennedy. Miss Kennedy was en route from Birmingham to Milwaukee to fill an engagement at the Majestic in the latter city.

It was at Porter, Ind., by way of an odd coincidence, that Miss Kennedy was severely burned last summer, while vacationing at her summer home in that town. It was at Porter that the big train wreck of the Hagenback-Wallace Circus occurred and eighty persons killed four or five years ago. Forty-two were killed and a large number injured in the New York Central Michigan Central wreck last Sunday.

## KEITH'S AMATEUR PLAN

Cincinnati, March 2.

Manager Ned Hastings announces that at the suggestion of E. F. Albee, every Monday night, beginning next week will be "amateur night" at Keith's.

Mr. Albee believes that the plan, which will be tried out all over the country will result in vaudeville being improved by the addition of promising entertainers who have heretofore never had a real chance to show what they could do.

## SAM SIDMAN'S RETURN

Sam Sidman is returning to vaudeville shortly after an absence of several years. He will offer a comedy sketch called "Phoney Wireless." The act will have a cast of four.

Jim McKowen of the Frank Evans office has charge of the bookings.

## ENGLISH ACTS FOR CIRCUS.

Two acts engaged by the Ringling Brothers for this year's circus will sail from England this week. They are the Henry Martini Troupe, "risley" and gymnastic ring workers, and the Maile Brothers, a perch act. It will be their first appearance here. The turns were booked through the Wirth, Blumenfeld & Co. office.

Chicago, March 2.

Chicago, the theatrical sucker of the world, has officially balked at last. The city council this week recommended advances in theatrical licenses ranging as high as \$3,200 annually and fixing the scale not only on seating capacity, as before, but on the box office prices charged. This makes the houses that profiteer in admission rates pay for it in a small measure, at least.

One alderman quoted findings that Chicago is the most abused place in the world in the matter of charges for theatre tickets, showing numerous instances where prices for the same show (usually trimmed down at that) are higher here than in New York, whereas here they can play seven nights to only six in the East. Among the instances held forth were:

Ed Wynn's Carnival, New York \$2.50, Chicago \$4.40; "Irene," New York \$3, Chicago (second company) \$3.85; "The Bat," New York \$3, Chicago (second company), \$4.40; Ziegfeld Follies, New York \$4.40, Chicago (without Fannie Brice, Bernard Granville and several other principals, not to mention a goodly part of the famous chorus) \$4.95; Fanchon-Marco Revue, on the road \$2.20, Chicago \$2.75.

Topping all this was a public exposure of the Couthout Agency (scalpers) system, whereby extra tickets are printed for all desirable seats, which are handed to the agency in blocks, priced at 50 cents above box office rates, which premium is divided between the agency and the theatres, thus giving the local public only the poorer seats even at the swollen prices and giving the houses and shows a graft for the better rows.

An ordinance is also proposed making it a misdemeanor to charge more on Saturdays, Sundays and holidays than on other days.

## REPORT ROONEY HAS SHOW

Pat Said to Have Taken "Love Birds" by Paying Salaries.

A report was circulated around the early part of the week that Pat Rooney had taken over the show starring him, "Love Birds," from Wilner & Romberg.

It was understood that after playing Springfield and Worcester, last week, no salaries were paid, hence Rooney came through with the necessary amount, and incidentally took the whole piece over.

## STRONG REJOINS SURATT

Eugene Strong jumped from New York to Seattle to rejoin "Scarlet," the Jack Lait act in which Valeska Suratt is starring, assuming again the male lead, which he created last season.

## Acrobats Robbed

The Parker Bros., hand balancers, were robbed of \$813 in cash and a diamond ring valued at \$100 last Wednesday while playing the Temple, Camder.

According to the men the cash and ring were locked in a wardrobe trunk, the keys of which were left in a bath robe pocket. The robe was hung in the dressing room, the door of which they say was without a lock.



**BARTRAM and SAXTON**

Playing U. B. O. Time.  
Direction, MORRIS & FEIL

The Following  
Great Picture Stars  
will be Present

**IN PERSON**

At A Box Party  
In Honor of

**HELEN "SMILES" DAVIS**

Thursday Night  
Feb. 24

In Theatre and Roof

Creighton Hale	Ruth Roland
Crawford Kent	Hope Hampton
Will Morrissey	Montagu Love
Gladys Coburn	Helen Flint
Zeena Keefe	Emily Chickster
Marguerite Marsh	

A box-party of the most prominent screen stars tendered an ovation to HELENE "Smiles" DAVIS at the American N. Y. last week, of such magnitude that it eclipsed anything previous at this famous playhouse. Numerous and beautiful floral pieces were passed across the footlights to Miss Davis, who had each of the film players appear with her in turn upon the stage. The audience was delighted and responded with rounds and rounds of applause. It proved her popularity with the audience as well as her fellow artists.

# NO BASEBALL IN SALT LAKE, IF BLUE LAW GOES THROUGH

**Pacific Coast League Men Say Proposed Puritan  
Enactment Would Cross Town Off League—  
Measure Attacked in Press.**

Salt Lake City, March 2. The "Blue Sunday" law has struck Utah. Representative Parker of Cache County has proposed a measure to the House that will effectively ruin the theatrical business in Utah if passed.

The bill is aimed as a death blow to all forms of Sunday amusement. Under its provisions Sunday baseball and all other exhibitions and amusements are prohibited.

The bill prohibits the showing of all motion pictures in which cigarettes are used. The "Blue Sunday" feature of the measure is the most sweeping and drastic ever proposed in this State.

It shall be unlawful under the provisions of the proposed act, for any child, under the age of 16, to attend any motion picture show, or any vaudeville or theatrical performance after the hour of 6 o'clock in the evening, unless accompanied by its parents, guardian or other adult person, designated by the parent or guardian.

Theatre men when informed of the terms of the proposed bill said the measure would practically close all motion picture and vaudeville theatres in Utah.

Officials of the Salt Lake Club of the Pacific Coast baseball league said that big league baseball would not be played here if the bill should become a law.

In a front page editorial on the proposed law the Salt Lake Telegram says in part:

"Mr. Parker starts with a proposal to prohibit the showing of any film in which a cigarette appears, even in a minor role. He concludes by locking the State up tight on Sunday, prohibiting picture shows as well as exhibitions and entertainments of all kinds. We do not understand why he does not order the keys thrown away lest these institutions operate the other six days of the week."

No one can explain the motives prompting these assinine adventures in legislation. . . . If the Utah Legislature had deliberately set out to destroy the business structure of the State it could have done but little more. . . . With the same bold design Representative Parker would wreck the investments of millions which have been placed in the theatrical industry. And to what end? The people who attend these shows on Sunday are good people. They will not be made better but worse by the back door requirements of the Cache County solon. Mr. Parker should go one step farther and make it mandatory upon the public to do the things which meet his own moral code. . . ."

## TWO-PLY POLICE BENEFIT.

**Murdock Will Handle Mt. Vernon Event.**

Mt. Vernon, N. Y., March 2. The annual benefit performance for the Mt. Vernon police department, will be staged simultaneously at the Westchester theatre and also Proctor's here, early in April. It was decided at a conference last Saturday.

General Manager Murdock, of the Keith offices, will handle the show. There will be ten acts.

## LIBRARY CHANGES HANDS.

Brooks Theatrical Costumers, Inc., have secured, through the executors of the estate of Henry J. Heinz, of Pittsburgh, the greater portion of his valuable costume library. The collection comprises several hundred volumes, with thousands of illustrations of historical character and general theatrical attire, as worn in every part of the world dating far back.

Many of these volumes are original manuscripts and contain hand-painted illustrations.

## Kills Dancer Wife.

Chicago, March 2. Joseph Boggiolini, a chef, murdered his wife, Dorothy, 28, and killed himself, leaving a letter that she refused "to live a decent life." The woman had been a dancer in French revues.

## FAY MARBE A HIT.

**Scores at Opening of New Cleveland Cabaret.**

Cleveland, March 2.

The opening of Cleveland's newest cabaret, the Carlton Terrace, Monday night, was a classy affair, and the entire program reflected credit on all concerned in the new regime.

Fay Marbe was the bright and shining star of the evening. Her offerings are clever and her powers of entertainment conspicuous. Her first number, "Kiss," went over with some snap and demands for more were loud and long. Her succeeding item, a French dialect number, was also well received, and when she rendered "I Want My Daddy" she had her audience at her feet.

Ralph Williams and his orchestra, a California aggregation, helped in a large measure to the success of the opening. Taken by and large, Carlton Terrace is a decided acquisition to Cleveland's amusement list.

This is Miss Marbe's initial appearance as a cabaret entertainer. She was booked in New York at \$750 a week and fares for herself, mother and maid. Her contract calls for her to do but two songs.

## BINGHAMTON MAKES CARNIVAL BAN STICK

**Effort To Admit Crounse Show Fails**

Binghamton, March 2.

Charges made by Humane Officer Samuel J. Koerbel that there has never been a carnival organization to visit Binghamton that has not left a trail of crime, blocked action by the Binghamton Common Council on an ordinance introduced to permit the A. G. Crounse shows to exhibit here.

The site chosen for the carnival is located close to the corporate limits of Johnson City, and the legal counsel of that municipality entered energetic protests against the passage of the ordinance. Binghamton religious societies and others also added their protests against the measure.

Crounse was represented by local counsel at the Common Council session, and the attorney attacked the authority of the aldermen to bar the carnival. He asserted that the council's sole prerogative was the fixing of the license fee.

## FRAME THREE THEATRE GROUPS IN NORTHWEST

**Clinton-Meyers Interests Acquire Duluth Properties.**

Duluth, Minn., March 2.

Three new theatre companies, which will operate playhouses at the head of the lakes, filed articles of incorporation with the Secretary of State during the last week. These are the Proctor Theatre Co., the Diamond Theatre Co. and the Star Theatre Co. They involve the operation of a large number of picture theatres in Duluth and Superior.

The incorporators for the Proctor Theatre Co. are: Peter Charrier, Ella Charrier, J. B. Clinton and Charles P. Meyers; for the Diamond Theatre Co., J. B. Clinton, S. J. Blackmore, E. A. Blackmore and Charles P. Meyers, and for the Star Theatre Co., Emil A. Nelson, J. B. Clifton, William M. Spehn and Charles P. Meyers.

Mr. Clinton, of the Clinton-Meyers Co., stated that the new corporations furnish a method by which his firm has acquired an interest in downtown and suburban theatres already built and being built, and added to the string of the Clinton-Meyers Co. four successful theatre operators formerly operating as individual units.

Blackmore Brothers operate the Diamond Theatre in Duluth, the Capitol Theatre in Superior and the Tempest and Alhambra in West Duluth. Mr. Nelson operates the Star Theatre in the West End, while Peter Charrier formerly operated the Savoy Theatre in Proctor, now closed.

## CARUS DRAMA FOR B'WAY.

**Comedienne Proposes to Do Piece Next Season.**

Tucson, Ariz., March 2.

Emma Carus will appear here the week of March 14 in "The Salt of the Earth," a comedy drama by Harold Bell Wright, for the benefit of the Tucson Tubercular Charity Hospital. Every penny received at the box office is to go to the hospital, private sources meeting what expenses there are. Miss Carus is said to have arranged to come here at her own expense.

Miss Carus plans to present the play regularly next season with Broadway the objective. Her support here will be local amateurs.

Mr. Wright is particularly interested in the novel presentation of his play and he is directing it. Robert H. Poole is acting as business manager for the playwright.

## FIFTY SHOW A WHALE

**The Casino Benefit Nets Club \$3,200.**

The Fifty Club put over a concert Sunday night at the Casino, in aid of their house fund, that should go down on the books as one of the best of the season, if not more than that. The show ran somewhat over three hours, with the curtain descending at 11:40, which allowed 19 distinct turns to come forth and offer their abbreviated bits minus an intermission. It was entertainment all the way.

Tommy Gray was awarded the announcing post and pulled the prize laughing "crack" of the evening in describing one volunteer as, "the late star of the U. S. Navy, and hurt in the battle of Washington. He fell off President Wilson's lap." Tommy also publicly thanked the Shuberts for the use of the theatre, which they donated gratis, and E. F. Albee for granting permission to the different acts to appear. There was no effort made at arranging a suitable running order, and to this extent it was reported there were only three acts present, back stage, when the performance began at 8:30. Those appearing simply went on as they arrived. Bob O'Donnell and Harold Atteridge attended to the staging, in addition to which "Our Bob" had nerve enough to show himself during one of the acts.

The seats for the "benefit" were sold by the club members at the normal "top" of \$3.30, while the boxes were auctioned off at the club room previous to the night of the entertainment. In all, the organization took in enough on the venture to show a clear profit of \$3,196.99 after expenses had been met.

Every one that "showed" totaled more than the average amount of acknowledgment, but the outstanding incidents, from the viewpoint of those in front, were the reception tendered to Marie Dressler, Mae West's "shimmy," the dancing of Maurice Diamond, the club's own comics in the persons of Harry Ruby, Bert Kalmer and Frank Fay, and Jimmy Hussey's fight scene from his late show.

Those who appeared were: Moran and Wiser, Keegan and O'Rourke, Charlie King, The Boylans, Frawley and Louise, "Rubberface" Gallagher, Maurice Diamond, Robert Emmet Keane, Jack Straus, Johnny Black, Marie Dressler, Mae West, George Price, Jimmie Hussey, Cortez and Peggy, Fay-Kalmer-Ruby and McKay, Donald Kerr, Jimmie Flynn and the songwriter contest, for the worst number, which Harry Ruby always wins.

## HOROWITZ'S PLAY ACCEPTED

Charles Horowitz, song writer, who was severely burned several months ago, being confined in the Coney Island Hospital for three months, has recovered sufficiently to be around.

Horowitz completed a new two-act comedy, "The Two Family House," during his period of convalescence, which the Shuberts have under consideration. The play is based on Horowitz's experiences in a two-family house in one of the Brooklyn suburbs.

## EDDIE MACK'S LAPSE.

The man who introduced W. J. Bryan at a political meeting in Georgia as "that sterling orator, William J. Brennans," had nothing on Eddie Mack. Last week, in his Variety ad, Eddie wanted to say a lot of nice things about Jack Ingila. And did—only he forgot to mention Jack's name.

## WHOSE \$1,000?

Cincinnati, March 2.

Ben Dorfman, former checkman at the Coney Island clubhouse, is charged with being short \$1,000 in a warrant sworn out by Arthur L. Riesenberger, general manager of Coney. The police are looking for Benny.

## SAILINGS

Louise Bland, who played the High Priestess in "Aphrodite" at the Century and posed for the original poster, on the "Aquitania" March 22. She is said to have had a musical comedy offer from Charles E. Cochran.

R. A. Roberts, the English protean artist, sails for South Africa from London, Sept. 23 next for a long tour under the management of the South African Trust, Ltd. This will be Roberts' second visit to that country.

**HARRY WEBER**  
THE MAN WHO TELLS ME  
WHAT TO DO AND WHERE TO GO.  
Jack Osterman

**KATHRYN LYONS, in the Traveler, says JACK OSTERMAN wins Best**

Of the individual entertainers, Jack Osterman takes honors. This clever juvenile with his hundred per cent. personality and good looks and an abundance of talent proved himself a distinct favorite when he offered 15 minutes of song, monologue and dancing. The audience would gladly have welcomed many minutes more of his entertainment.

—Direction, HARRY WEBER.

# V. M. P. A. MATINEE BENEFITS FOR N. V. A. SET FOR APRIL 8

**Special Publicity Campaign Now On to Interest Public—Added Features and Old-time After-Pieces to Strengthen Bills.**

The annual benefit tendered by the Vaudeville Managers' Protective Association to the National Vaudeville Artists, Inc., has been officially set by the V. M. P. A. for Friday, April 8. The selection of this date is in accordance with a resolution adopted by the V. M. P. A. at its last annual dinner, wherein it was agreed that the members of the V. M. P. A. would donate to the N. V. A. the gross proceeds of each of their houses on the second Friday in April of each year thereafter. Last year the matinee benefits were held on Wednesday, May 5. This was due to the V. M. P. A. dinner being held on April 17, after the annual benefit date as designated in the resolution. Beginning with the forthcoming benefit this year and thereafter the benefit matinees are to be a fixed event on the second Friday in April.

The money derived from the V. M. P. A. benefits is to go to the N. V. A. Insurance Fund. Dave Nowlin Robinson has been delegated to conduct a special publicity campaign to the public this year to boost the benefits, his selection arising from the work performed by him in the interest of the event last year at Proctor's, Yonkers, of which Mr. Nowlin is assistant manager. He will retain his post at the theatre while conducting the special publicity campaign.

Last year Proctor's, Yonkers, turned in a larger amount of money for the matinee benefit than any other theatre in the United States or Canada. Yonkers had a double bill and double admission prices. The same plan will be followed at Proctor's, Yonkers, this year, as regards the matinee benefits.

It is planned to have added attractions in a large number of the V. M. P. A. houses this year for the benefit matinees, arrangements now being made by members of the N. V. A. to put on old-time after-pieces, such as "Ghost in the Pawnshop," "Over the River Charley," "Razor Jim," "Irish Justice," etc., the parts to be played by performers appearing on the bill, with headlines in several instances being cast for comedy roles such as they have not been identified with for years. Some have never played these old standard comedy parts, and their playing of them will add great interest for

the public. Many bills will be likewise strengthened by the addition of voluntary performers appearing for the single matinee, with numerous "names" listed among the latter. There will be in the nature of special added attractions.

The members of the N. V. A. are to co-operate with the V. M. P. A. also in publicizing the benefit in every way possible. The V. M. P. A. embraces a membership of some 800 theatres, also including the Ringling Bros. Circus and the burlesque circuits. No deductions will be made as in the case of last year's benefits by the houses giving the benefits of the artists' salaries or house expenses, the N. V. A. receiving the gross receipts.

The regular annual N. V. A. benefit performance will follow shortly after at the Hippodrome. This is a separate benefit given by the N. V. A. itself.

Preparations announcing the date of the event have been sent out to every member of the V. M. P. A. These have been posted in the lobbies and back stage. The proclamations are engraved from hand script and are away from the usual show announcement in form.

## FOX BROOKLYN MARCH 17.

Albermarle Two Blocks From Moss House

The Albermarle the first of two new theatres being built in Brooklyn by William Fox and designed for vaudeville, will be opened next Thursday (March 17).

The house is one of the biggest in the borough, seating 3,200. The house is in Flatbush, two blocks from the Flatbush theatre, a Moss house operating with Keith shows. Building violations held up the opening of the Albermarle for some time. Fox's second new house, the Borough Hall is scheduled to open in April.

## ROOF GARDEN GYM

Dr. Roller's gymnasium atop the Brookway building is getting a strong play from theatrical men.

B. S. Moss, E. F. Albee, Martin Beck and other notables are daily visitors to the health building resort.

## FOX'S FORCED PLUNGE TO MEET COMPETITION

**Bids 15 Weeks for Big Timers at Regular Salary.**

The Fox people are making strong efforts to bolster their shows. Many acts that have been going through the salary "adjustment" period with the Keith Exchange have been offered 15 weeks by Fox at the salary asked of Keith.

Competition is the answer, the Audubon on Washington Heights being caught between two fires, with the Coliseum north making inroads into the Audubon clientele, and the Hamilton south doing likewise with "big time" Keith vaudeville.

Another battle is on in 14th street, where Fox's City comes into opposition with Keith's Jefferson with a big time policy. The Jefferson started the season without making many inroads into the Fox patronage, but since reducing the scale to conform with the Fox admissions, the Keith house has been steadily forging ahead.

Fox has been playing "name" acts mostly holding Shubert contracts and is finding hard sledding to continue the policy through the difficulty of securing acts of the calibre of Eddie Cantor, Georgie Price and other Shubert stars.

## PARODY ON GOVERNOR BANNED BY KEITH TIME

**Exchange Objects to Raising Political Issue.**

The parody on "Oh What a Gal Was Mary," sung by Ryan and Bronson at the Colonial last week, which took a fall out of Governor Miller for his reported favoring of higher street car fares in New York, was ordered out after Thursday. The order goes for the whole Keith circuit. It is understood the Keith people also objected to the parody on the ground of bringing a political issue into their theatres. Governor Miller, being a Republican, and the singing of a song "knocking" the executive, even in a comedy way, tending to create partisan feelings in the audience.

The parody, according to Variety's review of the Colonial show last week, was a "panic." The notice of the Colonial show also said that "if Jack Ryan ever sings that parody in Brooklyn, those B. R. T. strap hangers will want to elect him the next Mayor."

## MEDAL FOR MISSING MAN.

**Father Has War Honor for Miljan, Former House Manager.**

San Francisco, Mar. 2.  
The father of John N. Miljan, formerly house manager of the Plaza at Superior, Wis., has requested members of the profession to help him find his son, from whom he has received no word since March, 1920. Young Miljan was one of the fighting marines and his father has just received from Washington a certificate of honorable conduct and a medal for bravery earned by the son. The senior Miljan says his son was manager of the Plaza up to February last year, but left and went to Ohio, where he heard from him in March. He has asked that information about the younger man be sent to Frank Miljan, 165 Third street, this city.

## HOLYOKE STRAND OPENS

The new Strand Theatre, Holyoke, Mass., opened Monday (Feb. 28) with the following show as the initial bill: Reddington and Grant, Mason and Shaw, Seven Honey Boys, Rathburne Four and Raymo and Rogers.

The new house will be booked by Harry Carlin and Bob Hutchinson of the family department of the Keith Exchange, playing five acts on a weekly split. It seats 1,300, and has no balcony, all of the seats being on the orchestra floor.

## NEW PAN SYSTEM

Chicago, March 2.  
The Pantages Circuit will hereafter start shows on Saturday, opening at the Empress Theatre, Des Moines, and closing there on Friday to make possible a Sunday opening in Minneapolis. This goes into effect with the first road show, March 5.

## LOEW UPSTATE RIVAL

**Fennyvesey Proposes House Near Site of Loews in Rochester.**

Rochester, N. Y., March 2.  
Albert A. Fennyvesey, general manager of the C. B. Keith Family Theatre Company and head of a concern which operates three downtown and one neighborhood house, has had plans made for a new theatre in Clinton avenue south between the Victoria and the Temple and almost opposite the Lyceum. Mr. Fennyvesey does not own the land, but it is understood that he has acquired options on it. The plans are ready to submit to the city building department. The site is several hundred feet nearer Main street than the site of the proposed new Loew house.

## SHUBERTS OUTBID KEITHS IN DAYTON

**Lessees Decline to Pay Higher Rental—To Build.**

Dayton, March 2.  
The Shuberts have purchased the lease of Keith's, Dayton, now playing big time vaudeville and will install a stock company of Shubert Players to show Shubert Broadway success beginning May 1.

Shubert vaudeville will be installed in the present Keith house beginning Sept. 1, according to a telegram received here Friday from Charles J. Gross, the new owner, who is now in New York closing the deal.

The house was purchased by Gross in November and has been playing the Keith two a day bills. It has a seating capacity of 1900 and is located at Fifth and Ludlow streets.

The Keith lease expires in April and it was said a renewal was not sought at the advanced rental demanded, as the Keith interests contemplate the erection of a new house, a site now being negotiated for just south of the Victoria, a stock house, on North Main street.

The installation of stock at the Keith house will give Dayton two stock companies this summer, the Brownwell-Stork players having been booked for another season at the Victoria.

## CHAIN AGENCY IDEA

Los Angeles, March 2.  
Harold D. Neids will act here as representative for Horwitz & Kraus the New York agents. It is planned to establish an office here for them later. Neids is well acquainted with the coast, having been connected with the Goldwyn forces.

The agents expect to open an office in San Francisco during the spring. It will be their headquarters for the coast.

## ACT APPEALS TO N. Y. LICENSE BUREAU HEAD

**Players Say Agent Ignored V. M. P. A. Ruling**

The complaint of Sterling and Grisman against the Plimmer agency, filed with the License Commissioner of New York a couple of weeks ago, was scheduled for a hearing at the License Bureau yesterday (Thursday, March 3). Sterling and Grisman's complaint followed a decision against Plimmer in the matter, rendered by the Vaudeville Managers' Protective Association recently. Plimmer, according to Sterling and Grisman, refused to abide by the V. M. P. A.'s decision and they decided to bring the matter to the attention of the License Bureau.

The complaint arose from three claims made against the Plimmer agency by Sterling and Grisman, on an act operated by the latter called "The Rain Bow Cocktail." According to the V. M. P. A. complaint the act was booked into a house at Amsterdam by Plimmer, where \$25 was deducted from its salary, into another at Oneida, where \$50 was deducted, and still another, Rome, which was closed when the turn arrived in the town. Sterling and Grisman's claim for salary lost for the unplayed Rome date was \$337.50, the total amount Sterling and Grisman are asking Plimmer to pay being \$412.50.

## "SHUBERT" DELETED

**Glens Falls Empire Drops Name in Vaudeville Ads.**

Glens Falls, N. Y., March 2.  
All reference to "Shubert vaudeville" has been dropped in the advertising copy of the Empire in this city. The same procedure was followed at the Rialto in Amsterdam after the first few weeks. The latter house now heads its ads, "We lead, others trail."

The Strand in the same city lately announced that through a special arrangement their bills are being booked under the personal supervision of E. F. Albee.

## ALONZO'S VACATION

P. Alonzo, general booking manager of the Poll Circuit, will sail for Italy about the middle of June, remaining there until the latter part of August.

During his absence the books will be handled by George Poll.

## Max Hart Handling Film Folk

Max Hart has added a picture department to his agency. Harry R. Sanger and William Stormer will have charge of the film aspirants.



**ESTELLE SULLY**

OF THE WELL-KNOWN SULLY FAMILY  
"The Black-Eyed Susan of Vaudeville"

Offering a single of entertainment, displaying her versatility in the rendition of character songs and stories in dialect and concluding with some of the famous Sully dancing.  
American the first half of this week (Feb. 28), and Boulevard, N. Y., now.



THIS IS  
**ALICE AND HAZEL  
FURNESS**

Seventh season. Leading numbers and featured with Gus Edwards' Song Revue. B. F. KEITH'S PALACE, New York, Next Week (March 7).

# PUBLISHERS PLAN TO MAKE M. P. P. A. WORD ROLL AGENT

**Present Plan of Each Publisher Dealing Individually with Player Roll Concerns Slated to Be Discarded—Publishers' Cutting of Rates the Cause.**

A plan calling for the designation of the Music Publishers' Protective Association as the sole agent for all of the members of the organization in the matter of "word roll" rights, is well under way and will probably become effective following a meeting to be held by the M. P. P. A. this week. The proposal calls for investing the M. P. P. A. as a unit with the sole right to make contracts with the player roll concerns for the reproduction of the words of all songs to be hereafter published by the members of the M. P. P. A.

At present and since the inception of the word roll it has been the custom for most of the publishers to do business singly with the word roll people. About a year ago the Consolidated Music Corp. was formed, with Waterson, Berlin & Snyder, Feist, Witmark, Irving Berlin, Harms and Shapiro represented. This corporation was appointed the sole agent for the Consolidated to do business with the player concerns. Some legal difficulties developed and following a government suit, the Consolidated was dissolved several months ago.

It develops that the reason for lining up the members of the M. P. P. A. with a view to making the organization their agent for the word roll rights, was because of several publishers having cut the customary royalty rate for word reproduction recently. A royalty rate of two cents for the mechanical reproduction of the music of a song copyrighted by a player concern is fixed by a Federal law. Word rights are not covered by law, but it has been the trade custom for the publishers to charge the player concerns a royalty of four cents for the reproduction of the words of ten cent music, and ten cents for the reproduction of the words of thirty cent music.

Reports of certain publishers having cut the established rate of ten cents for thirty cent numbers, to two numbers for 18 cents as regards word reproduction, were verified, and it was thought desirable for the protection of all to get together, to eliminate the royalty cutting thing.

The plan of assigning the word rights to the M. P. P. A. was then discussed, and reported as thought the best thing for all concerned. The arrangement by which all of the publishers were brought into the M. P. P. A. and tax free music practically abolished was brought about through the members assigning performing rights to their publications to an individual, who in turn effected an arrangement with the authors and composers, whereby the two organizations would operate under a working arrangement.

## Auto for Every 15

Albany, March 2. There are 682,894 automobiles in New York State, an increase of nineteen per cent. over last year, according to the official figures for the year, which closed January 31, as announced this week by "Jack" Lyons, the new Secretary of State. There are 524,257 passenger cars in the State, an increase of 77,664 for the twelve months, or seventeen per cent.

In New York City there are 215,782 cars in the five boroughs, the registration shows. This is an increase of 37,341 over the registration figures of a year ago. Passenger cars in the Metropolis total 149,922, an increase of 23,172.

The average in New York State is now a car to every fifteen persons.

## JUDGMENT RECORD.

Advance Theatre Enterprise Corp.; T. J. Drennan; \$59.20.  
Wm. Sherrill; Commodore-Biltmore Co., Inc.; \$189.20.  
C. R. Macauley Photoplays, Inc.; F. S. Triest; \$530.90.  
Leonce Perret; C. Gravy; \$248.20.  
George Scarborough; H. Neagle et al.; \$1,034.20.  
Monmouth Film Corp.; Biograph Co.; \$3,696.79.

## Satisfied Judgment.

Wilner & Romberg; M. Goldwater; \$190.05. Granted Dec. 27, 1920.

# CLOSED SHOP FAILURE SEEN IN LOS ANGELES

**Organizer of Former Effort Sees Disruption of Actors**

Los Angeles, Feb. 23.

There is considerable feeling here over the question of the Equity "closed shop" vote. The general idea is that the theatrical closed shop will not work out, for it has failed on several occasions in the past when it was tried. The nearest thing to a "closed shop" that has been anything like successful in these parts is that existing among the cowboys and real range riders, who are working in pictures.

They do not tolerate outsiders stepping in and riding, and usually when an outsider does take a chance, once is sufficient, providing the boys don't "red light" him.

Several years ago an attempt was made to organize the minor players here, and a charter was secured from the A. F. of L. at the time, but in the words of one of the organizers, "the bunch would not stick together." He makes a prediction that this will also be the case in the A. E. A. if the closed shop is voted into force and that it will eventually be the rock on which the actors' organization will wreck itself.

## PRODUCTION ENGAGEMENTS

Ruth Rose, for lead in the Toledo Stock Company, which opened Monday in "Captain Kidd, Jr."

For Edgar McGregor's new musical farce, "A Dangerous Maid," Amelia Bingham, Juliette Day, Juanita Fletcher, Ada Meade, Creighton Hale, Vinton Freedley, Frederic Hale and Arthur Shaw (Chamberlain Brown).

Margaret Dale, for "Tyranny of Love."

Louise Foster, lead in "Happy New Year."

Phyllis Povah, "Mr. Pim Passes By."

Gertrude Jevons, with the Westchester Players, Mount Vernon, N. Y.

Claude King and Elizabeth Risdon, for "The Night Cap."

# OBITUARY

## CYRUS D. PRELL.

Cyrus D. Prell, 55, manager of "Spanish Love" at the Maxine Elliott theatre, died Monday night after a brief illness. Mr. Prell, a native of Jacksonville, Miss., had been in the show business for more than 30 years. He began as office boy for E. G. Gilmore and later became treasurer of Niblo's Gardens. Subsequently he served as treasurer of the Academy of Music, and 14th Street theatre. He joined Wagenhals and Kemper in 1905 as treasurer of the Astor, but retired for a few years and only recently returned to active work.

## HUGH BRADY.

Hugh Brady, 40, lately in vaudeville, but for many years appearing in support of leading stars, died this week in the Greenwich Hos-

pital, Greenwich, Conn., as the result of heart failure. Previously, he had withstood for three hours an ordeal on the operating table, going under the knife without an anesthetic. Mr. Brady, who had traveled virtually every part of the world, formerly supported E. H. Sothern and was a member of the George Primrose Minstrels and Jeff De Angelis' musical comedy company.

## AUGUST BRUGGEMAN.

August Bruggemann, 64, owner of the Empire theatre, Hoboken, died Feb. 24 in St. Mary's Hospital.

## OUR DARLING

INFANT SON OF

**Bert and Vera Morrissey**

DIED MARCH 23, 1920

He Budded on Earth to Bloom in Heaven.

Hoboken. He had been ill only a short time. He was a prominent real estate operator and politician, having twice been nominated for mayor of his city.

## ANNA MUSIN.

Anna Musin, 64, a native of Detroit and the wife of Prof. Ovide Musin, of the Belgian Conservatory of Music, died Monday at her New York home. She was a concert singer of note, having made two world tours.

Dr. Frederic J. V. Skiff, director of exhibits at the St. Louis Exposition and in charge of American exhibits at Paris, Tokio and other expositions, died of heart failure in Chicago Feb. 24. He had been head of the Field Museum of Natural History since 1894.

Charles B. Holcomb, founder of the Yale Glee Club, died in Tariffville, Conn., Feb. 28. He was 78 years old and an organist and composer of note. He founded the Yale Glee Club in 1860.

## IN LOVING MEMORY

OF MY SISTER

**ALBERTA CAIN**

Who Passed Away March 24, 1920.

MAY HER SOUL REST IN PEACE

**SALLIE CLIFFORD**

John Habberton, 79, author of "Helen's Babies," died Feb. 26, at Glen Ridge, N. J. He was for many years on the New York "Herald."

Frank J. Urquhart, historian, editor and part owner of the Newark "Sunday Call," died Feb. 25. He was 56 years old.

The sister of Walter C. Kelly, died of pneumonia at Philadelphia, Feb. 23.

Harry Trout, brother of Anna and Edward Trout, musical director with Thurston's Co., died at his

home in Altoona, Pa., Feb. 6, of typhoid pneumonia.

The father of Leslie Jordan (Smith and Jordan) died Feb. 22 in San Diego of heart disease at the age of 64. He was at one time a member of the Irving Trio, acrobats.

Esther Morris, mother of Annie Morris, Fannie Van Beasley and grandmother of Grace Tremon, and

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# THE TALENTED AND BEAUTIFUL FAY MARBE

MUSICAL COMEDY, VAUDEVILLE and PICTURE STAR

Specially engaged by the management of Carlton Terrace, Cleveland, Ohio, as their initial featured attraction commencing March 1. As popular in Cleveland as in New York.

MAJESTIC, CHICAGO.

Chicago, March 2.  
Sophie Tucker's farewell week; no small local event, fella. Sophie has been touring, circumnavigating, criss-crossing, transperambulating and back tracking Chicago since birth of the season. She has made vaudeville records and broken them again and again. Every added week brought something new from her. And the final week brought everything new—and the best, warmest and punchiest act this tireless babe has ever uncurtained in these woods.

Opening with a poker bit at a table, her band was discovered on. Miss Tucker entered to a Harding reception, sat down, cleaned the game in a sweep, and went into a crashing dramatic song-poem about cards, chance, fortune, love and luck that spellbound the vast audience and took it along with genuine legitimate fervor. It was a smash. The star was dressed like a maiden rather than as of old, like an animal trainer. She looked 20. Her voice was low, clear, sweet and soothing. She wobbled ballads, she jazzed "Toodle," she crooned "Grieving for You" (a special farewell version), she revived by request "Learning" and "It's All Over," and she left them gasping, panting, clapping, whistling, cheering, talking to her, throwing her kisses, sending her flowers, wishing her godspeed, blessing her and adoring her.

Again this column proclaims that Sophie Tucker is the master show-woman of the times, the most compelling personality of her class, a conscientious and sincere servant of the box office patron, a glutton for doing her share and no hog for applause; she took her honors decently, courteously and even modestly; not one false move did she venture amid applause and acclaim to draw one tap that was not spontaneous, not given with great good will. She said, with genuine tears, that she would miss Chicago. Chicago said with genuine enthusiasm that it will miss her.

The Corinne Tilton Review was the bottom liner. This is another of those exquisitely produced Moore-Megley miniature follies. For once, though, these seemingly infallible presenters did not stand up to their accustomed mark as directors. Miss Tilton is a youngster of personality and ability. But there is either too much of her or too little of the rest; anyway, she seemed like one of those pestiferous children whom one can't really chide, but who keep bobbing up and getting in the way and breaking in on their elders' conversation. Miss Tilton was all over the revue, at times much too long for the sake of herself or the vehicle. The whole effort had the smack of a single which wasn't enough and was padded up with others to support it and with a production framed around it.

The settings are delicious. The lightings are the finest, boldest and truest Moore-Megley have contrived. The idea of the revue is cute, Cliff Hess' lyrics are snappy, Milton Schwartzwald's tunes are fair, the girls are almost fair, the props are sweet. But Miss Tilton, very pleasant to take now and then, was smeared over the whole face of it until it was a table d'hôte meal of one course repeated with all sorts of different spices and dressings. One bit, which she started beautifully as a "souse," she stretched out until it became a nuisance. She sang repeat choruses of everything and let everything taper down. The result was that a fine act got one curtain at the end. Benny and Western did a nifty brother dance, but prolonged that a trifle, too. George Phelps proved a handsome and acceptable juvenile, but his single song failed to stand up and deliver. The best thing to do with this turn would be to take about 6 minutes out of it, 4 of Miss Tilton's, 1 of the dancers' and 1 of Phelps'. The leader should be told, to hide or shrink or something, so Miss Tilton can be seen, or she might move over for the same result.

Lydia Barry grabbed the comedy honors. Miss Barry has been reviewed in this department so often it need only be added that she never misses and she has a sense and style of humor all her own and more material that answers this description than most vaudevillians.

She kicked it through the roof Monday afternoon for a walloping wow. Lane and Moran followed her and were not so lucky. They have acquired their jests hither and thither, and Lane might apply less of them and sing more. Most of his laughs turned turtle at this show. The dancing is good. The singing is splendid. The comedy is strained, pained and sprained. One bow.

Jack Rose, too, took a cropper. It was Rose's own fault. He came on to a strong reception. A second later Miss Tucker entered and helped along. Then Rose told a story! It was a frayed barroom stag tale with the fragrance of the cuspidor and the stale free lunch about it—every rounder knew it before he got 20 words out, and he must have used 1,000. It was the old one about the traveler and the farmer's daughter who came to his room in the dead of night and asked him if he was lonesome—Rose said just that. It wasn't naughty—it was dirty. It went down like a chunk of lead. After that what he did didn't matter; he was through. He may think it was because he followed the headline, because of the state of the barometer, or because he had rehearsed all night for a cabaret show. But he skidded because he took advantage of Chicago's most respectable audience to spill—at length and with devious detail—a witless and malapropos sewer-gang anecdote. A man who has suffered so much already from breaches of good taste in the theatre, who has so much natural talent, wit and engaging personality should have known better.

Ce Dora and her reckless bicycle and motorcycle whizzing in a giant globe didn't hold as this sterling circus act should, but thrilled those who stuck. Bigelow and Clinton, neat rathskeller boys with a piano in "one," sang and behaved in workmanly style for No. 2 and got enthusiasm and favor. Lillian's Comedy Pets, 7 toy canines, opened.

CHATEAU, CHICAGO.

Chicago, March 2.  
"Xochitl" is the name of the headliner. They do say it's pronounced as though spelled "Zo-sheel." Since there isn't a word spoken, no one knows. The act should have a name easier to hand around with the lips, for it is a dream. Ted Shawn produced and presents it. Shawn, as most every one knows, is Ruth St. Denis' husband, and her partner in the Denishawn School of Dancing, Los Angeles. Nothing more refreshingly artistic, yet robustly entertaining, has ever come from Denishawn or from anywhere, into vaudeville.

An Aztec legend, staged in rugged settings running to copper hues and fanciful designs of the mystic prehistoric native tribes, is danced and pantomimed by six lovely young girls, symmetrical and athletic and cannily trained, led by Martha Graham, a muscular young gymnastic-artistic danseuse, who looks like Lenore Ulric and dances just like Florence O'Denishawn. Robert Graham, who looks like an Indian buck, though there is a dash of pastel streaked through the brown stain of his all-over make-up, is a powerful and majestic interpretative and figure dancer, lithe as a lion. The entire presentation has the flavor of poesy, imagination, color and vigor. It delighted here, held, and took applause honors.

The Rooneys, openers, were out, due to illness. Panzer Duo subbed. Two men in white knickers, doing hand, head and foot balancing, finished to a bang with a little top-mounter doing a shimmy while on his head on the underdancer's up-turned foot. Flske and Fallon followed. This is a standard around here. The woman has a trick high voice, the man is a quiet foil-comic. Went well, all but stopping the show.

Grace Cameron and "Duke" Rogers followed the Shawn dancers. These good folks were with White's "Scandals," and they took along all of Lou Holtz's pet material, the Solo-Mia bit with the "bum guitar intact, for instance. Miss Cameron is a low comedienne of pronounced ability. Rogers is a neat dancer and can do lyrics. But he picked a ghastly single number called "At the Undertakers' Ball," all about coffins, embalming fluid and such, very crissly, approximately, it died. After Cameron, barring several offenses of poor taste, entertained in three characters. As a tough newsgirl she was immense; when she spat between her teeth that was funny and in the picture, but when she used the word "snotty," took out her wad of gum and thumbed it in

view of the audience through a song, turned her back and did a wiggle "without reservations" and talked a lot about castor oil, she hurt her impression visibly. Rogers used "God" repeatedly where it didn't seem entirely needed. Here is a big-time pair, well equipped as performers, woefully misguided as pickers—even as choosers—of proper, entertaining and welcome stage lines and business. Big time wouldn't stand for their present stuff at all; small time doesn't enjoy it. They took one bow where they might have run off with the show, being its only real comedy turn.

It might be well to pause right here to say that just this thing is the predominant blowhole in vaudeville. This gigantic institution judges acts intact as they show—its vocabulary consists of two words: "Great" and "Rotten." It takes no account of the rotten ones that might be made great with just a few suggestions, a bit of direction. It does not follow at all that people who have talent, looks or special vocations are also people who have discriminating judgment in selection of what to say and what to do. Ziegfeld doesn't stand for it; Belasco doesn't think of it; artists elsewhere are engaged as artists, not as authors, directors and producers. But in vaudeville, if a man can ride a bicycle well enough to do a bicycle act, he is allowed to clown and sing mother songs. That isn't a far-fetched example—it happened just as soon as Cameron and Rogers left the stage.

Sig Franz is a unicycle rider, and a doggone great one. The curtain went up on him asleep on a bench; why, no one knew and no one yet knows. Lights went up and he disappeared, disclosing a scene with a jail, a saloon, etc., and a pretty girl riding. Then he rode, with a tramp make-up and a very red nose. He all but broke his ankles to be funny. One woman sitting behind this reviewer said audibly, "Gee! Why doesn't he ride?" Why? Because he was talking to a man in a box. The man was half asleep and didn't even know it. On came a scaffold ladder with a tail cycle. Franz looked it over, then came downstage, and burst into, "I Don't Have to Die to Go to Heaven." There was no reason; there wasn't even an alibi. With his painted nose and his closing trick all set, he sang this weepy ballad in a fair enough voice. But why? Why do bicycle riders do such things? Why do managers and bookers allow them to?

PALACE, CHICAGO.

Chicago, March 2.  
Capacity audience, a little late filing up. By the time the second act was finished there was not a seat in the lower portion of the house. The house has blown itself to a couple of new drops.

The Three Bobs, two in comedy makeup, the third in straight, do a neat fast club juggling act that earned three curtains. They also use a black crow which is a novelty in vaudeville, and a bulldog, both getting applause on their efforts. Pearson, Newport and Pearson is a dancing act that could easily win a steady berth in big time vaudeville. The two men do marvelous taps with a few flippers and head turns in unison, while the feminine member presides at the baby-grand, doing a single number in a fair way. A newer song would be to her advantage. The two men then come out for a fast finish with derbies pulled down over their ears. There is no reason for the hats and they might well be discarded. They should also learn how to take bows, as the way they are taking them now they appear to be surprised to receive them.

Lillian Leitzel, opening in one on the web, then going to full on the rings, then to her rope for her turn-overs, is daintier than ever and has the appearance of a large Dresden doll. She does a little pantomime, pulling her short skirts over her pantalettes, very becoming and in unison with her general appearance. She goaled them for a heavy hand. Ford and Cunningham have some nifty talk and a special song or two that scored heavily.

Clark and Bergman with the Crisp Sisters followed. Bergman announced that his partner, Gladys Clark, was ill with a severe cold and would not be able to show. This did not stop the clean bit that Bergman put over. He was in wonderful voice, working with pep and speed that drew the audience out of its seats with enthusiasm. His little by-play while the Crisp Sisters were dancing, and the able assistance of his whistling piano player put the whole act over with a sure fire quality that was a foregone conclusion before the act had run five minutes. Bergman closed with "My Mammy," having the services of an extra good song-plugger in a box. He took half a dozen encores and they were applauding for more, necessitating a speech.

Emily Darrell, with her little bulldog, Oscar, put over a fast line of hoakum in showmanly style. Adelaide and Hughes, though not having been here in a long, long

time, were received with open arms and dismaged with five healthy curtains. Barnes and Freeman never lost a customer. Their finish is a trifle weak and with a little bolstering in this one spot make a sure fire comedy hit team for any house or circuit. "Pedestrianism," presented by George Brown, with the aid of a half a dozen plants, got over, though the house did not effuse.

LOGAN SQUARE, CHICAGO.

Chicago, March 2.  
Situating in an advantageous locality, both business and residential, this theatre, managed by Abe Shiffman, hands out 100 cents on the dollar in vaudeville values. The clientele is more family than passing trade. An act that entertains, shows merit and does more than simply occupy the stage gets a receipt in full by way of applause for its services. The theatre seats 1,500, has comfortable seats, a cozy mezzanine rest room, and occasionally plays drawing cards such as Sophie Tucker. The policy is a feature picture with six acts playing split weeks. The house was never a success until this season.

Pauline Saxon and sister and Anna Eva Fay were the attractions. An extra matinee was given for ladies, primarily because of Miss Fay, who was held over for the last half. Lucy Gillette, scheduled to appear, was withdrawn because of another dumb act on the bill. Harry Gardner and company substituted. Pauline Saxon and sister were moved from the initial to the second spot. Binns and Burt were moved from No. 2 to opening. They followed a feature picture and from the start drew heavily in applause.

Evidently Hubert Dyer and company have not played this house, or, if so, it must have been a long time ago, for Binns and Burt's ring "bit" is an exact reproduction in action and stunts. The "bit" refers to passing before a man swinging on a pair of rings, narrowly escaping being struck. It created howls and screams. The vivacious, fascinating and adorable Misses Saxon struck gold upon entrance. Their routine of songs, dances and "kid" talk oozes with talent and entertainment. The short time occupied on the stage is just enough to whet the appetite, and the Misses Saxon left an impression. With personalities far above a dollar and cent rating, these sisters are blue-white diamonds set in a platinum routine.

Anna Eva Fay, with three assistants in the audience, mystified her auditors with occult powers of mental telepathy. Though she is getting into years and her voice is not very strong, her mind functions with the same old alertness and accuracy. Always will she draw her love-puzzled, business-worried and curiosity-seekers, sending them away pleased, amused and relieved. Dunham and Williams, two men, bill themselves as selling "Happiness," but sing ballads, sob stuff, disclosing little comedy. Though there was a house full of prospective buyers, only a few scattered ones were satisfied and bought with applause. Harry Gardner and his two assistants touched the bank roll quite heavily to outfit in costume and scenery his latest vehicle, a travesty on "Romeo and Juliet." Gardner is funny. The manner of acting and the enunciation of lines showed newness. When he has the act whipped into shape it should show splendid possibilities. The stage settings are masterpieces. The costuming is nothing unusual and more comedy could be gotten out of the many situations. All in all, the small timers took to Gardner's efforts nicely.

STATE-LAKE, CHICAGO.

Chicago, March 2.  
House full of customers with a sidewalk full of would-be customers. The bill is up to usual standards of this house. Roy Harrah had hard sleighing, as his humorous talk did not entertain. Helen Carr did very little, and so Harrah skated like a demon. Lew Cooper appeared in blackface. It took him a little while before he could get the attention of the crowd, but when he did had easy sailing. Bows a-plenty.

Baroness De Hollub has the assistance of a talented elongated man. They held the audience in their hands from the start. The Baroness seemed to look at odd acts and sings charmingly. Whoever wrote the act gave her something made to order. Blank bullets are used wholesale for the men supposed to kill themselves for her. Lots of noise,

screams from the baroness and fun personified in her male assistant are the impressions left when the curtain rings down.

J. Rosamond-Johnson went—as usual, and tied up the show. Eckert and Moore provided lots of comedy and did it well. They look immaculate in their captain's uniforms. The tenor might sing a number alone, utilizing his fine voice.

Singer's "Midgets" frequency in Chicago makes them a familiar sight. Every bit of the work and spectacles is delightful. On this large stage the midgets look like toys. Solly Ward and Co. and Howard and Sadler not seen at this show.

RIALTO, CHICAGO.

Chicago, March 2.  
Undoubtedly Lillian Walker was responsible for the full house, as she was placarded in every available spot. It took Jimmy Lyons just one second to know his audience, and just that much time was required to know Lyons would tie up the show. Even though Roach and McCurdy had things coming their way and whipped things up to a riot, Lyons crowded every other act into oblivion. Robert and De-mont are dancers worth careful attention. The man's singing is no advantage to the act and a straight dancing routine is what they need. The orchestra's poor tempo made the male member cut a good dance. The woman does crackerjack contortions and steps in remarkable harmony to the music.

Glick and Bright come in all of a sudden and go out the same way. They did not even cause a ripple. The extreme-cut dress worn by the woman is used for comedy, but it fails of its purpose, seeming to leave an impression undesirable to the majority. Music students had their money's worth with Rhode and Crampton's vehicle, based upon a music teacher and pupil. Comedy is derived via lessons, but talent by both performers is displayed with their operatic rendition. Drops and wardrobe apropos send them off with a hurrah. Mystery, humor, music, excellent material and a nice drop of Reisenweber's complete Mills and Moulton's act; received encores that would do credit to a big time duo.

Then Miss Walker breezed in and whiffed out, leaving a desire to again feast one's eyes upon "Dimples." Roach and McCurdy have not changed their funny talk one bit, and they still impress. They were mighty welcome and the audience treated them accordingly. G. Swayne Gordon and Co. offered a sketch that is out of the ordinary. The drunk character outshines the others to the point that the audience ignores the talk of the man and woman assistants, anticipating eagerly lines from the inebriate. Not that the drunk's support is not good; but the souse is so impressive.

Cyclonic Jimmy Lyons is comparable to 100 proof in bond. He is a showman who gives plenty of time for each story to sink in. It is rare that applause interrupts a monolog at this house. Wise judgment is responsible for Lyons' success. Since last seen hereabouts, he has a makeup and costume of a returned soldier that is worth a fortune. Supported by material that is golden, Lyons registers solidly. Jonia and her Hawaiians close the show. They are applauded as acts of this type usually are. Howe and Fay and Lelima's Circus were not seen at this show.

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# A. H. WOODS TO MAKE CHICAGO HIS 1921 PRODUCING CENTER

**First Four of Next Season's Shows Will Have Premiere There—Manager Makes Change to Escape "Hard-Boiled" Broadway First-Nighters.**

Chicago, March 2. The first four shows of the new crop of productions to be made by A. H. Woods for next season will have their premieres here instead of New York.

The first one will be given next week—"Woman to Woman," with Willette Kershaw featured; the second will be "A Pearl of Great Price," a Robert McLoughlin piece, and the other two are not yet ready to be announced.

The reason assigned by Woods is that Chicago audiences are not so blasé as New York's.

## AT AMERICAN HOSPITAL.

Chicago, March 2. Among patients under care of Dr. Max Thorek at the American Rheumatological Hospital are Mrs. Mae Fisher, leading woman of the Roy E. Fox Shows, who came from Mercedes, Tex., for adjustment of three ribs broken in an auto accident; Mrs. Louise Anderson, dancer of Withers and Fulton, recovering after Caesarian operation; Floss Strickler, with Guy E. Long Co., operated, appendicitis; Marea Cooke, pianiste for Forde and Feehan, operated, appendicitis; Irene Rosenbrook, wife of the leader of the Ziegfeld Follies, operated, recovering; Patsy Cole, peritonitis, recovering.

## SAM RICE, PUBLISHER.

Chicago, March 2. Sam Rice has opened a new song shop under the name of Sam Rice, Music Publishers, in the Loop End Building, and will issue a popular catalog of songs.

Bobby Sanderson is the professional manager, and James V. Malone in charge of the band and orchestra department.

## DIVORCES IN CHICAGO.

Chicago, March 2. Attorney Ben H. Ehrlich filed divorces this week, as follows: Jack Hub, producer, against Mae Masters Hub, one of his chorus, desertion; Harry Moore (Scott Brooke Moore), against Maud Parker Moore (Kalo-Keith Co.), desertion.

## HAZEL RENE SICK

Chicago, March 2. Hazel Rene, head of the Hazel Rene modiste establishment, was taken seriously ill with a nervous breakdown, necessitating a two months' rest. She was immediately taken to French Lick to recuperate.

## HARTMAN AND MEEKER

Chicago, March 2. Matt Meeker, recently of Cameron and Meeker, and Marie Hartman, recently of Gardner and Hartman, teamed up this week and opened on the Butterfield Circuit.

Eddie Lewis, Chicago professional manager for Harry Von Tilzer, got leave of absence for a week to take the mud baths at Waukesha, Wis.

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# CON FINDS WOMAN'S PLACE IS THE HOME

**Or Even Further Than That From "Tomato."**

Syracuse, March 2.

Cuthbert's wife is beginning to butt in again and is hornin' in now tryin' to tell me how to manage "Tomato." Ain't that just like a moll? They think they can manage anything from a household to a battletship.

I remember some pork and beaner that blew into New York some years ago and grabbed himself a lot of publicity because his sister was handlin' his affairs. The New York papers eat it up and for a few months everything was lovely, with this dame pickin' set-ups for her relative and said relative managing to cop pretty often.

He was just beginnin' to be a card when she ran across the manager of Kid Dumbell. This bird was the last word in managerial sartorial circles and in addition carried a full supply of patent leather hair, room rent eyes, and all the other odds the maid vamps need.

He let Sis have both barrels and she wound up by being conned into matchin' her blood relation with his man killer. The leading man eased her a routine of gab about his fighter workin' under wraps and told her they could pull a return quarrel in some "yoke" town and grab plenty of soft jack.

Well, to abbreviate, she finally signed the necessary papers and they staged the slaughter at the Olympic on 125th street. Dumbell just escaped goin' to the chair for what he did to that sap. He nearly tore him to pieces before Henny Tone stepped in and saved all hands from an inquest. So you see what you lay yourself open to by taking any dame's steer.

But to get back to Cuthbert's wife. She reminds me of a wise crackin' gee I met last week. I walked into a building looking for a friend of mine and cracked to the elevator boy, "Take me up to the sixth."

This giboney comes back with, "Sorry, this is a five-story buildin' and we ain't got no sixth floor, but I can take you up twice to the third if that'll do."

I was going to take a sock at his jaw, but I figured maybe he was weak-minded or somethin', so, anyhow, I passed it up and left the joint flat.

Well, Cuthbert's headlock is tryin' to rim him up to quit fightin', tellin' him what a shame that a nice-lookin' guy like him should get his pan all marked up just so a big slob like me can cut up his dough and live without doin' no manual.

If that ain't the works. Here's this Jane, about four months away from milkin' her own cows, tryin' to talk a good two-fisted box fighter into givin' it up to become a rubber in a beauty parlor that she and Cuthbert and Algy are fram'in' to start.

Can you imagine my murderer tryin' to play the swell in a beauty parlor with a lot of swell-lookin' women around him. He'd probably get so excited he would have his chest henna'd and his boxin' gloves marcelled.

I bawled her out to a fare ye well and told her it would take a chain of beauty parlors to fix her up so she wouldn't be stared at on Broadway, and if she didn't let my meal ticket alone and stop tryin' to put Winter Garden notions in his nut, I would smack her husband in the kisser and ferra him out to Class X league this summer.

That morphed her for the time being, but "Tomato" is goin' through all the motions of a leadin' man, and is beginnin' to try and camouflage his "calleys." The only way he can hide them ears is to wear a helmet, and his nose is too far gone for beauty doctors to waste their young lives on. I don't think Doc Pratt would even tackle it, and they say he can straighten out anything from a Times Square traffic jam to Pantages route.

So be prepared for some big noise if this Jane don't behave and stick to her knittin'.

It begins to feel like the real "orchard" weather, and I am expectin' to get word to line up my ball gamers any day now.

Be good, but not too good. Your old alpay, Con.

## IN AND OUT!

**One Chorus Girl Substitutes as Wife for Other.**

Chicago, March 2.

Dolly Green a former local chorus girl, testified in a strange case against Lawrence Kelley, charged with forgery. She stated that she so closely resembled Kelley's wife (Mildred Gardner, also a chorister), that she lived with Kelley for three days and he never knew the difference. It happened in Denver.

## MAJORIE DAVIS MARRIED

Chicago, March 2.

Marjorie Davis, who played in "Over There," "She Walked in Her Sleep," and several Morosco productions, was married here to Lyle Albright, advertising manager of the Illinois Manufacturing Company, son of a noted artist.

## Riot at Blue Stag.

Chicago, March 2.

When the police raided a stag in the Masonic Temple where had been promised a spley show, 1,000 men rioted and fought for their money back. It had been a very dull entertainment up to the entrance of the police, who came just as a "sister team" began to shed some of the seven veils.

## CHICAGO NOTES.

Evelyn Watson will appear in a new sketch by Ralph Kettering, entitled "The Finish." It is a dramatic playlet with three people.

Larry Beck, former stage manager of George White's "Scandals," seasons 1919-1920, accepted the position of stage manager with Fanchon and Marco's "Satires."

Mark Morris has taken over the position of professional manager for the McKinley Music Co., opening pretentious offices in Cohan's Grand Opera House Building.

## IN AND OUT

Van and Emerson were unable to open at the Riverside Monday, Van having broken a finger at the Keith Sunday Concert at the New Amsterdam. The men are hand balancers. Parker Bros. substituted.

Louise Randolph replacing Margaret Wycherly in "Mixed Marriage," due to the latter playing in "Byvind of the Hills."

Edna Spence, succeeding Eleanor Dawn in "Ladies Night."

Sam Hearn replaced Jack Benny at the Regent Saturday and Sunday, last week, Benny leaving the bill through illness.

Gilda Varesi, star of "Enter, Madame," was on the sick list for one night, her role being played by Sophie Wilds. The star has returned to the cast.

## NEW ACTS.

"Sunshine," new vehicle for Harry Morton Moore, written by Chas. S. Turner.

"Chad and Monte" Huber, late dancing features of "So Long Letty" company, are doing a new act.

Lillian Herlein and Co., singing, dancing and piano (three people). Wilbur Dobbs and Billy Watkins, singing and talking comedy act. Jack Mack and Olive Hill in a new act by Aaron Hoffman. (Lewis & Gordon.)

## MARRIAGES

Dellbert Eugene Benn and Florence Buchan, at New York, March 1. Ralph Muro, cornetist at the Hippodrome, and Elinor Martin, of "Good Times," at New York, Feb. 28.

## BIRTHS

To Mr. and Mrs. Robert McKinley (Doris Lester Trio), a daughter, Betty Jane, Feb. 27.

# SPORTS

Willie Jackson received a decision over Johnny Dundee after 15 sizzling rounds of battling at Madison Square Garden.

It was a judges' verdict, both arbiters agreeing on Jackson. Considerable difference of opinion followed the announcement, but the Jackson followers claimed victory on account of Dundee's holding and Jackson's heavier punching.

The tip was out that Jackson would surely take Dundee in this, their tenth engagement, but Bronx Willie failed. Several times the Scotch-Wop, after taking one of Jackson's right smacks on the jaw, looked to be in distress, but managed to dive into a clinch and stage a rally.

In the earlier rounds Jackson bombarded Dundee's jaw and any present figured it would be curtains for Johnnie before the half-way mark was reached. Dundee managed to weather the storm, however, and in the ensuing canters made Jackson miss nearly as often as he connected. Dundee had no trouble reaching Jackson's face and body with left jabs and hooks and also pulled his rope stunt on many occasions.

Several times Jackson nailed Dundee before he could bounce back off the ropes, stepping in after him and shooting body punches into the Italian's mid section. Jackson did the heavier punching, but Dundee bit him twice to his once, although the punches didn't seem to do much more than keep Jackson from setting.

In the last round Jackson copped Dundee with a right cross in the middle of the round and the final bell found Jackson belaboring all parts of the Italian's anatomy in a last minute effort to terminate the bout with a knockout. Although Dundee absorbed tremendous punishment in this final stanza, at the bell he straightened up and walked to his corner without any evidence that he was in a weakened condition. The final rally and Dundee's proneness to dive into clinches no doubt decided the judges.

Before the fight Frank Bagley, through Joe Humphries, announced that in the event Jackson won, he would post a substantial forfeit as an evidence of his good faith in clinching a match with Benny Leonard.

Rocky Kansas, the Buffalo flash who stopped Ritchie Mitchell last week in a round, was introduced and challenged Leonard. This match is almost consummated, according to the insiders.

Danny Sullivan, the actor-referee, made a big hit as third man in the ring with Jackson and Dundee. Sullivan stepped around like a panther and used excellent judgment, having a hard night's work keeping the boys split out. Sullivan also used good judgment in one of the prelims when he counted out a colored boxer who had sunk to the floor after being hit in the abdomen claiming a foul. It was a palpable case of "quitting" and Sullivan refused to be fooled for an instant, counting the fallen one out.

Joe Lynch, world's bantam champion, is upsetting all precedent by announcing that he will give Pe's Herman a return bout to a decision any time Herman's manager consents to the match.

Lynch promised Herman a return bout if Herman defeated Jimmy Wilde of England. Herman turned the trick and now Lynch is ready to redeem his promise.

This is the first time in the history of the prize ring a champion hasn't dodged the ex-champion for at least a year after annexing his crown.

Tex Rickard is negotiating with Herman and Lynch, and the match is practically arranged.

A basket ball team has been organized from Geo. M. Cohan's "Mary" show and played the "Annunciation Five" at Ebling's Casino, 156th street and St. Ann's avenue last Sunday, Feb. 27.

The "Mary" Big Five are open to meet any similar organization in the city.

show business. Challenges may be addressed to Bob Ritchey, manager of the team at the Knickerbocker theatre.

Some error of the Garden press department was responsible for the earlier stating that K. J. Dube, who boxed Hughey Hutchinson in one of the prelims at the Garden Friday night, was an Englishman. Dube is from Lewiston, Me., and of French-Canadian extraction. He lost the decision after 10 rounds, but made friends by his gameness and aggressiveness.

According to the investigation made by the Coroner's jury, in the death of Harry Hamilton, a lightweight boxer of Brookfield, Mo., who died last week in Kansas City, after being technically knocked out by Frankie Dean, of this city, the fatal result was caused by over exertion, and not a hemorrhage of the brain, as was first reported. Dean, who remained in Brookfield until after the Coroner's hearing, was not detained as the jury held that he was in no way responsible for the death and recommended that no charge be made against him. The verdict was summed up in two words "purely accidental."

It would not be a bad idea if the proper boxing authorities use a little of their authority toward the abolition of false verbal challenges, such as the one recently handed out at Madison Square Garden in behalf of Willie Jackson. Just prior to the latter's engagement with Johnny Dundee, at the Garden last Friday night, the entire crowd was informed from the roped arena that the winner would post an immediate forfeit to meet Benny Leonard. Jackson was awarded the decision but the posting of a forfeit by his manager, "Doc" Bagley, failed to materialize. The only excuse offered by Bagley is that Jackson is going to lay off a couple of months' during which time he will have a nose operation performed. Everyone in the sporting occupation knows that a forfeit could be posted for a match two months in advance, therefore the absence of same does not look as if the contemplated match will ever come to light. As a matter of business, it might be more logical for Jackson to have the operation performed after a combat with the champion.

It was fully in evidence last Friday night that the fight patrons are also aware of the fact that the announcement did not mean a thing, for in place of expected applause the announcement was "booed," while many had a hearty laugh.

The signing of Rutt and Lorenz, the German cyclists, for the coming six day race discloses an interesting situation. Although this country is still in a state of war with Germany, the foreigners are eligible to ride in the Garden.

The Americans who rode in the so-called "outlaw" race at the Armory on Washington Heights are not eligible, although the foreigners who rode with them were reinstated upon the payment of a small fine and allowed to ride in the European classics following.

The foreign cycling body which is affiliated with the N. C. A., the organization sponsoring the Garden race, reinstated the foreign "outlaws," but Alf Goulet, who enlisted in the aviation service when this country got into the war, isn't eligible to ride at the Garden, notwithstanding his recognition as the king of six-day riders.

Ed. "Strangler" Lewis, heavyweight champion, said last week: "Certainly, I will defend my title against any wrestler in the world." (Continued on page 17.)

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THE FOLLOWING HEADLINERS ATE HERE LAST WEEK—  
Julian Fillingim Henry Santrey Kitty Gordon Jack Wilson Morgan and Gates  
Harry and Anna Seymour Elinore and Williams Joe Darcy  
Solly Ward and Frank Gould.

## \$30,000 AVERAGE COST OF 1920-21 BURLESQUE SHOWS

**Jacobs and Jermon Lay Plans for Four Productions at That Level—Wm. B. Friedlander Retained to Supervise Staging.**

The splurge in production for burlesque, already settled on for next season is to be more extended than first indicated and the plans of practically every manager in the Columbia Wheel are ambitious.

Jacobs and Jermon are now known to have started work for a quartette of next season's burlesque shows under their direction. They have engaged William B. Friedlander to superintend and direct the four new attractions and it is understood well known book and music writers will be assigned to the Jacobs & Jermon "revues."

The productions as laid out by Friedlander are to cost \$30,000 each, one probably being in excess of that figure. The increase measures at least one-third more than new shows produced in the last two years for the Columbia. It will be possible to put on the revues at the figure given by means of some well thought out economies. Eight girls may be used instead of the entire chorus for some numbers, the idea being to cut the costume cost through decreasing the number made. The same number of changes however will be used. Ten scenes and more are called for. They will be reduced in size through the use of a special proscenium covered with silk, which will be carried along. This will permit the use of less material and at the same time give as big a "flash."

As formerly, the revue type of productions by Columbia managers are framed for two seasons' use at least. This will split the cost to \$15,000 for each season.

### BEST WHEEL SHOW TO GET A PRIZE PENNANT

**Winner Will Be Allowed to Advertise Honor.**

I. H. Herk has notified all producers connected with his circuit that next season a committee will be appointed to look over the attractions following which a pennant denoting the standing of the show will be awarded.

The pennant winner will be entitled to use the committee's report in advertising matter and billing and also to include it in the program matter and scenery of the place.

The scheme was sanctioned by the president of the American Burlesque Association, made a flying trip to Washington, Monday this week, to inspect the new Capitol the American wheel house there which opened recently. Edw. A. Beatty, the burlesque producer, left New York for Chicago, Tuesday to inspect his houses in the western metropolis.

### COLUMBIA SUMMER SHOW

**Clark and McCullough Engaged—Felix Stager**

Jean Bendini has engaged Seymour Felix to produce the numbers for the new "Peekaboo," which goes into the Columbia as the "summer run" show in June.

The present "Peekaboo" after finishing its Columbia season will tour the legit houses as a \$2.00 attraction, playing in cities not playing Columbia or American wheel burlesque. Clark and McCullough of the present "Peekaboo" will be the principal comics of the new "Peekaboo."

### HERK AT CAPITAL.

I. H. Herk, of the American Burlesque Association, made a flying trip to Washington, Monday this week, to inspect the new Capitol the American wheel house there which opened recently. Edw. A. Beatty, the burlesque producer, left New York for Chicago, Tuesday to inspect his houses in the western metropolis.

### ORDER DAILY COUNT OF WHEEL CHORUSES

**Orchestra Leaders to Report Shortage of Girls.**

The Columbia Amusement Co. sent out instructions this week to house managers on the western division of the wheel outlining how a closer tab can be kept on the number of choristers appearing at each performance. The Columbia plan calls for the orchestra leader and others of the house staff to count the number of chorus girls on the stage at every show, and report daily to the house manager, the latter in turn relaying the information to the Columbia home offices.

It appears that several travelling managers are suspected of chronically cheating in the number of chorus girls carried, more especially so in the West. The number called by the Columbia is 18. For every girl under the required number, the travelling manager is subject to a penalty of \$25 to be deducted from his share of the receipts.

Although several methods have been tried, it has been difficult for the Columbia to check up on the cheaters. Several have opened on Monday with the required number of 18 girls and dropped one or two later in the week, with a consequent saving of salary. The new plan is expected to produce the desired results.

### MINER CO.'S 57TH YEAR

**Theatres to Celebrate Anniversary of Concern.**

The theatrical firm of H. C. Miner, Inc., will celebrate its 57th Anniversary March 21. The organization was started by the late Harry Miner and is now conducted by Mr. Miner's sons.

The anniversary is to be celebrated with some sort of "special" week at Miner's Bronx, Barney Gerard's "Follies of the Day" being the attraction that week.

### 'PEEKABOO' COST RECORD.

**Jean Bendini to Put \$43,000 Into Summer Show.**

The Columbia summer show, a new production by Jean Bendini, and to be called "Peekaboo," will cost \$43,000 to stage, according to Mr. Bendini.

This production outlay constitutes a record for a burlesque show. One drop curtain in the Bendini show cost \$5,000.

### SHUTTA SIGNS UP.

Jack Shutta, tramp comedian with Sam Williams' "Girls from Joyland," has signed with Irons & Clamage to play comedy roles in their Columbia Wheel shows for the next three years.

His wife, Dot Stewart, has also been placed under contract by the same firm.

### "Father's" Long Absence

Gus Hill's "Bringing Up Father," will come into New York during the middle of March for the first time in five years, playing at the Lexington. Since its last New York date "Father" has played continuously on the road, with the exception of the usual summer lay off, between seasons.

### BURLESQUE ENGAGEMENTS

Madlyn Worth has been signed for next season by Harry Hastings. Betty Booth and Harry and Nita Rose for Dan Dody's "Sugar Plums," (Columbia) next season.

Max Marcin has engaged John Wray, formerly associated with Robert Mantell, as general stage director.

### WHEEL ORDERS SHOWS TO REFORM SCORES

**Must Supply Readable Music to Orchestras.**

Taking the stand that the musical scores of Columbia wheel shows are a highly essential part of the equipment of a production, equally as important as the cast, costumes, scenery, etc., the Columbia Amusement Co. has established a ruling which will be sent out to all Columbia producers shortly in the form of a general order, calling upon the producers to see that the music or orchestrations of their shows are kept in perfect condition, hereafter.

It seems the Columbia received numerous complaints recently from local orchestra leaders stating the music scores of many shows were not in proper condition for playing. These complaints covered a wide range of kicks, and an investigation by the Columbia people brought to light that the complaints were not only justified, but that the condition was even worse in general, than the complaining leaders had set forth.

One of the shows, headed by a well known male star was found to be carrying such mutilated and undecipherable music that it was only through the musicians' being familiar with it that they were able to play it at all. But for the fact that the music in question had been used for so many seasons by the male star referred to, the playing of it would have been impossible. In the instance quoted it was the music of the entire score that was bad, but in most of the others the principal trouble appeared to be with the opening and closing ensembles.

Most of the shows' musical scores, the investigation disclosed, were dirty, unreadable for the greater part and in many instances torn in such a manner as to make proper understanding and playing the music almost impossible. A large number of shows looked over had the flute part missing from the score altogether, the flute player being called upon to "fake" from the violin music. One show had a musical score with wrong notes in it, and few scores were properly marked as regards cues.

Another complaint of the local leaders was that in some instances there was no written music at all, the local orchestra being expected to fake standard melodies such as "Chicken Reel," etc. According to a local leader there appears to be a tendency on the part of many travelling leaders to depend on their memories for cues, rather than having them written into the scores as they should be.

An important point made by a local leader was that while a show may be played smoothly and properly without the cues being marked in, which the travelling leader on hand to direct, there is always the possibility of the travelling leader being absent from the theatre through illness, with the resultant confusion following the efforts of the local leader to guess out the cues that should be incorporated in the score.

A bad musical accompaniment, regardless of whether the fault of the musicians or the music, tends to slow up a show, and to generally create the impression of an inferior performance, the audience being unaware of the cause or causes, rendering their judgment solely on the effect. In view of the foregoing the Columbia people will continue the inspection of the show scores to see that they are kept up to standard, the Columbia scouts giving them the same attention as principals, entertainment values, costumes, chorus, cleanliness, etc.

### NEW WHEEL SPOKE READY.

**Wrightstown House to Play Stock Until Next Season.**

The new Army theatre, which Ben Levine is constructing near Camp Dix, Wrightstown, N. J., is nearing completion and is scheduled to open in May with burlesque stock.

The house, which has a seating capacity of about 1,700, will probably become a stand in the American wheel route next season.

Thomas J. O'Connell is now manager of the Century promenade, with Lawrence Cantwell his assistant.

## BURLESQUE REVIEWS

### ALL JAZZ REVUE.

Fred Fixer ..... Jack Stanford  
May Flower ..... Annette Morette  
Rose Budd ..... Lillian Morette  
Sue Brette ..... Pearl Hamilton  
Hecza Bum ..... Geo. Bloum  
Gusar Bloum ..... Happy Freyer  
Ima Vamp ..... Nadine Grey  
Mike Casey ..... Lou Powers  
Terpy ..... Sammy Lewis

Irons & Clamage have an entertaining burlesque show in the "All Jazz Revue" this week at the Olympic. It has a number of surprises and novel points. One of the novelties is the fact that in the masculine division there are four good voices, with a good tenor and bass, but the expectation of the audience that a male quartet will sooner or later burst into song is never realized.

Out of the four men only one stands out. He is Lou Powers, who begins as a dialect Irishman with red flannel shirt and the rest of the familiar appurtenances, but does his best work without the brogue. The two best bits in his bag of tricks turns out to be a dress suited "souse" in a cabaret scene and a comedy episode with Nadine Grey, in which he tears off the most convincing French accent, although the talk is only a jumble of nonsense. In both these bits Powers disclosed a really fine knack for bolsterous fun without knockabout.

Since he has thus demonstrated ability in sure fire burlesque method, it seems curious that in so many of the other bits and incidents he falls down as completely as he scored in the intervals mentioned. The one extreme was so emphatically good and the other so positively opposite that one was puzzled to find the reason. It must be in the material. One of the things that injured the show was the absence of a good straight worker to furnish a foil to the comedian. This may have had something to do with the situation.

Most of the feeding was done by the women of the organization. In its petticoat division the troupe is exceptionally strong. They are four in number and make the best working collection of principal women with individual and composite specialties that has come through in many weeks. It is this wealth of specialty that gives the company its distinctiveness.

They are indeed a winning combination. The Morette sisters, a matched team of pony-sized brunettes, are a specialty show in themselves. They sing and dance acceptably and lead numbers with the required amount of ginger, and in addition have a whole list of musical specialties, playing piano, violin, saxophones, cornets, cello and trombone in all sorts of combinations. They are constantly on and off, with some new display of their musical talent and make an attractive pair of soubrettes such as would go a long way to carry any burlesque show without other feminine co-workers.

But they are not alone. Pearl Hamilton, a tall, willowy girl, is a dancing wonder, with a style of stepping all her own. She has gifted legs like Charlotte Greenwood's, and does a series of unusual acrobatic and contortion dances. In the cabaret scene she wore a sort of modified harlequin costume with close fitted black satin trousers from waist to ankle, which set off her novel dancing. This was her best contribution, better by far than the "snake dance" later, although the latter was as good as most pretentious "art" interpreters have made a much advertised specialty of.

The fourth of the quartet was Nadine Grey. She probably would go down in the book as the prima donna of the company, but in youthful good looks and sprightliness she was far removed from the type which ordinarily fills that niche in burlesque. She had her own graceful dance offering, a very pleasing bit of toe stepping as a specialty in the cabaret scene, and throughout contributed a good deal to the comedy portion as a "feeder" and number leader, a most agreeable, useful, smiling person to have about a burlesque stage.

The cabaret scene would have been better placed later in the proceedings. It was by long odds the best of the material and moved with speed and interest, whereas, there is a fatal let-up toward the end of the second part. At the Olympic Monday night the opening of the final scene of the four or five which make up the show started them walking out. The cabaret incident would have kept the most interested to the finish. The opening is very slow, particularly the comedy bits. Powers would do well to develop a strong laughing bit at the beginning. Thereby he would have 'em with him from the outset. As the show now stands nobody recognizes him for a real funmaker until well along in the first part. If you don't get the crowd early it becomes harder the longer you wait, is a good burlesque rule.

Sammy Lewis is the dancing man (Continued on page 17)

### "SNAPPY SNAPS."

Fuller Enever ..... Charles Howard  
Lotta Coin ..... Miss Frankie Nible  
Ikey Cohen ..... Art Harris  
Jack Sawyer ..... Tom O'Brien  
Rose Stanley ..... Alberta Fowler  
Broadway ..... Hipp McMahon  
Hawshaw ..... James J. Collins  
Oliver James ..... James Oliver  
Boyd Harold ..... Harold Boyd  
Charles Williams ..... William Calhoun  
Jack Stanley ..... Harry O'Day  
Himself ..... Charlie Howard  
His daughter ..... Helen McMahon  
Her sweetie ..... Harry O'Day  
Hawshaw ..... James J. Collins

Dave Marion has hit the bull's eye with this week's attraction at the Columbia. The show is Dave's "Snappy Snaps," featuring Charley Howard, the diminutive comedian, who has been sojourning in vaudeville for a couple of seasons and was until a few months ago in Drew and Campbell's "Liberty Girls."

Marion inherited the franchise after the Columbia censors decided to give the "Liberty Girls" their freedom. He immediately began rebuilding, and it is eight to five and even that Drew & Campbell would never know the old place now.

The show is rich in principals, harboring two sets of comedians and two straight men. One of them is James J. Collins, an old-school straight, one of the few holdovers from the former cast. Collins works in most of the scenes with Art Harris, the second comic, who does a clean, non-creped Hebrew character of quiet methods, but landing solidly, nevertheless.

Howard's chief opposite is Harry O'Day, who was in the former's vaudeville act, as was also Helen McMahon. The act, with the same drop as used in the two-day, is interpolated into the first part of the show. Miss McMahon is prominent throughout and does her scare crow or boneless specialty with Howard in another scene.

Frankie Nible is the featured woman, and is an experienced burlesque performer. She can wham over a jazz number or ballad and is peppery and vivacious at all times, but the show is wrapped up and carried off as far as the feminine contingent is concerned by Mae Marvin, a "find," who joined the show last week in Boston. This girl was formerly of vaudeville, and is making her burlesque bow at the Columbia. She has the voice of the production and holds the stage at one space for about 10 minutes with a song cycle, in which she runs the gamut from the classical thing to the meanest "blues" heard outside of the New Orleans "Creole quarter." She makes an eye-filling picture in a black evening dress and reads lines with an enunciation and intelligence that will bring her featuring before many moons.

Alberta Fowler completes the women principals. She is a nice looking dark-haired girl who can sing and dance pleasingly, also wearing clothes like a Ziegfeld entry.

The Runaway Four, held over from the old bunch, close the first half in whirlwind fashion with their acrobatics and ground tumbling specialty, stopping that portion cold. They are also prominent in minor roles and lend themselves ideally to the new regime.

The show carries oceans of production in addition to the salaries, the costuming of the 18 good looking choristers being above par. This bunch are as good a singing and dancing aggregation as one could wish at the prices and whip through their numbers with exuberance and dash.

The show is labeled in 10 scenes and two acts. This includes six full stage sets and four scenes "in one." Some of the "bits" and situations are old boys, but handled flawlessly and redressed. Howard sticks out in his knock about bits like Liberty from the mainland. He is exceptionally funny as an intoxicated caretaker in an old mansion, where he staggers around ruining the bric-a-brac and doing some funny calisthenics on a ladder.

Harris gets his Hebrew character over nicely, taking strong applause and laughs in a scene as "Dr. Good." A comic near-operation on Harold Boyd as the "patient" was worked up for yells. Helen McMahon as the nurse did a clever opposite.

Harry O'Day, the straight, established himself for burlesque at the corner and jumped into the first flight of performers. He is a clean cut, slender chap with a voice. His scenes with Howard were expertly handled, O'Day dominating his situations in an Irving O'Hay manner which is the acme of citation.

There isn't a weakling in the whole organization, for Marion has builded wisely and well. The work of reconstruction has transformed an indifferent burlesque show into one of the best on the wheel.

Con.

Grant Mitchell, star of "The Champion," has already placed in rehearsal a new play by Emery Pottle.

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VOLUME 120 No. 2

A benefit was held, last Sunday, in aid of the Zion-Israel Hospital of Brooklyn at the Harris theatre. The acts were drawn from the Keith Exchange with Leo Morrison handling the program. Those that appeared were—Vera Gordon, Toto, Ben Bernie, Fields and Gottler, Cecil and Blake, Bartram and Saxton, Newhoff and Philipps, Jasen and Harrigan, Mang and Snyder, Gus Edwards, Trio, Burke and White-side, Marmein Sisters and Schooler, Fraz O'Brien and Wilmer Mahoney.

Harry Saks, Hecheimer, representing the new owners of "Broadway Brevities," objects to the view that the retirement of George Le-Maire from the company makes its future problematical. Its business has been satisfactory and the substantiality of the gentlemen who are taking care of the enterprise insure its future, he adds, without disclosing the identity of the new managers.

Jennie Jacobs' new offices at 114 West Forty-fourth street, will be completed and ready for occupancy in about another week. Fred Falkner will have one of the rooms in the suite, in which to take care of the picture department, while Pauline Cooke will occupy another for her agency handling burlesque and independent vaudeville engagements. Tommy Jackson will act as "field man" for Miss Jacobs.

I. R. Samuels, Keith booker, will not resume his duties in the Keith Exchange for the balance of the season. Mr. Samuels appeared on the sixth floor Tuesday, but didn't feel equal to the task of continuing his work for the present. He has been absent from his desk following a nervous breakdown, for the past four months. Dan Simmons is handling the books during his absence.

Mae Buckley, recently leading woman for the Shubert Stock Co. at the Fort Pitt theatre, Pittsburgh, will soon be seen in a Broadway production. It is supposed she is to be starred. Miss Buckley is, at present, resting at the Poland Springs resort preparatory to her engagement here.

Ray and Frank Doran arrived in Saratoga last week with a six-inch roll of money, having been paid in one-case notes at the previous stand. They went to the local bank to shed the aces for X's, and the local police held them up until they explained that they hadn't held up and robbed a cigar store.

Frederick E. Goldsmith, attorney for Warendorf, the florist, has brought suit against Beverly Bayne for \$180, claimed to be due for flowers and floral pieces ordered by the film star. Judgment was taken by default.

Willard Coxey who is connected with the William Morris office has recently completed a trio of one act playlets which he will offer for vaudeville.

Peyton and Lum, the vaudeville team, dissolved partnership after completing a Loew tour at London, Ontario. Lew Peyton, the comedian, will try independent agenting.

Cecil Hines (May and May) was granted a divorce from Palmer Hines in Chicago, Feb. 8. The custody of the couple's 9-year-old daughter was given to Mrs. Hines.

A St. Valentine's ball, attended by numerous professionals, marked the opening of I. Miller's 12-story building at Fifth avenue and 46th street.

Lewis Mosley, formerly with the Keith office and later with Jack Henry, has affiliated himself with Jack Lewis, vaudeville agent.

Green and LaFell have been booked over the Pantages Circuit, opening March 27 by Eddie Riley.

Lew Payton and Jim Lunn have split. They teamed for three years.

## ONE "CLOSED SHOP" INSTITUTION

The Modern Yiddish theatre (occupying the old Irving Place) was the subject of a bankruptcy a few days ago, and the Jewish Art Theatre in Madison Square is said to be under financial pressure. Both are in a measure subsidized by well-to-do theatregoers in New York, all anxious to promote and encourage a native drama in their own tongue.

It would seem such an institution would prosper, but the history of the last ten years in the theatre of the lower East Side of New York has not been one of uninterrupted success, although it has developed splendid talent both in players and writers. Several of its stars have earned a place in the American theatre and several of its plays have been adopted to the general English-speaking stage.

Why, then, does it not prosper, when it has these advantages of a ready-made clientele and something to offer that is worthy of that patronage? It has been suggested that the Jewish theatre is so highly organized into unions that the institution has become subordinated to its employees and thereby so restricted and hedged about by rules and wage scales that it cannot overcome the burden.

The Yiddish theatre has few musical comedies. This may be due to native tastes for serious plays, but it likely is more due to the fact that the Actors' Union all but made musical comedy production impossible by its regulations. For example, a producer cannot choose his chorus and, except in the case of a notable star, cannot be sure that he can employ the people he wants for his casts. The union practically dictates whom he shall employ and what he shall pay them.

He does not engage a chorus. He must apply to the Actors' Union to send him one and he must take what he gets. A minimum scale of \$35 a week is set for chorus girls, but a chorister who can sing and who looks attractive does not work for that. She demands and gets up to \$50.

It is related that when the Jewish Art Theatre was facing serious losses it could not extricate itself from its difficulties by its own action in cutting down the company. It had to apply to the union to come in and throw out a life preserver. After a good deal of conferring between producer and union officials, it was agreed that the theatre could dispense with one player, if the remaining players would agree to contribute a portion of their salaries to make up the pay of the deleted actor, a matter which did not concern the manager in the least. The control of his own theatre was simply taken out of his hands.

The players are only one branch of the Yiddish theatre workers' organization. The ushers, wardrobe people, musicians and all the other people have their own units, and they all act on all matters of their own interest in a body. The producer is, in fact, in their hands, so are the fate and prosperity of his enterprise.

## WHAT ABOUT THE PUBLIC?

For 60 cents the best eggs may be bought in New York.

For \$3 and up the best shows may be heard in New York.

For 85 cents some of the worst pictures produced may be seen in New York—also, once in a while, some good ones.

There's no reason that any urban creature can figure why an egg should cost 5 cents, meaning, of course, an egg, ultra-pura. The man who has to ready-up the hens may think differently.

There's a fair reason why people should pay \$3 to get in to see certain favorite actors, such as Fred Stone, Marilyn Miller, Leon Errol, Ethel Barrymore, Barrymore et al. And box office rates are fixed on the star-play value.

In the matter of pictures. They're a big unit in amusement. More potentially big than in reality today. That is, if a standard can be created. But the public is not going to continue paying 85 cents for 20-cent pictures. Broadway picture houses have been mixing things much as a baseball pitcher does—sending 'em over fast, curved, slow—but it can't go on forever. They've either got to regulate their prices as legitimate theatres do, taking profits and losses as per play value, or the most serious self-questioning they will have will be:

What about the public?

## INSIDE STUFF ON VAUDEVILLE

Sunday night of last week thieves broke into the dressing rooms of Loew's theatre, Houston, Texas, and got away with costumes valued at \$3,000. Acts continued on the tour though several were handicapped on the stage because of their apparel having been stolen.

A well known comedian of Celtic ancestry, member of a mixed two act, rated as one of the wealthiest men in vaudeville, but at the same time enjoying a reputation for the strictest economy in money matters, slipped a nifty over on the wife recently while playing in one of the out-of-town houses. It seems the other half of the sketch wanted a new costume for the act, having her heart on one that figured about \$400.

Knowing of this desire on the part of the wife to add to her wardrobe, the comedian framed it with the assistant house manager, stage manager and property man of the theatre in question for each turn to mention how attractive the costume worn in the turn looked on her. The three followed orders, with the result that the wife decided not to buy the new \$400 creation, informing the comic of how the three had all agreed the old dress was so becoming.

There ought to be an inspiration in the achievement of D. D. H., the vaudeville newcomer, unknown and unbacked by any influence, who has gained a hearing in the Palace, the goal for which every vaudeville act strives, often for years in vain. D. D. H. is an amusing entertainer and on that ground he earns a place at the Times Square variety theatre. But he had something more.

There are scores of acts who never get to the top despite they are skillful players. They play about the minor circuits with an occasional foray into the offices of the big time managers with their pleas for a hearing. Nine times out of ten they succeed only in bringing down on their heads the resentment of the manager by their persistence.

D. D. H. took another means. Instead of importuning the managers at their offices, he drew attention to himself by the mystery of his identity and by advertising that in a novel way made himself stand out from the great horde of unknown players ever knocking at the gates of the metropolis.

The secret was that he took a new method of approach. As the commercial man would say, he sold himself by means of a novel advertising slant, something that caught attention, something that made him a distinctive figure. He had an act that the vaudeville fans would like, but so have many others who think they are not getting a fair showing, and take it out in bitter enmity toward the bookers.

D. D. H. just had an effective sales idea. That got him the hearing in the first place. It was not until afterward that he made good. Anybody, with as attention-fixing a scheme can do the same thing. It's all in the manner of "sales approach."

## FRILLS AND FASHIONS

By ALICE MAC

Eva Tanguay, proved herself a hit from start to finish at the Palace Monday matinee, with her dashing green curtain, and bewildering costumes. A new one was displayed since last seen, and beautiful it was, made tunic effect of Irish lace, white feathers and a large orange bow of net decorating the black. One end of the net was brought across the shoulder forming a strap, while down the front six large diamond buttons shone, and upon Miss Tanguay's black head a small white hat rested trimmed with feathers. Miss Tanguay recited several little poem's, one being particularly funny, where she paid a visit to Mattawan, and talking to an inmate told him who she was, he replying, "Ye Gods! don't speak that name here, or they'll never let you out."

Franklyn and Charles Co., held over from last week, proved as big a success as before with their very amusing apache dance and amazing hand-balancing. The young woman is wearing the same attractive gold lace gown.

Higgs and Witchie were delightful with their artistic dancing and pretty backgrounds and found no difficulty in winning favor. Miss Witchie, looked like a fairy flitting about in her short tulle dress of pale mauve with its dainty underskirts of pink, with touches of silver and flowers on the skirt.

D. D. H. has always been a curiosity to the writer, wondering who or what it could be, and at last woman's curiosity has been satisfied. He is a man who enters attired in a frock coat, mortar-board cap, and shell-rim glasses, and from a huge book which he describes as the "Encyclopedia Salhepatica" he proceeds to offer one of the cleverest and funniest monologues heard. In the course of his talk he denies that woman came from the rib of man, but from the mulberry tree, and that this life is made up of bunk, just the same as his encyclopedia. D. D. H. was not programmed, but was a welcome surprise.

Nila Mac and Tom Wise in his sketch, "The Old Timer," wore a neat frock of turquoise blue crepe de chine, with sash of silver cloth that had the ends hanging at the back edged with fringe, while the front of the skirt was decorated with a panel of lace. Mr. Wise was forced to make a speech in which he stated his young son would soon play there, but had assumed a stage name that of McIntyre, and at Father's command stood up in the audience, and he proved to be none other than the comedian Frank McIntyre.

The pink sequin gown worn by Blanche Klais (Pressier and Klais) made up for the unbecoming cloak she wore for her entrance. It hung taddy. The dress in question had the hem falling into points, while at the hips it was wired ever so slightly, trimmed with a garland of tiny flowers. This was later changed for a pale blue chiffon that veiled a foundation of lace. The long wide sleeves were bound with gold tissue that matched the sash which was tied in a bow at the side.

Estelle Sully had the distinction of being the only single act on the bill at the American this week (first half) and pretty she looked in her frock of lace frills, that had an apron effect in front, flowered with pink roses outlined in pale blue.

The woman of Chapelle, Stenette & Co. is a possessor of a pleasing voice, which she showed to advantage in all her numbers. Her two gowns were well chosen, the first of gold and black sequins, wired at the hips from which hung black net. The hat was crownless with a turned-up brim and decorated with a yellow bird of paradise. The other frock was royal blue taffeta, with the overdress of black net, heavily encrusted with blue and silver sequins. Blue, pink and gray tulle was draped effectively at the side.

Orange and gray formed the colors for the dress worn by Miss Fields (Conway and Fields), the gray, making the long waisted top, while the orange gave color to the skirt and sleeves.

Artistic indeed was the last act, "The Apollo Trio," in their paint of gold, which covered them from head to foot, they doing various poses, and hand balancing tricks.

The dress worn by Miss Hurst (or Fisher) in the act of that name was bright. The top was a pale green crochet affair edged with a deep band of fringe. It being worn over a foundation of satin, strawberry shade. The hat was large and done in two colors.

Tuesday night found the Colonial with a well packed house but very quiet when it came to applause, one will admit up to intermission there wasn't much to go wild over. The Marmein Sisters, ever delightful, seemed somewhat long, perhaps due to the lateness of the hour, it being nearly 11 o'clock, when they took their final bow, with two more acts to follow. When Demarest and Collette appeared next not more than three or four people left. Irene Collette's pink chiffon frock was pretty, with its trimming of silver lace and blue ribbon, but if it had been a trifle shorter it would have looked better. Demarest smashed a perfectly good straw hat during the act, which looked like an accident. It made the orchestra laugh so it must have been new.

Anna Chandler's one gown was handsome, made entirely of sequins, steel shade. The model was slightly draped up the side, while folded gracefully around the waist was a sash of green and orange chiffon. This formed the bow at the side, the orange matching the feather cloak she made her entrance in.

Whoever designed or choose the gowns for Harry Fuck's act showed no great taste. Not one really stood out as being beautiful, although the girls were quite attractive and knew a thing or two about dancing.

Jack Kennedy, in a "Golf Proposal," told how the young chap of today can teach the old fellow a few things about the art of making love. It amused. "Mrs. Walsh" wore an evening gown of jet sequins that became her, and was a contrast to the miss attired in pale pink satin that had a deeper shade edging the hem and the short sleeves.

Dave Marion's show "Snappy Snaps" at the Columbia, quite equals his "Land of the Impossible" which played there last week. The best of the women, was one whose name did not appear on the program, but who delightfully sang three numbers in the ball room scene of the first act. Upon inquiry one found she was May Marvin. She wears a good looking gown of black sequins while in her hand she carried a blue feather fan.

For the opening of the second act, which was laid in Holland, the girls were pretty in Dutch costumes of blue and white stripe with aprons of a darker blue forming a check pattern.

Frankie Niblo was striking on her first appearance in a jade green velvet dress, made very full, with the high neck, but backless bodice of sequins. Another gown worn by Miss Niblo was of yellow satin with little bunches of jet fringe for trimmings, which also decorated the hem.

Helen McMahon wore a frock of black net and silver that was dainty. It had wreaths of roses entwined with blue ribbon, placed effectively on the full skirt. Miss McMahon's "Scarecrow Dance" appeared just as good as ever.

One recognized a piece of business used by Leon Errol in his "Quat of Honor" sketch, where the butler taps the plate, for him to hear it ring, breaking it in the end, only in this show they use a vase, instead of a plate.

For the number "Early to Bed" the girls were dainty pink satin sleeping suits, piped with pale blue ribbon. This number was sung by Lillian Keene attired in rose pink chiffon patterned in the same shade of sequins and hanging in a panel at the back while tied loosely at the waist was a narrow girdle of jet.

# CALL FOR \$250 BOND FOR ALL ACTORS SENT FROM NEW YORK

**Actor's Equity Backing This and Other Restrictive Legislative Measures Before Law Makers—One Demands Dressing Room Reform.**

The flood of legislative measures now pending in the law-making bodies of the States of New York and Pennsylvania, which has for its collective object the imposing of a wide range of restrictions on show business in general, has been increased by three new bills, of a proposed restrictive nature. The three new measures introduced are New York State bills, one sponsored by Assemblyman Reilly, and the other two by Senator Farrell. All three measures will have the backing of the Actors' Equity Association, that organization having gone on record as desiring such legislation and being credited with inspiring it.

The third bill, regarded as the most important, offered by Sen. Farrell, calls for the enactment of a law making it mandatory on the part of any manager sending a company out of the State of New York to file a bond of \$250 for each member of the company, as a guarantee that in the event of the troupe stranding their fare will be paid back to New York. This bond is to be filed with some authorized officer of the State. In the case of a manager sending out a musical show with 75 people it would be necessary to file a bond for \$18,750.

A producer sending out five musical shows with an average cast and crew of 75 people, would have to file a bond for \$93,750, and so on, according to the number of attractions and the number of the cast of each show sent out. It is understood a penalty is to be provided for infractions of the law, if it is adopted. The law would also operate against the producers of 80 burlesque shows.

It is understood the Producing Managers' and Touring Managers' Associations will vigorously oppose the bond bill.

The Reilly bill calls for all theatre dressing rooms to be above the street level, with an independent exit leading directly into a court or street, with ventilation by means of windows in external walls. All windows must be arranged so they can be opened and none of the windows in outside walls shall have fixed sashes, iron grills or iron bars, according to the provisions of the proposed bill. The bill further provides that every person, firm or corporation owning, managing or controlling a theatre shall provide a sufficient number of safe, clean and sanitary dressing rooms for theatrical performers appearing thereat. The bill gives the Labor Commissioner power to make rules and regulations covering the section devoted to the sanitary condition of dressing rooms and the number deemed as sufficient, likewise giving the commissioner authority to make inspections to see the law is carried out, as regards these conditions.

The Reilly measure is an amendment to Article Two, Chapter 36, entitled "An act relating to labor, constituting Chapter 39 of the consolidated laws." It has been referred to the Committee on Labor and Industries.

The other Farrell bill, which is an amendment to the Penal Law of New York State, would make it a misdemeanor on the part of any person, firm or corporation owning, managing, operating or controlling a theatre or other place where theatrical performances are given for an admission fee to have an understudy in the cast of a show unless the fact of the substitution is announced to the public by means of a sign, placard or poster placed in a conspicuous place at the main entrance of the theatre and likewise at or near the box office, in such manner as to be conveniently read by the public.

This understudy matter is covered by the section of the bill which states such signs, placards or posters must contain thereon a cast of the principal performers or participants in such theatrical performance. The giving of a performance without all of the names contained on the signs at the entrance or at

or near the box office would constitute a misdemeanor. The bill further states nothing contained in it, however, shall be deemed to prevent the temporary change in a cast, provided such change be announced from the stage or a notice affixed to it in the program of such performance.

There are also pending in the New York State Legislature bill calling for a tax on outdoor advertising signs such as electrical ads for shows, a bill calling for the creation of a censor board for motion pictures, with a tax provision for each reel of film inspected, and a bill to license dance halls.

In Pennsylvania a bill is pending that would impose a tax of 1 per cent. on the gross receipts of any performance such as vaudeville shows, plays, circuses, pictures, and West athletic exhibitions given for an admission fee. Another Pennsylvania bill forbids any place of amusement to increase its prices of admission on any particular day of the week. Governor Sproul of Pennsylvania recently recommended that a law be enacted placing a tax on billboards.

## STEWART BACKS OPERA.

**Season in Los Angeles and Coast Tour Announced.**

Los Angeles, March 2. G. W. Stewart, formerly of the Hippodrome and Capitol in New York and more lately at the California here, has promoted the California Opera Co. here for a season of revivals of light opera at the Philharmonic auditorium beginning March 7. The initial offering will be "Iolanthe," Irene Pavloaka, mezzo soprano, and Basil Ruysdale have been engaged.

Stewart was the founder of the Commonwealth Opera Co. in New York. The organization had a brief season at the Park theatre. The organization here was started some time ago and was to have opened its season late in January. At the last minute the underwriter, who guaranteed the financial backing for the project fell down on the job and then Stewart undertook to obtain the necessary backing for the venture.

Among the revivals that are promised by the company are "Robin Hood," "The Fortune Teller," "Serenade," "Fra Diavolo," "The Bohemian Girl" and "The Cossack." After the Los Angeles engagement the plans include a tour of the Pacific Coast.

## KELLY OFF TO AUSTRALIA.

Los Angeles, March 2. William J. Kelly, the noted stock leading man, accompanied by Garry McGarry, arrived here last Wednesday on their way to San Francisco. The two spent several days here visiting the studios and renewing friendships with players now on the coast.

Kelly sailed from San Francisco for Australia yesterday. McGarry is returning to Los Angeles, where he will remain for a short time before returning to New York.

## COPLEY COMING DOWN.

Boston, March 2. The Copley Theatre in this city, which houses the Henry Jewett Players, a company made up for the most part of English actors, is due to be torn down when work on constructing a new street starts in the spring.

The company will probably select some other house, as they have quite a following. A small theatre is necessary for them, and at present there isn't another house of this character in Boston.

## Byron Changes Plays

Arthur Byron will retire from the cast of "Transplanting Jean" at the end of the current week in Philadelphia and go into rehearsals at once with a new play by Vincent Lawrence entitled "The Ghost Between."

## GEORGETTE COHAN WED "YANKEE DOODLE" BOY

**Elopes with Scion of Wealthy Albany Family.**

Theatrical circles were completely surprised by the announcement from Palm Beach, Fla., Friday, of the elopement-marriage of Miss Georgette Cohan, daughter of George M. Cohan and Ethel Levey, now Mrs. Claude Graham White, to J. William Souther, of Albany, N. Y., son of a wealthy paper manufacturer.

The fact that Miss Cohan had taken a "Yankee Doodle boy" for her life partner was particularly pleasing to her father. In her wire to her father notifying him of the marriage, Georgette said:

"I've married a Yankee Doodle boy—wave the flag."

The telegram brought this paternal reply from America's famous theatrical producer:

"I don't know him, but I'm strong for him because he's an American."

Mrs. White refused to make any comment, but her stepfather, famous English aviator, declared:

"They have our blessing and seem very happy. Yes, it was a complete surprise to us. No, there is nothing to say. He seems to be a very nice young chap."

The bridegroom's parents, Mr. and Mrs. Souther, who are wintering at Bellaire, Fla., were taken as much by surprise as were Mr. and Mrs. White, who were in Miami at the time of the elopement. Mr. Souther left Palm Beach Friday and passed the week-end with his parents at their winter home at Bellaire.

Miss Cohan and Mr. Souther, according to dispatches from the winter resort, slipped quietly away Thursday night to West Palm Beach, where they were secretly married by Justice of the Peace George H. Smith.

## NEW HUSSEY SHOW MAR. 7

**"Whirl of Town" Opens at Capital-Combination Show**

"The Whirl of Town" is the title given the new revue which the Shuberts are sending out with Jimmy Hussey in the lead. The attraction will open at Washington next Monday night.

The show is a combination of "The Nine O'Clock Revue," at the Century Promenade and Hussey's "Tattle Tales." However, it is said but two scenes of the latter show are to be used. Harold Altridge and Jean Schwartz wrote the "Whirl" show.

## FRANK MILLS INSANE

**Well Known Leading Man Committed to Asylum**

Kalamazoo, Mich., March 2. Frank C. Mills, for twenty years a leading man in Broadway legitimate productions, was sent from here to the state asylum for the insane.

## ALIMONY FOR MRS. KENYON

Los Angeles March 2. Charles A. Kenyon has been ordered by the courts here to pay his wife \$75 a week alimony pending trial of her action for divorce. Mrs. Kenyon originally filed suit in San Francisco, but the actor was transferred here for trial.

The playwright was also ordered to accept responsibility of indebtedness of \$600 which was contracted by his wife.

## NEW MARY NASH PIECE

Mary Nash, who is playing the Subway Circuit in "Thy Name Is Woman," will take her entire company to the coast at the conclusion of her tour in Greater New York.

During her engagement in the west she will try out a new piece, written by her husband, Jose Ruben.

## New Farce For Miss Risdon

Elizabeth Risdon will be featured in "The Night Cap," a farce by Gay Bolton and Max Marcin, which will be produced by Marcin.

## "BAD MAN" TO SING SING

**Whole Show Travels to Amuse N. Y. Convicts**

At Sing Sing last Sunday night a special performance of "The Bad Man" was played before the inmates, the production being carried to Ossining from the Comedy Theatre.

Prior to the arrangement being made for the special showing, a bit of uncommon humor came the way of "The Bad Man" who stars in the piece. It was in the form of a letter from a lifer at Sing Sing. The convict explained there wasn't a chance for him to "beat the stretch," that he was alone in the world and that he would appreciate it if Blinn would send him some cigarettes. The letter was signed "from one bad man to another." Blinn raised \$30 among the company and matched that amount himself for the purchase of smokes for the lifer.

## "LIGHTNIN'" ROAD CO.

**AVERAGE \$18,000 WK.**

**Three-Day Stands Spread Out to Seven.**

The road company of "Lightnin'" is establishing a record for non-musical attractions in the south. For the entire territory covered the piece has averaged \$18,000 weekly. The strength of the piece is such that recognized three-day stands in the central west are being booked for a full week.

There is but one "Lightnin'" on tour. Milton Nobles is in the lead role. His son Milton Nobles, Jr., is in "Happy New Year," a new comedy which John Golden will open at Atlantic City Easter Monday.

## CLAIM AGAINST CORT

Nathan Burkan has started suit for the H. Robert Law Scenic Studios against John Cort for \$929.

According to the complaint the Law studios submitted models for the scenery for "Roly Boly Eyes," which were made by Van Ackerman, then in the employ of Law. Later Ackerman left Law and secured the contract for painting and building the scenery for the production. The \$929 asks for represents the cost of making the models.

# "SWEETHEARTS" OFF AT PARK; CARROLL AND FOX IN JAM

**Show Set, but Called Off When Author-Manager and John Zanft Clash—Piece Goes to Storehouse —Park May Present Pictures Balance of Season.**

"His Sweethearts" with Louis Mann was suddenly booked into the Park late last week and was advertised to open Monday. Saturday, however, before the contract was signed the deal was called off and Carl Carroll sent the piece to the storehouse. A wordy battle between the author-manager and John Zanft of the William Fox office led to the cancellation by the latter just prior to signing the contract.

Fox secured the Park under an arrangement with Lawrence Anhalt calling for thirty-one weeks, which is the period yet to go on the Anhalt lease of the house. Fox will present pictures at the Park or sublease it for similar exhibition. With a month open before a feature was ready "His Sweethearts," which opened at the Bronx Opera House last week, was accepted, the piece to stay at least two weeks. The Carroll show had been booked into the Majestic, Brooklyn, but "Thy Name Is Woman" was sent there instead, which left the Park the only available spot.

"His Sweethearts" is the rewritten "Daddy Dimples" which Carroll and George Barr McCutcheon wrote and which ran for about six weeks at the Republic. With "Sweethearts" having been out but one week, Carroll must pay salaries for this week, the cancellation costing him around \$3,500.

A royalty suit was reported with McCutcheon as complainant, the story being that the new show played to \$120,000 and that \$10,000

## PLAN TO BRING WHOLE VIENNA OPERA HERE

**Project for Whole Organization to Cross.**

A project is on foot to bring over to this country the Viennese Opera Company, from Austria, in the near future. Whether the venture will prove too large an undertaking is a fact being reckoned with by those contemplating the attempt before any definite action is taken.

The plan calls for the company to open here in either the Manhattan or the Lexington.

If the Austrian organization, which is supported by government subsidies in a manner similar to that which upheld the famous Russian Ballet, is brought over it will cross intact, including an orchestra of 125 pieces, scenery, costumes, executives and stage crew. Inasmuch as the government supports the singers it is believed that the passage would be made aboard a ship belonging to the republic.

Plans for the carrying out in full of the enterprise, are still in their infancy with much to be done before their completion. However, it is not beyond the realm of possibility that Viennese opera, in the original presentation, will be seen here within a year.

## "SCANDALS" HIT SLUMP.

**George White Show Meets Waterloo in Philadelphia.**

Philadelphia, March 2. George White cut his appearance in his "Scandals" here when business dived. He is on for the last few minutes of the show, but last week remained in New York. An attempt to bolster patronage by cutting the scale failed. It is claimed this is the only important stand where the attraction has fallen down.

"Scandals" went to Washington, White again going into the show.

## "Turn to Right" Opens Weak.

New Orleans, March 2. A rather below average company opened at the Tulane Sunday to the smallest house attending an opening this season. The company is weak and it is doubtful if its takings will reach \$6,000 on the week.

was due. Carroll explained the action as having been started by Sanger & Jordan, without his collaborator's knowledge. The royalty due McCutcheon actually grossed something like \$1,750, of which \$500 was paid in advance and the balance waived.

## "PENROD" CATCHES ON.

Los Angeles, March 2. Lee Parvin is handling the publicity here for the Frank Egan presentation of "Penrod" in which Wesley Barry is starred at the Little theatre.

The piece has caught on very well and indications are that it can remain for a run. The house has a small capacity but business is almost at the \$5,000 mark weekly.

## HILL TRIES PHILLY MET.

Philadelphia, March 2. Gus Hill has rented the Metropolitan Opera House here for two weeks as an experiment, and will open with "Bringing Up Father." He formerly played his shows at the old Walnut Street and is charging the same price—25 cents, to \$1.

## STOCK EVICTED BY FILMS.

Boston, March 2. At the end of this month the stock company playing at the Malden Auditorium will cease. The house has been taken over by a film concern, and, as there is no other theatre available in the city, the stock company is out of luck.

# HUSSEY, BANKRUPT, COURT'S WARD, HANDS OFF, EQUITY IS WARNED

**Lawyer Goldsmith Gets Order Protecting Actor from Interference During Adjudication—Believe Boycott Would Be Actionable as Contempt of Court—Danbury Hatters Ruling Cited.**

The Actors' Equity Association, the I. A. T. S. E. and the Musical Mutual Protective Association were warned this week by Frederick E. Goldsmith, attorney for Jimmy Hussey, that if they attempted to interfere with Hussey's appearance in the Shuberts' "The Whirl of the Town," which has some of the scenes of "Tattle Tales," the matter would be taken into court and it is believed contempt proceedings against the three organizations would be started, since Hussey is now a bankrupt and is under the protection of the court. The warning was sent out following an alleged threat over the telephone ten days ago to Lee Shubert that unless Hussey was dismissed members of the three organizations would be "pulled" out of the show because of salaries owed them for services in "Tattle Tales," when Hussey had that attraction on the road.

The identity of the person making the threat was not disclosed, but such a message was received, William Klein, attorney for Shuberts, advised Mr. Goldsmith of the message, following Hussey having related it to his attorney.

#### Letters of Warning

The letters of warning were sent out Monday, all being essentially alike. The communication to the musical union, however, specifically mentions Joseph Weber. Though the latter is head of the national union (Federation), it is understood he has been looking after matters of Local No. 1 since the internal troubles in that organization. The letter read:

February 24, 1921.  
"Musical Mutual Protective Union,  
"211 East 85th St.,  
"New York City.

"Gentlemen:

"Our client, James Hussey, informs us that his employer, Mr. Shubert, has told him that Mr. Weber, representing your union, has called upon him to discontinue Mr. Hussey's employment, threatening that unless he did so, the members of your organization would refuse to continue their services for Mr. Shubert in the forthcoming production of "Tattle Tales."

"As the members of your organization and you yourself undoubtedly know, Mr. Hussey was duly adjudicated a bankrupt on Feb. 8, 1921, in the United States District Court for the Southern District of New York and has submitted himself to the jurisdiction and protection of that Court.

"If the facts be as reported to us—and of this we have no doubt the conduct of the members of your organization in unjustifiably and unwarrantedly interfering with our client's occupation and with the fulfillment of the contract entered into between him and his employer constitutes a distinct and flagrant violation of law.

"Our reason for calling this matter to your attention is that we feel certain that you will see the advisability of prevailing upon the members of your organization to discontinue their attack upon Mr. Hussey to the end that we may not be forced to resort to the legal proceedings which are available for the protection of our client's rights in the premises.

"Please let us hear from you as speedily as possible so that we may be guided accordingly.

"Yours very truly,

H. J. & F. E. Goldsmith."

#### Suits by Equity Members

Hussey was declared a bankrupt on February 8. Subsequent civil suits were started by members of the A. E. A. under action making the defendant liable to arrest and an attorney made threat to secure a warrant. Mr. Goldsmith, however, had secured from Peter B. Olney, referee in the bankruptcy proceedings, an order protecting Hussey for a year from the date of his adjudication as a bankrupt. The order reads: "Ordered that all persons and officers be and they be so prohibited from arresting the said

bankrupt on civil processes . . . until twelve months after the adjudication, or if within that time the bankrupt applies for a discharge then and until the question of such discharge is determined."

The order is dated Feb. 10, 1921.

Another remedy, however, was open. The claimants for money due from Hussey were working under contracts (A. E. A. forms or Chorus Equity Association forms). Under the law the contracts call for salary and not wages and actions for recovery do not call for arrest. Under the contract idea the players were artists working for salary, not laborers working for wages.

Hussey contends through his attorney, Mr. Goldsmith, that he is a ward of the court and that under an act created by Congress, furnishing an opportunity to bankrupts to rehabilitate themselves any attempt of the unions interfering with him, is an attempt to take the adjudication of the bankruptcy into their own hands, which would be in contempt.

#### Injunction Threatened

The attorney stated that any attempt of the three organizations to interfere with Hussey's vocation

#### BIVALVES BUST CONTRACT.

**A. E. A. Decides Ptomaines Are No Alibi for Lertora.**

Joe Lertora last Monday paid Edgar MacGregor something like \$600 in frappe cash. The A. E. A. made him. Lertora, playing in "The Sweetheart Shop," MacGregor's show, left it flat in Denver several weeks ago. He became ill after eating oysters, he said. He backed the assertion with several certificates from local physicians. MacGregor, apprised by wire of the situation at his New York office, ordered an understudy into the Lertora role. Lertora came East. Ptomaines were hinted at by certificates of the doctors. MacGregor, greeting the actor on his arrival in New York, suggested a Lakewood stay to convalesce.

Lertora said he'd no doubt be all right with a lay-off for a while. The incident was revived to the producer when fellow professionals along Broadway started telling him that for a sick man Lertora was getting a lot of fun out of life. Then came reports to the manager that Lertora seemed dangerously near signing up with a certain other producer. MacGregor investigated. Then he hauled Lertora before the A. E. A. The association's verdict gave MacGregor the six C. to cover the two weeks' notice and the incidental railroad expenses involved. Lertora is out of a job.

#### BELASCO-FROHMAN PLAY.

Baltimore, March 2. The spring's joint production by David Belasco and Charles Frohman, Inc., will be "The Romantic Young Lady," which they will present at Ford's next week with Martha Hedman in the leading role. The new comedy is the work of G. Martinez Sierra, and the adaptation has been made by Helen and Granville Barker.

Another new show of which announcement has just been made will also be here next week when Leo Dietrichstein appears in his new play, "Toto," a comedy on Parisian life, in which he will be supported by a cast that includes Phoebe Foster, Albert Brown, Frances Underwood, Joan Robertson, Edward See, Orlando Daly and Lee Miller.

#### JAKE AHEAD OF "MARY"

Boston, March 2. J. J. Rosenthal who has been producing "Mary" has left to go ahead of the show. John Hope is staying on. The show is scheduled to stay here until the end of next week and will then go to Baltimore, Washington and open in Chicago on Monday.

by ordering their members not to work with him, would supply grounds for injunction proceedings. He also believed the conditions to be the same as in the Danbury Hatters' cases, which resulted in suits for recovery against individual members of the union.

Prior to Hussey's petition in bankruptcy, Mr. Goldsmith was in touch with the office of Paul N. Turner, to which he offered to settle to the amount of \$400, the claims of fifteen girls totaling \$600. It was explained the defendant was on the verge of bankruptcy and that it might be possible to make a compromise settlement with other creditors if the Hussey offer was accepted. The A. E. A. through its attorney refused, however, and Hussey was pressed with litigation in the Municipal Court.

"The Whirl of The Town," in which Hussey is to be featured, is due to open in Washington next Sunday night and may later be brought into New York, with Century Roof mentioned. The show, though it has a portion of Hussey's "Tattle Tales," is said to have been largely rewritten, new costumes provided and new score and book.

On Wednesday Mr. Goldsmith received a letter in reply from Mr. Turner stating he would make an examination of the facts. The letter stated: "I have no information as to the cause of complaint against Hussey and so cannot see why his being adjudicated a bankrupt should be a reason why members of the Actors' Equity Association should work for him if they do not wish to do so."

Hussey is not presenting the show, which is being put out by the Shuberts.

#### ACTOR CHARGES LIBEL

**Leo Stark Brings Action Against J. A. O'Brien**

As the result of a letter written by J. Arthur O'Brien to the Actors' Equity Association in which various charges were made against Leo Stark, the latter through his attorney, Monroe Goldstein, started a criminal libel action against O'Brien. Both men were in the cast supporting Chauncey Olcott for the last two seasons and differences between them finally led to the charges.

A hearing slated in the West Side Court Wednesday was put over for one week. The A. E. A. was subpoenaed to appear in court and produce the O'Brien letter. When Frank Gillmore was served, some feeling resulted because he had been served in the A. E. A. rooms.

The matter was to have come up for consideration in the A. E. A. this week, but, too, was postponed pending the hearing in the libel action.

#### 'TWO LITTLE GIRLS IN BLUE'

**Erlanger to Start Rehearsals at Once for New Musical Show**

A. L. Erlanger will shortly produce a new musical comedy which will carry the title of "Two Little Girls in Blue." The cast is now being engaged for the piece and it is expected rehearsals will start within the next two weeks.

Fred Jackson is the author of the book, while Paul Lamm, son of the former owner of the Boston "Red Sox," wrote the melodies. Ned Weyburn will do the staging.

#### BILLY MASON STAYS

Billy Mason remains with "Jim Jam Jams" after all, notwithstanding he was given notice a week or so ago. The court management following the suit against Mason, it seems, had not yet decided to remove him from the company.

After last night's performance of the Court people decided it would be better to retain Mason and the notice was accordingly rescinded.

## PATCH PRODUCING FORCES ARE DIVIDED

**C. S. Wheeler Quits—"Up to You" Cost \$143,000.**

There has been a dissolution of the forces of William Moore Patch Productions, Clifford Slater Wheeler, vice president of the concern, now being on his own. Wheeler secured the backing for "It's Up to You," which Patch produced in the fall. A statement sent to the stockholders showed the piece had cost \$143,000 to put on. The interests of Wheeler and several relatives will be retained in that play alone.

Wheeler is a young Yale graduate. He went to the coast in 1914, becoming interesting in moving pictures until the war broke out. He will produce pictures and will also enter the legitimate field, planning a musical show for next season. "The Sweetheart Shop," produced by Patch and Edgar MacGregor last season, which caught on strongly in Chicago, was financed by St. Louis capital. Sydney Dillon Ripley, said to be a society man, was concerned with Patch in the attraction.

#### "HAPPY-GO-LUCKY" ENDS

**Comedy Chicago Loved Goes to Cold Storage**

Chicago, March 2. "Happy-Go-Lucky" ("Tilly of Bloomsbury") will close this week at the end of its run at the Playhouse, where A. H. Woods made a small fortune with it.

It was to go to Boston, and "Gertie's Garter" was to follow it here, but a change gave the garter comedy the Boston opening and left this one in the air, and Woods does not regard it as a road attraction of value.

This piece has been one of the instances of Chicago taking warmly to a New York failure, as the venture was not regarded as a success on Broadway.

## BAR MARCUS SHOW IN TOLEDO; COURT BRANDS IT "SALACIOUS"

**Lurid Advertising, Promising Rare Anatomical Exhibit, Causes Mayor to Ban It and Judge Upholds Him—Money Refunded to Public.**

Toledo, O., March 2. Barred by the mayor from opening his girl show here, after an expensive and lurid advertising campaign, A. B. Marcus took his case to the courts here and again lost. The court not only upheld the action of Mayor Schreiber, but ordered the Saxon Auditorium, where the show was billed for three days at \$2 top, to refund money taken in advance, and roundly denounced the show. Judge Curtis Johnson, in his decision, said:

"By the exhibits before this court I am going to call this show salacious and morally rotten. This is not a matter where the equity of this court can be called upon. It is a matter for the mayor and his police to decide what action they may take in respect to dance halls and shows in this city. If men who put thousands of dollars into this sort of business take a chance they must bear the consequences of their acts when they fall foul of the law."

With that he refused to grant Marcus an injunction restraining them from interfering with the performance.

The whole town was aroused by the advertising of Marcus, which was particularly daring. In addition to prominent displays of nude women under the caption: "Stu-

## SAYS PENNA. THEATRE TAX WOULD HALT SHOWS

**Impost on Box Office Gross Ruinous, Says Love**

A famine of legitimate shows in Pennsylvania is the fear of local managers if the theatre tax proposed by Governor Sprout becomes a reality.

Indignation and alarm were expressed by theatre folk here last week when the newspapers carried the story of the Governor's proposition to tax the gross receipts of theatres and moving picture houses.

Thomas B. Love, head of the Nirdlinger string of legit houses here, voiced the sentiment of the managers on the proposed tax.

"It would mean probable ruination," said Mr. Love. "As far as theatres booking straight productions which generally run closer to the wind than the picture and vaudeville houses.

"The house management cannot stand a thing more, and if we passed the tax on to the companies, the chances are that they would keep away—from the State. On the other hand, if we passed the tax along, as we might have to do, to the public, there would be protest, because of the public's present feeling in regard to taxes of any kind.

"Many of the legislators do not have the slightest idea as to the financial status of the theatres. They have the idea that we make millions and can afford to ignore a relatively small tax, but they are wrong.

"The proposed State tax in question would deliver a dangerous blow at legitimate houses throughout the State."

According to the story which comes from Harrisburg, Governor Sprout will confer with State Chairman Crow and other State leaders some time this week on the question of proposed taxes to raise additional revenue.

The Governor gave an inkling of his attitude towards this theatre tax bill with the remark that the theatre and motion-picture interests had taken \$80,000,000 out of the State last year.

#### Audrey Maple in "Brevities"

Audrey Maple left for Boston this week, where she will join "Broadway Brevities" as prima donna. She will step into the cast as soon as possible.

dents of Anatomy, Attention!" he quoted from previous reviews of his show in which newspaper critics commented on the nude displays unfavorably. The ads, occupying two columns in the local papers, were in glaring blacks and whites and, when they were called to the attention of Mayor Schreiber, he promptly ordered the police to prevent the show's opening.

Police were put on guard at the Saxon Auditorium while the people came up to get their money, said to have been about \$2,000. When time hung heavy on their hands the cops played checkers on Marcus' famous black and white automobile.

Mayor Schreiber was the chief witness in the injunction proceedings and there was a great attendance at the court in the expectation of seeing, in the flesh, the girls so alluringly pictured in the ads.

#### GOETZ TAKES "AS YOU WERE."

E. Ray Goetz will take over the management of "As You Were" after this week. The corporation originally producing the piece here included A. H. Woods, M. S. Bentham and a Mr. Ackerman, who have withdrawn, turning over the property to Goetz, who assumes all financial responsibility and management.

## SHOWS IN N. Y. AND COMMENT

"Afgar," Central (17th week). Has four weeks more to go. Show will not be sent on tour until next season; Delysia will sail for Paris early next month for vacation, returning in the fall. D. W. Griffith's picture, "Dream Street," to succeed.

"Bad Man," Comedy (26th week). Stuck to eight performances last week, management being opposed to extra matinees. Business continues strong, with the business pace constant at \$12,000 weekly.

"Blue Eyes," Casino (2d week). Ready demand for this new musical show, names in the cast being credited. Agency buy makes it safe for good takings for first six weeks. Takings first week surprised wisecracks with well over \$21,000 drawn.

"Broken Wing," 48th Street (13th week). This comedy has been a money maker since opening. Last week, with an extra performance, pulled gross back to \$11,000.

"Cornered," Astor (13th week). The holiday aided in sending this drama back to a \$15,000 gross. There was no extra performance last week, however.

"Dear Me," Republic (7th week). Nine performances last week sent gross upward again, the takings going to \$11,700. Attraction successful to date, though not counted with big money winners. Is strongest house has had in some time.

"Deburau," Belasco (11th week). Nine performances here and a new record for the Belasco established at \$20,450. Saturday scale for holiday shows aided.

"Emperor Jones," Princess (5th week). Was originally booked in for four weeks; engagement made indefinite. Daily matinees of "Diff'rent." Together business last week went to \$7,500; very good figure for 300-seat house.

"Enter, Madame," Fulton (29th week). Ten performances last week; attraction has been playing nine. Additional matinee with Washington's Birthday sent gross to around \$17,000.

"First Year," Little (20th week). Ten performances last week here also. With increased scale, gross was lifted to around \$14,500; house seats 520. Comedy smash.

"Gold Diggers," Lyceum (74th week). Got its full share of the holiday trade, with the gross hitting \$16,400. That was gained with an extra performance; nine shows last week. Still capacity.

"Good Times," Hippodrome (30th week). Big holiday trade found reaction late last week, but big house hit a gross of \$67,800, which beats last year's Washington Birthday week.

"Greenwich Village Follies," Shubert (27th week). Ends run on Saturday, with Boston the first road stand; "Her Family Tree" moves over from Lyric.

"Her Family Tree," Lyric (10th week). Nora Bayes takes her show to Shubert, Lyric getting a picture, "Four Horsemen of Apocalypse." Bayes show has been doing fair business, takings over \$14,000 last week.

"In the Night Watch," Century (6th week). Demand for this melodrama remains strong, with the cut rates doing heavy trade. Last week the takings beat \$19,000 in eight performances.

"Irene," Vanderbilt (67th week). Extra matinee, with night scale for the holiday, gave the musical run record winner \$18,600 last week. Capacity right along. Looks like it will go into the summer.

"Ladies' Night," Elling (30th week). Record for house established last week with \$17,300; nine performances. "The White Villa," special matinee attraction, played to \$1,300 in three afternoons.

"Lady Billy," Liberty (12th week). Stuck to eight performances, but bettered the predicted gross for the holiday week, the figures being \$22,231. Has been a big money maker since it opened.

"Little Old New York," Plymouth (26th week). Beat \$13,000 with nine performances last week. Strength of this comedy shown by the fact that it has a dash of Irish, without Lent denting its business.

"Lightnin'," Gaiety (129th week). Broadway's marvel sailed the big money division last week with \$18,700 in. Gave 10 performances, with the increased scales for Washington's Birthday.

"Macbeth," Apollo (3d week). In spite of panning this show got \$13,000 last week because of agency buy. Failure of demand to show any activity indicates piece to be season's most disappointing failure. Practically entire buy allotment dumped into cut rates. No real call there either, and brokers tearing up many tickets.

"Mary Rose," Empire (11th week). Will run until Easter (late this month), then go on tour. Limited appeal, with Earle name stronger than play itself. Drew \$9,700 last week; eight performances. Production for John and Ethel Barrymore being readied.

"Mary," Knickerbocker (20th week). With nine performances the gross last week went to \$22,000. Strong box-office trade continues.

"Meanest Man in the World," Hudson (21st week). Played to \$14,500 last week, the holiday plus an extra matinee accounting for jump. Figures to run through spring.

"Miss Lulu Bett," Belmont (10th week). With nine performances this small-town book-comedy went to \$9,000; very good gross for this small house. Show started badly but should turn out a money maker.

"Nice People," Marc Klaw (1st week). Was to have gone on last week, but house was not finished and premiere was delayed until Wednesday night of this week.

"Passing Show of 1921," Winter Garden (10th week). Going strongly, with the gross better than \$30,000. Figures as one of the best Garden shows because of comedy values.

"Prince and Pauper," Selwyn (18th week). Another week to go. Scheduled to open the new Hanna theatre, Cleveland. House is supposed to get a picture under guarantee arrangement. Takings fell off sharply of late, indicating run spent.

"Peg o' My Heart," Cort (3d week). Its second week won an excellent gross at \$2,500 top, the show getting over \$15,800 in nine performances. Revival looks good for a run.

"Rollo's Wild Oat," Punch & Judy (15th week). Takings last week were the best thus far, with the exception of the Christmas-New Year's period. Gross was \$7,300; nine performances; arrangement calls for piece running through balance of season. Matinees of playlets started this week.

"Rose Girl," Ambassador (4th week). Trade here continues better than predicted. Last week it drew \$16,000. Holiday aided, but no extra performance.

"Sally," New Amsterdam (11th week). For first time since it opened Broadway's leader in demand and gross played an extra performance. Gross went to \$39,100; one of the biggest weeks in history of house.

"Romance," Playhouse (1st week). This revival with Doris Keane, who played it four years in England, opened Monday night. May complete season here.

"Skin Game," Bijou (20th week). Down to around \$7,000 weekly now. Special matinee attraction opened in house Monday, "The Tyranny of Love," with star cast. "Samson & Delilah," 39th St. (16th week). Extra matinee here last week, the gross going a little over \$9,000. Attraction will probably last until Easter, then take to the road.

"Spanish Love," Maxine Elliott (30th week). Counts as one of the dramatic successes of the season. Has been pulling good though not big grosses. Ought to last out the season. Got \$13,000 last week.

"The Bat," Morosco (28th week). Drew \$21,000 gross last week, with the extra matinee in. Plans for road companies other than Chicago, but strength of mystery play should keep it on Broadway into summer or longer.

"The Green Goddess," Booth (7th week). Best gross of run last week, more than \$14,000 in. The figure represents capacity throughout week, plus standing room.

"The Tavern," Cohan (23d week). Played an extra performance last week, the gross going to \$12,900. Piece has remained for very good run and will be plugged, with completion of season in view.

"The Mirage," Times Sq. (23d week). Has been heavily cut-rated of late. Is slated for the road this month, with "Maid to Love" named as the succeeding attraction. "Cradle Song" for special matinees started this week.

"Tip Top," Globe (22d week). Second best figure of the run secured last week, when \$31,640 was drawn, the business for New Year's week being high, as with the other attractions. Nine performances; advanced scale Monday and Tuesday night last week.

"Three Live Ghosts," Bayes (23d week). Went to \$10,000 last week. Is a good buy in cut rates and continued support from there will keep attraction in indefinitely.

"The Champion," Longacre (9th week). Had its best gross last week, with the holiday aid and extra matinee. Takings shaded \$15,000. Should finish out season here easily.

"Wake Up, Jonathan," Henry Miller (7th week). With an extra matinee the gross went to \$10,000 last week. Attraction moderate success.

"Woman of Bronze," Frazee (26th week). Drew \$11,500 last week, with extra performance in. Margaret Anglin has "Joan" ready, but present vehicle should hold up until spring.

"Welcome Stranger," Sam H. Harris (25th week). Extra matinee and the holiday scale sent this comedy

upward, with the gross last week hitting over \$18,300.

"Way Down East," 44th St. (27th week). Getting \$14,000 weekly now.

"Over the Hill," Broadhurst (22d week).

## WEAK ONES DYING IN CHICAGO SLUMP

## Trade Generally Off—Seven Changes Listed.

Chicago, March 2.

Seven new shows billed for the boards between now and next week. "My Lady Friends," "Cognac" and "When We Are Young" never seemed to catch on. The first had a run of four weeks, while the other two lived only two weeks. Most of the current shows gave an extra matinee Tuesday, with matinees on Wednesday and Saturday. A few of them just switched their matinee from Wednesday to Tuesday, doing away with the extra pay performance and grabbing off the gravy on the holiday.

Estimates for the week: "Shavings" (Powers, 1st week). Looks good for eight weeks. Played its matinee Tuesday, doing away with Wednesday matinee. Getting a great play from women and children; \$12,000.

"Fanchon-Marco Satires" (Olympic, 5th week), \$12,600; got \$1,600 Tuesday matinee. Strikes out for Eastern time, following its eight weeks of fairly prosperous city service.

"Irene" (Garrick, 13th week), \$29,500, with matinees Tuesday, Wednesday and Saturday. Moves into Studebaker next week. "East Is West" coming into the Garrick for a limited run, with "Midnight Rounders" due in April to try for summer run.

"Way Down East" (Woods, 11th week). Slipped about \$1,500; grossed \$16,000.

"Follies" (Colonial, 9th week). Under \$40,000, with extra matinee. Monday and Tuesday business considerably off. "The Night Boat" coming in next week for six weeks. "Dulcy" (Cort, 1st week), \$11,000. Seems to have caught on, with chances good for a run of ten or twelve weeks. Local critics very complimentary to show and players.

"The Tavern" (Cohan's Grand, 4th week). With extra matinee, pulled \$19,500. Seems to be getting stronger as it goes along.

"When We Are Young" (La Salle, 1st week), \$7,000. Never had a chance. Leaving after next week, making room for "Kissing Time," with William Morris and Edith Taliaferro.

"The Bat" (Princess, 9th week). The demand for this success is establishing a record that will be hard to beat; \$22,352, with matinees Tuesday, Wednesday and Saturday.

"At the Villa Rose" (Illinois, 4th week). Business lamentable. "Hitchy-Koo" opened Sunday to packed house.

"My Lady Friends" (Central, 3d week), \$6,000. Only one more week and then "The Heart of Erin," with Walter Scanlon, for four weeks.

"Happy-Go-Lucky" (Playhouse, 15th week), \$8,900. "Woman to Woman," with Willette Kershaw, opening March 6.

"Cognac" (Studebaker, 1st week). Never had a chance; show did not gross \$4,000, several nights holding under \$200 gross. "Irene" comes in next week for indefinite run, moving from the Garrick.

"The Famous Mrs. Fair" (Blackstone, 9th week), \$10,000. One more week, then Patricia Collinge in "Just Suppose."

"Mecca" (Auditorium, 5th week), \$44,000 in ten performances, phenomenal publicity helping.

## "APHRODITE" GETS BIG RETURNS IN BOSTON

## Other Attractions Do Well—"Mary" Draws \$23,000.

Boston, March 2.

As it was the only new show in town and had been extensively advertised, "Aphrodite" got the big play here Monday night, the indications being that the show would do a whale of a business during the limited stay. It is playing at a \$3 top at the Boston Opera House, and the house had a gross of about \$5,000 for the opening performance.

Business at the other houses during the week was exceptionally good for the most part. All but one of the legitimate theatres had a special matinee on Tuesday and this increased the weekly takings. Traffic, which was interfered with by the big snowstorm, was normal after Monday night.

"Mary," which is playing a repeat in this city, where it started and ran for several months into the fall of last year, is the wonder of the town so far. The takings for the week have seldom fallen below the \$20,000 mark and last week the

## NEWS OF THE DAILIES

The Manhattan Opera House, according to stories in New York dailies, is on the market for \$1,000,000. The recent decision whereby the daughters of the late Oscar Hammerstein were awarded a judgment of \$124,000 against their step-mother is said to be one of the factors in the situation.

Jim Thornton has been in court again. This time he accuses a restaurant proprietor of short-changing him \$375, but the restaurant man declares Thornton is trying to collect the money twice. Thornton handed the man a \$500 bill in payment of \$125 and received an I. O. U. payable the next day. The restaurant man produced witnesses who testified he gave Thornton the money, but that Thornton did not have the I. O. U. with him.

The watchman of the Thalia theatre on the Bowery was found dead in a dressing room, a revolver under his head. Police declare he was murdered, but mystery surrounds the case. One theory is a duel was fought on the stage as the dead man was shot through the forehead, left breast and abdomen.

Little Georgie Wolcott, 9, son of William Wolcott, has been awarded a verdict for \$60,000 by a jury in the N. Y. Supreme Court against an apartment house owner, because of injuries received in an elevator accident. The boy, who appeared with Laurette Taylor in "Happiness," and also in "The Betrothal," "The Piper" and "Seven Miles to Arden," has been in a hospital since last July and may never appear on the stage again. His parents are professionals.

Enrico Caruso was 48 years old Sunday last. Still dangerously ill, but making good progress toward recovery, he was the recipient of thousands of messages of cheer from all parts of the world. Tuesday night, however, he underwent a third operation for draining the

show drew \$23,000 with the extra performance on Tuesday.

Estimates for the week were: "Mary" (Colonial, fourth week). In for two weeks more and doing exceptionally well. Gross for the past week, \$23,000.

"Abraham Lincoln" (Hollis, third week). No indication that this show will not be able to keep up the good record it has set so far. Getting a big play from schools and colleges. Got \$22,600 last week.

"Passion" (Tremont, second week). Film is doing well. Is, however, being advertised big at great cost. Estimate for the first week is \$12,000.

"Honors Are Even" (Park Square, ninth week). Still shuffling along with a nice comfortable margin each week, indications being that the Selwyns may keep the show here for close to a record run. Got about \$11,000 last week.

"Kismet" (Majestic, second week). This film followed up the turnaway opening with good business during the balance of the week. About \$8,000.

"Jim Jam Jams" (Wilbur, second week). Show caught on after the opening and did a business of about \$17,000 for the week. While actually one of the cleanest of musical shows, folks go there prepared to be shocked.

"Broadway Brevities" (Shubert, fourth week). Did better business during the week than any of the other shows at the Shubert houses. At a \$2.50 top got about \$17,000 and looks as though it will go strong on this, the final week.

"The Passion Flower" (Plymouth, fourth week). Will leave town this week after doing a very fair business during stay. Played to about \$14,000 last week.

"The Old Homestead" (Globe, first week). Show is in here for two weeks and marks the dropping of the house for the time being out of the first class. Playing at a \$1.50 top. "It's Up to You" on the final week here got about \$9,000.

"Way Down East" (Tremont Temple, 25th week). Still going big.

"Aphrodite" (Boston Opera House, first week). Had a capacity house Monday night with a big advance sale.

## SLUMP HITS PHILA.; "TICKLE ME" LEADER

## Last Week's Holiday Found Receipts Way Off.

The week past saw no great change in Philly's show business, and this week, with one opening, looks about the same. The continuous boom of the fall and early winter has apparently run its course.

pleural cavity and it was said his condition again was critical.

Ministers and dancing masters of New York expressed themselves in favor of the suppression of "the alligator glide," "Chicago" and "camel," together with other alleged indecent dances. A bill is pending at Albany to restrict public dances on account of so-called "degrading" styles involving close grappling by partners.

"The Passion Flower" will play a limited return engagement on Broadway when it has finished its Boston run.

Muriel De Forest, Eddie Cantor's lead, almost had a \$3,000 "Cad" bought for her in Boston. It seems a gentleman went with her to the Cadillac show room, picked out a car and left a check for \$500 as first payment, the remainder to have been paid later. Now the company has sued Miss De Forest for breach of contract, alleging the original check was no good.

Forty dancing girls of "Mecca" have volunteered as witnesses for Comstock & Gest in a Chicago inquiry into the propriety of the big ballet scene of the extravaganza.

Moving from the Lyric to the Shubert next week, Nora Bayes will make several changes in "Her Family Tree." She is dropping Noah's Ark for a "song chat" spot and also introducing a new Chinese act.

The District Attorney of New York is investigating the "anti-blue law" organizations which have become epidemic recently among the incorporations at Albany. One has been summoned to explain about its objects and its method of soliciting members. Others are believed to be mere button-selling schemes.

A man and his wife, convicted of disorderly conduct in the Hamilton theatre, were fined \$25 each. The (Continued on page 16.)

The weather has not helped any.

It is the consensus of opinion that only "Tickle Me" made any kind of a killing Feb. 22. The Tinney show is slated to go after two more weeks, and it looks safe to go out to big business.

"Ermine" was the only opening this week, and it showed a tidy advance sale that foreshadows a busy two weeks. "Smilin' Through" is the surprise show here and seems on the way to set up a phenomenal road record after a "so-so" stay in New York.

"Transplanting Jean" (Broad). Last week of this one, which hasn't set Broad street on fire. On the shady side of \$10,000 and not up to the year's average at this popular house.

"Tickle Me" (Shubert). Tinney's show has knocked the bottom from under the rumored hoodoo of this big house. Has to leave in two weeks, but could probably stay a month to good advantage. Over \$23,000.

"Ermine" (Forrest). Opened well and got plenty of special notices from the papers. Wilson, a Philadelphia, got an ovation. Is getting a different draw than the usual Forrest clientele, who steer clear of anything that lacks jazz. White's "Scandals of 1920" went out last week to only fair business after a promising start.

"Call the Doctor" (Garrick). Last week. Not doing as well as most of Belasco's here, but is getting by well downstairs. About \$11,000. Frances Starr in "One" slated to come in next week.

"Smilin' Through" (Lyric). This one is the surprise hit of the last two months. Got \$14,000, which isn't very far from capacity, with indications for another good week. Is announced for only a limited run, which may be prolonged if bookings permit.

"Scandal" (Adelphi). Continues to get a good draw, though nothing to rave over. The crowds here like June Walker, who has the part played in New York by Francine Larrimore. Play is mostly downstairs.

"Honeydew" (Chestnut Street). Zimbalist's play isn't crowding the Opera House, as it did the Casino, although it is drawing a distinctly class patronage. Should land a fair profit for its four-week stay here. Is being much helped by success of the preceding shows at this house. \$13,000.

"The Masquerader" (Walnut). This repeater is doing well, although hit by the weather, in view of its distance from the hotel district. Looks good for an extended run. About \$12,500.

# BIG PICTURE INVASION OF LEGIT HOUSES MAKES BIDDING ACTIVE

Seven Already Taken for Films, With Others in Sight—Reduction in Spring Show Production Gives Them Their Chance.

The earliest and the heaviest invasion of Broadway's legitimate theatres by special pictures is the feature of the early spring section of the season. Sharp bidding for tenancy, a decrease in spring production and the success of features now offered explains the film entry. William Fox leads off with four houses under contract. D. W. Griffith will have two and Metro one, with the chances of a dozen houses switching to pictures for a time. The latter's "Way Down East" is still indefinitely in at the 44th Street. His "Dream Street" will occupy the Central after four weeks, when "Afgar" is through. Metro's "Four Horsemen of the Apocalypse" opens at the Lyric Sunday, the arrangement calling for another house (Astor is mentioned), after Easter, Fox then taking the house for the balance of the season. Fox also has taken the Selwyn, starting March 13, for a minimum of four weeks. This week he took over the Park for the balance of the Anhalt lease which has until October to run. His "Over the Hill" is still running at the Broadhurst. Assignment of Fox features for the various houses is still undetermined and it is possible that the Park will be sub-let to another picture concern for a short period.

Last week business along Broadway totaled big money in spite of the Washington Birthday scare when a number of attractions failed to sell out. The lifting of admission scales is blamed for that as much as anything else. With many attractions playing an extra performance for a general nine for the week, grosses ran second to the business of New Year's week. This made good the prediction of the last big week of the season.

"Sally," at the New Amsterdam, played an extra performance for the first time since the start of the run and created new figures. The gross was \$39,100 which comes close to the best week's gross in the history of the house. "Tip Top" at the Globe, also with an extra matinee and increase scales Monday and Tuesday, drew the gross of \$31,640, the second best week of the run. It settled that Fred Stone will not play through the summer, that leaving the house open to again house George White's new "Scandals" for about 10 weeks, starting the middle of June. "The Passing Show" at the Winter Garden, was with the leaders in big gross. "Blue Eyes" surprised the wisecracks by going close to \$22,000 at the Casino for its first week. "Lady Billy" at the Liberty, was another surprise, the gross going to \$22,231. The success of the Savage piece makes it look good until April or longer.

"Deburau" established a new record for the Belasco last week. In nine performances it drew \$20,450. Actual leadership among the non-musical plays went to "The Bat" at the Morosco, with \$21,000 drawn. "Ladies' Night" provided new figures for the records of the Eltinge also last week, when the farce played to \$17,300 in nine performances.

"Macbeth" at the Apollo lines up as the flop of the season. Much was expected of this presentation by Arthur Hopkins. It drew a premiere of \$5,000, but after the opening there was little demand. The first week (last week) grossed \$13,200 or a little better, but the support of the brokers who have a buy on the piece for 430 seats nightly with 25 per cent. return. This guarantees the house about \$6,000 weekly. The current week's takings do not promise more than \$3,500 gross. Brokers have been dumping tickets into the cut rates and a majority of last Saturday's allotment was offered there. Some agencies did not even bother, but tore up the tickets.

The success of two revivals stands out. "Peg o' My Heart" went well over \$15,000 at the Cort last week with an extra performance. Boris Keane opened in "Romance" at the Playhouse and was greeted in a

measure that makes it, too, look good for a run.

"Mr. Pim Passes By," with Laura Hope Crews, was offered by the Theatre Guild at the Garrick Monday and the English comedy drew excellent notices. A new series of special matinee attractions started this week. "The Cradle Song" at the Times Square Theatre stands out strongest and may be allotted a house for regular showing soon. "The Tyranny of Love" at the Bijou with a smart cast was panned. It is an adaptation from the French. Clare Kummer presented four playlets for special matinees at the Punch and Judy, the notices being very good. The playlets are "Chinese Love," "The Choir Rehearsal," "Bridges," and "The Robbery."

"Nice People," the new Sam Harris piece with Francine Larrimore debuted at the new Marklew theatre Wednesday night, the premiere having been postponed from last week. "Her Family Tree" will move from the Lyric to the Shubert on Monday, succeeding "The Greenwich Village Follies." "The Prince and the Pauper" will leave the Selwyn for the road next week. The following week will see the exit of "The Mirage" from the Times Square, "Maid to Love" being the succeeding attraction.

Several agency buys are approaching their end. That takes in "The Meanest Man in the World" (Hudson), and "Enter Madame" (Fulton). Two new buys are listed, "Nice People" (Klaw) and "Macbeth" (Apollo). The buy for the "Passing Show" (Winter Garden) has been cut in half. The other buys are "Romance" (Playhouse), "Sally" (New Amsterdam), "The Bat" (Morosco), "Mary" (Knickerbocker), "Lady Billy" (Liberty), "The First Year" (Little), "The Champion" (Longacre), "Peg o' My Heart" (Cort), "Tip Top" (Globe), "The Bad Man" (Comedy), "In the Night Watch" (Century), "Blue Eyes" (Casino), "The Green Goddess" (Booth), "Deburau" (Belasco), "Rose Girl" (Ambassador).

In the cut rates this week there are "Mary Rose" (Empire), "Evynd of the Hills" (Greenwich Village), "Rose Girl" (Ambassador), "Macbeth" (Apollo), "Cornered" (Astor), "In the Night Watch" (Century), "Her Family Tree" (Lyric), "Three Live Ghosts" (Bays), "Romance" (Playhouse), "Little Old New York" (Plymouth), "Emperor Jones" (Princess), "Rollo's Wild Oat" (Punch and Judy), "Dear Me" (Republic), "Prince and Pauper" (Selwyn), "The Mirage" (Times Square).

## MUSICAL "HONEYMOON."

The "Dislocated Honeymoon" will reappear under a new title and in the guise of a musical play within the near future having as its sponsor Edgar MacGregor. The "Honeymoon" was previously tried out as a farce, but withdrawn after playing for a few weeks.

The new edition will have a musical version attached and Juliette Day is to be at the head of the company. Arthur Shaw and Creighton Hale are also in the cast. Rehearsals are now taking place with the show scheduled to break in out of town before being seen in New York. Julian Alfred is doing the staging.

## "TOTO" PRODUCED

Springfield, Mass., March 2. "Toto" starring Leo Ditrichstein was presented here Thursday night for the first time under the direction of the Shuberts.

The play is an adaptation by Ashmed Adullah a short story writer. Included in the supporting cast were Phoebe Foster, Frances Underwood, Jean Robertson, Albert Brown, Edward See and Orlando Daly.

Joe Gaties is getting ready a new musical comedy production which is scheduled to be placed on the boards in the spring. The casting is expected to be completed by the end of the week.

# SHUBERTS PREPARE TWO MUSICAL PLAYS

"Quality Street" to Have Spring Production.

The Shuberts have started production on two new musical plays which are due this spring. One of a musicalized version of "Quality Street" which was done in Berlin during the war under the title of "Drei Alte Schachteln" ("3 Old Maids"). Sir James Barrie announced his intention of writing the libretto but later the Shuberts called in an American adapter.

The piece will probably be given here under the title of "The Last Waltz." "The Love Song" is another musical show being readied. "Rose of Stamboul," secured by the Shuberts last fall, will probably be put on this summer.

## TICKET CONCESSION RULE

Govt. Rules Payment Is Not Part of Admission Charge.

The new concession system recently installed by the Shuberts and affecting a dozen Broadway theatres directly under their control has been ruled not a part of the ticket charge by the department of internal revenue. The concessions are charged against theatre ticket agencies for the privilege of selling tickets for Shubert attractions. The ruling states that in so far as the charge is a fixed one and does not vary with the amount of tickets an agency may handle it comes under section 800 of the revenue act of 1913 but is not classed as admissions.

The ruling dissipates the claims of other managers playing Shubert houses. These managers set forth the claim that patrons bought tickets to plays and not theatres and that therefore they were entitled to any revenue from tickets. The Shubert office, however, stated it was a fee just the same as that charged for selling candy. It was also shown that no specific house was mentioned in the concession charge to the agencies, one fee covering the entire group of theatres under their control.

Under the former system a charge of 12½ cents on each ticket sold by an agency was refunded. Under the law 50 per cent. of such revenues, being in excess of the price of the ticket at the box office, must be refunded to the government. This left 6¼ cents per ticket and part of that was split with the attraction, the net to the Shuberts being a little over two cents. This system was done away with some time ago and under the ruling of concessions, only the regular income tax would apply.

It is said that 17 ticket agencies are now paying ticket concession money to the Shuberts. There are 25 agencies on Broadway, eight being classed as unimportant.

## SEES BOOM IN STOCK

Chamberlain Brown Preparing Summer Programs.

In spite of the supposedly general depression of business on the road, a greater number of stock and repertoire companies, grand opera, musical comedy, and legitimate, are being planned for the summer season than ever before, according to Chamberlain Brown, who has already started casting several companies, which will open the latter part of March and the early part of April.

"No matter how poor business may be for road attractions," Mr. Brown says, "stock always manages to thrive in certain cities and towns, the theatregoers seemingly think it is a question of civic pride to support the local stock. Longer seasons than ever are being arranged for."

## "FOLLIES" IN FIRST

Boston, March 2. The Shuberts are putting the "Greenwich Village Follies" into the town a week ahead of White's "Scandals," which is due to open at the Colonial when "Mary" leaves. The shows are along the same lines.

## NEW ERLANGER COUNSEL.

David Gerber, special counsel for Klaw & Erlanger for the past 30 years, and Mortimer Fishel who held a similar post with the firm for the past 20 years, are no longer handling the affairs of A. L. Erlanger. Joseph P. Hickerton is now Erlanger's personal attorney.

# GOVERNOR VETOES 50-CENT TICKET PREMIUM MEASURE

New York Executive Finds Law to Limit Speculators' Fees Unconstitutional—May Try to Tax Graft to Death.

Albany, March 2.

Governor Miller vetoed the Walton-Smith bill yesterday after giving the opinion that it was unconstitutional to establish a standard price through legal process. The measure proposed to license ticket brokers, prevent the sale of tickets for more than 50 cents in excess of the box office price and to provide for revocation of license and penalty. Another bill prohibiting hawking of tickets on the streets was passed without opposition and signed last week.

The decision of the U. S. Supreme Court on Monday declaring the Lever food control act unconstitutional, which automatically wipes out all pending cases of profiteering, upheld the views of counsel who representing the ticket brokers opposed to the Walton-Smith bill who called on the Governor Monday. It was shown that a city ordinance limiting premiums to 50 cents had already been declared unconstitutional. The Supreme Court was unanimous in the opinion that the price of commodities could not be established by law—that no standard of prices could be so established.

Congress in treating the question of admission tickets sold at a premium over the box office price, refused to set a standard in the revenue bill of 1913. But it was provided that where a ticket was sold for more than 50 cents premium, one-half of the excess over 50 cents shall be turned over to the government. Similar legislation may be introduced in the Assembly, it was said here today, following the defeat of the ticket bill.

## Noted Counsel Appear

Louis Marshall, of New York, one of the most eminent attorneys in the United States, and Aiden Chester, of Albany, former Supreme Court Justice, representing the United Theatre Ticket Brokers' Association, and Tyson & Co., of New York, attacked the bill. Former State Senator J. Henry Walters, of Syracuse, at whose request the measure was introduced by Assemblyman Smith, was unable to attend the hearing because of illness, the former legislator being confined to his home in the Salt City with an attack of the grippe. John McBride, vice-president and manager of McBride's Ticket Agency, spoke in favor of the bill. He was represented by the Sullivan & Cromwell law firm.

Mr. Marshall arraigned the features and purposes of the legislation. He began his broadside by attacking the provisions of the bill pertaining to the licensing of agencies, which required the person applying for a permit to make a statement containing "such information as the officer to whom the application is made may require," and the revocation part, which states that "the officer issuing such license shall revoke such license when the public interest may demand."

## Asks for Standard

"What is meant by that?" Mr. Marshall asked. "What does the public interest demand? Where is the standard? We are beginning to legislate in this country without standards, allowing the people to exercise unqualified discretion. The Supreme Court of the United States has in a number of cases held—in criminal law especially—which does not have accurate definition, which does not prescribe standards—that it is an unconstitutional law, and there are two respects in which this bill violates that very proposition in criminal law that the public must know what constitutes crime, what may be proper and not proper to do, and in a case where a license may not be revoked, that phrase is one which is so elastic that you can get anything out of it that you see fit."

Mr. Marshall then explained the theatre ticket speculating business, as conducted by agencies, in detail. To prove his point that the 50-cent limitation would work a hardship on the speculators, he declared:

"We know that every hotel in the

City of New York has a news room or a news counter, and connected with it is a ticket agency or ticket broker or representative of a ticket broker. The hotels recognize the importance of that. It is almost as important for them to keep such a ticket agency as is the sale of food in a restaurant, and a person who desires a ticket can by applying at the desk of the news room secure the ticket."

## Passed Without Hearing

Judge Chester then recited how the measure had been passed by the State Legislature without a hearing having been granted and obtained the privilege of filing a brief in the matter, in which he dealt with many of the questions argued by Mr. Marshall.

Responding to Governor Miller's request why the bill had his company's entire approval, Mr. McBride said:

"I know nothing about the law part of it, but there is one thing that sticks out in my mind about the law concerning the effort to regulate this thing. No attempt, as I understand it, is being made to regulate the price of a theatre ticket. The only thing is to regulate the premium charged for it. The only opposition to the bill seems to come from people who are not willing to sell at a fifty-cent advance."

"Now it is pretty well established that fifty cents is a fair rate, provides a decent profit. People say that they cannot get on; they say they have losses. Of course, so have we. We do our business as they do theirs; we buy as they buy, taking our ordinary merchandise and risks, and if we make a loss, well, we go on, and I do not think the poor public, which is not represented here at all, would mind a regulation of some sort being put into effect that would require brokers to sell at a fifty cent loss, because they are like a lot of other people, they do protest privately amongst themselves, and I get it once in a while. Our friend, Mr. Marshall, said something about a monopoly. I can assure him there is no idea of that sort of thing in anybody's mind. I personally believe that this business can be done and made successful on a fifty cent basis."

## Basis of Veto

Following Mr. McBride, his lawyer, Mr. Boyesen, asked for the privilege to submit a memorandum on the law, to which Governor Miller replied:

"I am frank to say I cannot see how this could be explained as a legal problem. Of course, I am not going to sign a bill which I am certain is not constitutional, but I cannot see why, if you can say how much profit shall be made on the selling of a ticket, which is decided to be an article of merchandise, I don't see why the Legislature cannot say how much profit a man shall make on any articles of commerce."

"I have noted, Mr. Marshall, that the public would support a statute which limited the profit. They would change the same, as people would support many statutes regulating prices, and I find, from my personal experience, that these brokers do take advantage of their opportunities, and I have no doubt that there are abuses practiced, but of course, we cannot regulate every abuse by statute, because we run into greater abuses."

"All visitors to New York who want to go to the theatre," Assemblyman Smith said, "are victims of speculators and grafters. They don't get a ticket until they are milked dry. In some instances they are obliged to pay \$5 or \$10 above the box office prices of a ticket."

## Nelson and Chain Quit

Chicago, March 2.

Nelson and Chain, principal comedians with the Fanchon and Marco "Satires," have given notice that they will not be with the company when it goes touring again three weeks hence. They are planning a vaudeville return.

# BROADWAY REVIEWS

## GERTIE'S GARTER.

Patricia Warrick.....Dorothy Mackaye  
Hilly Felton.....Lorin Baker  
Nanette.....Adele Rolland  
Gertie Darling.....Hazel Dawn  
Ray Warrick.....Walter Jones  
Teddy Darling.....Louis Kimball  
Barbara Felton.....Eleanor Dawn  
Algy Riggs.....Raymond Walburn

The latest of A. H. Woods' series of farces, which is playing the Shubert Crescent in Brooklyn this week has gone all the others one better in the matter of daring and suggestion. It has gone even further than that—in its present shape it is positively vulgar and lacks the "class" that made the others. The lines are subject to toning, but the present cast is not.

Even Walter Jones, who can always be counted on for an excellent farcical performance, seems to be miscast in "Getting Gertie's Garter," which was written by Wilson Collison and Avery Howard. Maybe he will rise to the role when all the revisions are made and the "business" set. A French maid role is fairly well done by Adele Rolland, but the nearest to a genuinely legitimate characterization is that of an ingenue-wife who demands of another woman's juvenile husband that he compromise her so she may punish her husband whom she believes has been untrue to her. This part, if played by other than an actress with a very light touch, would be "raw" beyond endurance. As handled by Dorothy Mackaye it is good farce.

Barring Jones, all the men in the company are ineffective and there seems little likelihood they can improve very much. Jones' role of a butler is badly written and inconsistent even for farce. Events are supposed to take place in and about the home of people of sufficient means to employ a butler. Their butler is permitted to join in family discussions and make facetious observations.

Which brings us back to the ladies of the household and their immediate friends and relatives. The principal ladies are portrayed by Hazel Dawn and Eleanor Dawn, who speak in raucous, rasping tones that scarcely suggest people of gentle breeding. Neither of them displayed histrionic promise.

"Getting Gertie's Garter" is old-fashioned farce of the door-slaming kind, with effective stage settings, some clever lines and the usual series of misunderstandings that couldn't possibly occur in actual life. All the characters are placed in compromising situations and have more or less risqué lines to utter. For instance, every time the butler enters and finds a mixed couple in what appears to be an intrusion upon a love tryst, he smiles benignly and says: "I love to see the young folks have a good time." When a bride tells her French maid she hasn't time to take a bath the maid looks wise and says in her native tongue: "I understand—oh la! la!"

A young woman says to a young man: "My clothes are so wet they're stuck to my—" at which point he interrupts to say: "Yes, yes, I know what they're sticking to." The French maid has hidden the missing garter in her bosom, it falls lower down in her lingerie, she is about to reach for it, is interrupted by the man's wife, feels of her midriff and cries: "Monsieur I have it; I keep it for you." The butler is found holding a fainting lady in his arms, man enters and says: "What are you doing with my sister?" Butler answers: "Nothing, sir, it's all over." The entire second act is replete with such dialog and situations and the dialog is sustained in the final act. Much of the exchange of repartee will not even bear the test of print.

Still it is not quite fair to pass judgment on the value of the show for New York until it has been whipped into shape by a protracted season on tour.

## ROMANCE

It still endures. Eight years—a lifetime in the history of a play—and this perfumed idyll of Edward Sheldon's continues to distill its original fragrance. The most alluring feminine of all the gallery of varied Eves given to the stage in a decade, the diva Cavallini, in the person of Doris Keane, has lost not a whit of her charm since her brilliant entry to playdom at the Maxine Elliot theatre in 1913. Plays have come and had their say, to vanish, most of them for all time, but this souvenir of lavender, violets and old lace from the New York life of the 60's gives us again the thrills of beauty, love and romance as no contemporary has done. Not a revival as the term is generally understood since the piece with Miss Keane active in its interpretation, has been exhaling its fragrance in London practically since it left here, the color of its performance in its new home at the Playhouse suggests rather the freshness of a rose new blown than one revived.

The envy has marred the pleasure of observance in many an actress

seeing in the part of the temperamental nightingale a perfect thing for delicate emotional expression, with its swiftly changing moods, its enticements for impressionable maids; its explosive passions, its whimsies, its wit and its "know-nothingness," its tenderness and its lapses to less attractive sides of the woman portrayed, phases that because of their unrefined reflexes, but emphasize the more the truth of the part's character drawing as Miss Keane brings back the same Italian songstress she took away, with not a suggestion of the flight of even a day. Her opening scene with the young ecclesiastic of St. Giles parish, wherein the Circe in the woman sees at first a new kind of conquest, sparkled with its prime brilliancy, her voice softly cooling, now cajoling, now mischievous, now supplicating. This opening scene is a school of acting for ambitious comedienettes. Then as the man of the church steps farther and farther into the magic circle of Cavallini's practiced wiles of seduction, and we see the temperamental singer awaken to consciousness that she is treading upon sacred ground—not the sanctity of the church, but the sanctity of love itself—we feel again for her in her new mood, and slip swiftly into the stronger currents of the drama that the author proceeds to pile up, bit by bit, until we forget that we are in a playhouse and are back again in the old New York before the war when today's downtown Worth street was a way for afternoon drives and social exchanges, when the present Academy of Music was the art saloon of the budding town and Central Park was the city's northern frontier.

Every regular in last Monday night's audience at the Playhouse came with an added curiosity because of the absence from the cast of William Courtenay whose curate in the original performances had been so happy a spiritual complement to the star's worldly heroine. But even the most faithful of Courtenay's followers were won to instant approval of Basil Sydney, with his advent first as the bishop and then his throw-back showing the high ecclesiastic as a struggling rector. The portrait the player drew of the aged bishop, easily paralleled for artistic beauty, the interpretation he gave of the same man when his body was young and his pulses throbbed with youth's ideals and youth's desires. That Basil Sydney in private life is the husband of Miss Keane, calls for no comment here. The authority, mellow, even unctuous, personality this player imparted to his bishop in the prologue, would insure his adulation anywhere in any consideration of art and beauty for art and beauty's sake. The boyish note the player reflected in the youthful scenes lifted the idyll of his love affair to fine heights, with its rise to fervors.

Monday night's audience included many familiar with the play in its first budding. A. E. Anson, the original Cornelius Van Tile, was accorded a reception with his first entrance that must have reminded him of the fidelity of New Yorkers. He gave to his part of the middle-aged banker of a former generation all the fine polish, ease and attractiveness that at first distinguished it.

Nothing could stress the wide gulf between the theatre of the spoken word and the theatre of the screen than a contrast of this vital, throbbing drama of the stage, with its every instant a thing of feeling, and its film prototype. The screen version even with Miss Keane in the same role, proved a sorry experiment, viewed as a story or as a spectacle, conveying not in the slightest degree the fascination of its flesh and blood form.

## THE CRADLE SONG.

The Priores.....Louise Randolph  
The Vicar.....Mary Hampton  
The Mistress of Novices.....Ethel Howard  
Sister Joanna of the Cross.....Angela McCahill  
Sister Mary of Jesus.....Florence Miller  
Sister Marcela.....Mary Carroll  
Sister Sagrario.....Jeanne Powers  
Sister Ines.....Kate Morgan  
Sister Anna.....Isabel Hill  
Sister Concepcion.....Sylvia Wiles  
Sister Asuncion.....Adeline O'Connor  
Teresa.....Florence Fynn  
Antonio.....Harmon MacGregor  
The Doctor.....Whitford Kane

Augustin Duncan has done a darling and beautiful thing in staging "The Cradle Song," translated from the Spanish of Gregorio Martinez Sierra by John Garrett Underhill. But it is a question if his artistic sense has not exceeded his business judgment, for the play, while it is meritoriously done, has a religious theme that may militate against its success. In its native Spain, where the devout spirit of the poet is understood, it is believably a popular drama. Transplanted, it would appear almost certain to meet opposition.

The underlying theme of the play is an unvoiced but nevertheless persistent yearning for motherhood on the part of a nun, portrayed by Angela McCahill. She partially satisfies this wish through being given an opportunity to mother a wail

which is left on the "wheel" of the convent and reared to young womanhood within the cloister. It is when this girl goes into the world to be married that the poignancy of the other's long-suppressed yearning reaches its climax, and she gives voice to it as she falls to her knees in sobbing despair.

The play is slated for matinees, four times a week, at the Times Square, and was given its first presentation in this country Monday. It is in two acts, with a verse interlude spoken by Mr. Duncan. The argument of the verse is that devotion to religion by nuns is but an expression of the love inborn in every woman—the cradle song every woman's heart sings.

Both acts are in convent sets and, with the exception of two appearances by Whitford Kane as the doctor and one by Harmon MacGregor as the husband-to-be of Teresa, the stage is peopled by women. Seventeen, all garbed in the white robes of nuns, are on at one time. The play is full of lengthy though beautifully phrased speeches, but the splendid diction of the women, combined with their magnificent voices, saves them from being tiresome. At the premiere there was noticeable unsteadiness as to line and cue, but in the light of the lengthy speeches provided by the author the actors and actresses assembled by Mr. Duncan are to be commended.

The cast has been carefully chosen, but the honors of the play go to Louise Randolph as the prioress. She plays it with sweetness and dignity, heightened by the charm of her voice. Mary Hampton as the critical, overprecise vicarress is most clever and provides the play with the satirical atmosphere which supplies most of the comedy. As Teresa Florence Fynn is refreshingly natural, and Angela McCahill in the role of Sister Joanna, in whom denial of motherhood becomes such a tragedy, played with a quiet restraint which added to the appeal of the play. Kate Morgan does well in a character bit, and Whitford Kane, during the brief moments he is on, registers strongly. Mary Carroll is clever, but her opportunities are limited in a role which promises much and later was submerged.

Underhill has retained the beautiful piety and simplicity of the Spaniard in translating the play and Mr. Duncan has done a fine piece of work in staging it. With sets allowing of little detail and the cold black and white costumes of the nuns he has contrived a series of artistic pictures simply through his groupings. The convent atmosphere and a reverential air are well sustained all through the play.

## CLARE KUMMER'S 4.

At the Punch and Judy, beginning this week, Clare Kummer offers what may be termed a dramatic table d'hôte luncheon in four courses—a quartet of one-act comedies, two musicals—to be served four afternoons a week. Three of them are new, the other, "The Choir Rehearsal," a musical vehicle that has been seen before and is included in the repast "by request." For the hors d'oeuvre, she offers "Bridges," an entree, "The Choir Rehearsal," for the principal course, "The Robbery," and for the salad (dessert), "Chinese Love," which like "The Choir Rehearsal," gets its music from Miss Kummer as well as its book and lyrics.

This would seem to be a potpourri scheme likely to succeed, because into each unit of the program Miss Kummer is at her subtle best. Her dialog in each case has the charm characteristic of her comedy satire and the naive way in which she works up to her climaxes is delicious.

For the straight comedies, she has selected casts of superior ability and in the musical pieces the cast, headed in each instance by Sallie Fisher, is excellent. W. L. Gilmore has staged the four pieces, any or all of which would make splendid vaudeville vehicles. With this exception of "Chinese Love," the plays run about 20 minutes. The exception is a little under 30 minutes.

## BRIDGES.

Penfield Parker, Jr.....Sidney Blackmer  
Ellie Breen.....Roland Hogue  
Enid Birdsall.....Ruth Gilmore

This is a quaint little thought, replete with sparkling lines and probably the gem of the program. The action occurs in the office of Parker & Son, bridge builders. Young Parker is a great bridge builder, but he yearns to chuck it up for sunset-painting. His friend Breen discourages him, but his efforts are vain until Enid comes along. She is rich, pretty and possessed of a dislike for pictures, especially sunsets. She engages the young man to build a bridge connecting her estate with an island where she desires to erect a home for her senile pets, it being her idea to let the infirm cats, dogs, birds, etc., "get wild together—in a nice way." So the young man abandons his craving for sunsets, postpones a big government contract and exits to build a rustic bridge for the doddering pets of the young lady.

The players in this revel in clever lines, with Miss Gilmore having somewhat the best of them. Black-

mer and Hogue both do their shares skillfully.

## THE CHOIR REHEARSAL.

William, the organist.....John Ryan  
Emeralda Tucker.....Sallie Fisher  
Rev. Alan Wylie.....Stanley Howlett  
Abigail.....Mary Ellison  
Anna.....James Lounsberry  
Enoch.....Walter Coupe

The story of "The Choir Rehearsal," which has been done before by Miss Fisher, is well known, but it loses none of its freshness here. Miss Fisher plays, Emeralda, with grace and looks as pretty as a flower in her crinoline. The supporting cast is capable and well balanced, with honors going to Mary Ellison and young Ryan. They are excellent in their comedy character work.

## THE ROBBERY.

Fielding.....George Blivin  
Edie Upton.....Kath Gilmore  
Robert Hamilton.....Sidney Blackmer  
John Upton.....J. M. Kerrigan  
Mrs. Upton.....Mrs. Alice Chapin

This borders on the farcical, being an incident based on misunderstanding. It opens with a supposed burglar dashing from the house. The girl, Edie, alone except for the butler, Fielding, rushes to a window and calls for help. Hamilton, son of a father who puts the curfew on the night latch at 10 o'clock, has been asleep on his front doorstep across the street from the Upton home. He responds to the girl's call of distress, enters by the window. She tells of the disappearance of family silver and her inability to arouse the butler. The boy agrees to sit up with her until dawn. He turns on the phonograph and they wait to keep awake. Then they sit down and talk. The boy nods, but recovers. The girl gets him her father's dressing gown and urges him to lie down, but he refuses. So they sit down and talk again. The girl falls asleep, her head on the boy's shoulder, and he, after a few minutes, also drifts into slumber. This is the tableau the girl's parents find when they enter. The father is furious and attacks the boy. The latter, thinking him the burglar, gives battle. Explanations follow and Fielding, the butler, telephones he has taken the supposedly stolen silver to the railway station.

In this, as in "Bridges," Miss Gilmore and Mr. Blackmer have chief honors, though Mrs. Chapin and Mr. Kerrigan contribute their share. The lines are slightly less punctuated in their comedy quality than in "Bridges."

## CHINESE LOVE.

Mo Yen.....J. M. Kerrigan  
Ah Mee.....Mary Ellison  
Chan Fah.....Sallie Fisher  
Wing So.....Stanley Howlett  
Wing Toot.....Varda Burnett  
Hing Hi.....James Lounsberry

A pretty little melody satire, with Chinese characters and setting. It tells of the execution of Wing So, a pirate, who has been betrayed to the government by his wife, Chan Fah, at Wing's order. He explains he has caused her to do this that she may claim the huge reward which otherwise would go to some less worthy informer. After his head has been chopped off, supposedly, his spirit returns to the stage and converses with her, telling her not to end her own life, and promising to visit her each day at sunset. Miss Kummer explains on the program that the inspiration for the little play came from a French story where a wife betrays her husband at his own command.

Miss Fisher here has an opportunity to appear pretty in a Chinese costume and to sing an exquisitely wrought love lyric. Miss Ellison has not the opportunity which was hers in "The Choir Rehearsal." Mr. Howlett is effective as the husband, especially in the burlesque-tinged situation where he stalks back to earth after being beheaded. The movement necessarily is slower in this offering than in the others, because of the deliberate method of delivery required by the Chinese speeches.

## "BREVITIES" PROSPERS

Boston, March 2.

While George LeMaire will not be with it when the "Broadway Brevities" finishes up at the Shubert next Saturday, it will go to Buffalo and thence to Schenectady. It is said the show is making big money.

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## NEWS OF THE DAILIES

(Continued from page 14.)

manager of the Hamilton said they had annoyed several actors, and, when Julius Tannen came on, shouted aloud, "Hello, Julius." A riot was averted by the police escorting the pair from the house.

Following her tour of the United States next season, Pavlova and her company will go to Australia.

A play by Abraham Schomer, author of "Today," has been accepted by the Jewish Art theatre.

"Old Jim" (Emanuel) De Vos, who had been night watchman of the Times building since work on the structure first commenced, died this week.

James MacMonagle, accused of shooting Dorothy Seltzer, actress, is held in New York on a charge of murder as the result of the girl's death.

Ethel Barrymore, who was given a furlough of a few hours from the hospital in order to witness the premiere of "Macbeth," in which her brother Lionel appears, will be released from Flower Hospital in a few days.

Michael Sexton, a Harlem music dealer, was accused of insulting a woman who had applied to him for a position. He accepted a sentence of 20 days in the workhouse rather than pay \$50 fine.

"Two Little Girls in Blue" will be produced by A. L. Erlanger in April. Ned Wayburn began rehearsals this week. Charles Previn has been chosen musical director for the production.

Thomas P. Robinson, an architect and graduate of Harvard, who studied Prof. Baker's "English Forty-Seven," has been awarded the Oliver Morosco prize for the best play offered in 1920.

Tex Rickard muffed the Jackson-Dundee hostilities at the Garden Friday night, being laid up with an attack of gastritis. He has been confined to bed several days.

Dorothy Lucille Whiteford, residuary legatee under the will of Joseph J. Ryan, and M. L. Shuford, executor, have filed petitions to have the suit of Ryan's widow, contesting the will, dismissed.

Lucy Huffaker, one of the founders of the Washington Square Players, and until recently with the Goldwyn Pictures Corp., is now publicity director for the Theatre Guild, Inc.

"Woman to Woman," by Michael Morton, was tried out a second time by A. H. Woods at Rochester Thursday night. Willette Kershaw heads the cast, which also includes Gail Kane, Kenneth Hill and Felix Krembs.

Fred Stone on Tuesday night attained the sixth month of his stay at the Globe in "Tip Top," and, incidentally, smashed all his previous records. "The Red Mill," "Old Town," "Chin Chin," "Jack o' Lantern" and "The Lady of the Slipper" were all sent out before they had run a half year at the Globe.

Two important theatre deals—one in the Bronx, the other in Harlem—were announced this week. In the former section \$100,000 was paid for a site for a house to be built at a cost of \$400,000 in the square bounded by Brown place, Brook avenue, 137th and 138th streets. A picture house and roof garden will be built on the Harlem site, 2176-2180 Third avenue, which has been leased for 84 years. The house will cost \$150,000.

The residence leased by Geraldine Farrar, 20 West 74th street, has been sold over her head. She will have to move 18 months hence.

Arnold Bennett's "The Great Adventure" opened at the Neighborhood Playhouse Feb. 25, but did not create a sensation.

"The Betrothal," Maeterlinck's play, which failed to arouse much enthusiasm in America, is reported playing to capacity in London.

Pauline Lord, playing in "Samson and Delilah," who says she has been married to Billy Roche, referee, since 1903, has been sued for \$15,000 by Mrs. Nellie Roche of San Francisco, who alleges alienation of the sporting man's affections. This is the third action Mrs. Roche has filed against Miss Lord, who declares she was unaware when she married that Roche had previously been married.

William Archer, author of "The Green Goddess," sailed for England Saturday on the Aquitania. Sam Goldwyn also was on board.

Capt. Stanley Huntley Lewis, who with his "submarine" car has been engaged in Navy recruiting for the past four years, joined the publicity staff of the Shuberts Monday and is "burning up" Broadway for "In the Night Watch" at the Century. The captain will also cover (Continued on pages 22 and 23.)

## MAUDE FULTON TO PLAY COAST ON HONEYMOON

Star and Husband to Be Seen  
in San Francisco.

San Francisco, March 2.  
Maude Fulton and Robert Ober, to whom she was married in Boston recently, will honeymoon out this way in June and open for a special engagement at Miss Fulton's theatre in Oakland.  
A revival of the "Brat" will be the first week's offering and will be followed by several special selected plays, among these two of Miss Fulton's own successes.  
Her husband will play opposite her and will be supported by Paul Harvey, present leading man, according to Manager George Ebey.

## SHUBERT-CURRAN SITE.

To Adjoin Columbia—First Deal Falls Through.

San Francisco, March 2.  
The Shubert-Curran theatre for San Francisco will be constructed on a lot adjoining the Columbia theatre on Geary street, between Mason and Taylor streets. This was definitely announced last week, when negotiations for a proposed site, previously announced to be on Post street, next to the St. Francis hotel, fell through.  
The selection of this site comes as a complete surprise, as it was expected that construction work on the Post street site was to start immediately. This also places the two leading legitimate houses next to each other and incidentally the only two adjoining theatres in the city. The house will seat about 1,800.

## YIDDISH STARS DRAW.

Thomaschefskey-Zukerberg Engagement Starts Well.

San Francisco, March 2.  
Boris Thomaschefskey and Mme. Regina Zukerberg, the Yiddish stars, made their first appearance on the Pacific Coast at the Republic theatre last week.

Their local bow was in "Uptown and Downtown," a four-act operetta. The stars received an ovation and the support of the Yiddish players was adequate. Thomaschefskey's engagement here is for four weeks and for his starring season at the Republic theatre the prices have been raised to \$2.50.

The Thomaschefskey-Zukerberg special engagement here promises to be highly successful. Thomaschefskey is a guest of Samuel Grossman, of the Savoy theatre, during his local stay.

## PANTAGES, 'FRISCO.

San Francisco, March 2.  
Pantages bill this week is varied, with plenty of comedy present. "Jular of the Sea," a dance drama presented by Ted Shawn with the Denishawn Dancers, Lillian Powell featured, was the headliner in closing spot. With its pretty effects and artistic dancing, it gave the bill unusual class.  
The Otto Brothers were the comedy hit next to closing, their travesties and glimpses of dressing room conversation going over big.  
Kootina and Barrette, in "Marrinle Going Up," went big with their special set and prop captive balloon, and clever Italian dialect talk. Both have good voices.  
Carter and Boutte, colored step-dancers with hard and soft shoe dances, were rewarded with solid applause for their strenuous offering.  
Courtney and Irwin, an attractive girl and a cowboy, with a but set, pleased in second position, the girl's dancing standing out. The man possesses a pleasing voice, but overacts the bashful cowboy. Their dialog is good.  
Prevost and Goulet opened well, their comedy and exceptionally good acrobatic twists winning appreciation.

## FRISCO NOTES.

San Francisco, Mar. 2.  
Attempts to get Irvin S. Cobb as guest of honor at various luncheons in Oakland last week proved futile when Cobb's physician, who is traveling with him, advised Selby Oppenheimer that Cobb was not in a condition to enjoy social festivities. The Athenian Club of Oakland had made elaborate plans for a reception to Cobb but in vain.

Ben Westland, director of publicity in the West for the Universal Film, is back from a 5-weeks' trip in the Northwest. He visited as far as Butte, Mont.

Mike Fisher, proprietor of the Arcadia Dance Palace, Oakland, recently constructed at a cost of \$500,000, won a technical victory in the Oakland Council Chambers last week when the City Fathers refused to order the pavilion closed at 12 midnight as asked by the Ministerial Union. Fisher stated that he had been urged to open a dance academy by the complainants for ten years, and now that he had invested his money in such an establishment the ministers were trying to run him out of business.

Alice Gentle has leased the John Heath mansion in Berkeley to be used as her residence during her dramatic stock season in Oakland. The home is one of the landmarks of the city, being in the college uplands and famous as one of the most palatial residences of the West.

Muriel Vallei has joined the Maltland Players.

Corinne Carter was a recent passenger on an outgoing vessel for New Zealand. It seems that she has adjusted her differences with her husband, Carter the Great, and will join him there.

Ben Giroux, advance man for Griffith's "Way Down East," arrived in Oakland last week and made plans for the return week of the picture starting Feb. 27.

Charles Newman, treasurer of the Curran, is ill at his home.

A concert and ball was tendered Deiro by the Accordion Club, Inc., of San Francisco at Scottish Rite auditorium Friday, Feb. 18. Deiro appeared with his accordion as a special part of an elaborate program. Deiro leaves for the East next week, where he will play for the Columbia records and probably appear in vaudeville for a few weeks under the direction of Harry Weber.

Roy "Hiram" Clair closed at Oakland with his road show last week, and after a brief rest will open a stock engagement in one of the Loew-Ackerman-Harris theatres, to be announced later, although it is expected Eureka will be the place. He will play in conjunction with the regular vaudeville.

Rusco and Hockwald are organizing a second Georgia minstrel company which will open in this vicinity March 26.

"Peg o' My Heart" company, with Dorothy Alden in the lead, opened a coast tour at Long Beach last week. The show is sponsored by J. D. Glass and will play at \$1 and \$1.50 prices.

"Bringing Up Father" comes into the Bay for a two weeks' engagement commencing next week. "Mutt and Jeff" is scheduled for this house the latter part of the month.

J. W. Brownlee, owner of "Uncle Tom's Cabin" company now playing along this way, will make his permanent headquarters here and will produce other standard shows.

"Way Down East" is coming back to the Curran following the "Greenwich Village Follies," which closes a three weeks' engagement March 12.

"Fid" Johnston's orchestra has been engaged for George Hart's new beautiful beach resort, which opens March 10.

## FILMS VS. STOCK.

San Francisco, March 2.  
The Majestic theatre, in the Mission District, has discontinued its dramatic stock policy and will show pictures through the Lenten season. Gerald Griffin headed the stock show, which closed last week.

## SPLURGE FOR NEW STOCK.

Alice Gentle Stock to Be Circused on Coast.

San Francisco, March 2.  
With the opening of the Alice Gentle season of stock at the MacArthur in Oakland, March 6, the theatre's familiar old name, "Ye Liberty," will have lived its last day. Under the supervision of Manager Jim MacArthur, the house has completed plans for an advertising campaign which will cover the entire bay area. One of the new departures will be a two-sheet upright stand, to be used instead of the usual one sheet. The effect is that of a small showy stand.

A list of plays starting with "The Rose of the Rancho," which will be followed by "The Song of Songs," "Carmen," "Zaza," "Jennie the Lady" and similar offerings has been picked by the management.

Miss Gentle will be supported by Walter Richardson, formerly of the Alcazar, San Francisco leads; Clari-bel Fontaine, formerly Tim Frawley's leading woman and just back from the Orient, ingenues; Louis Morrison, late of the Fulton, characters; John G. Fee, second business; Blanche Douglas, characters; Marie Dunkle, general business, and Jerome Sheldon, juveniles. Hugh Knox, former director of the Fulton, will supervise.

## MISS HOLLISTER MARRIED

Successor to Gaby Weds Coast Business Man.

Los Angeles, March 2.  
Flora Hollister, the picture actress, who before her entrance into the film studios, was Gaby's successor as star in "Stop, Look and Listen," was married Sunday at Riverside near here to Arthur Hoe, a Pacific coast business man.

## KEENAN'S 'FERGUSON' SLIPS.

San Francisco, March 2.  
Despite favorable reviews, which appeared in all of the East Bay dailies, Frank Keenan in "John Ferguson" played to only fair business at Ye Liberty Playhouse in Oakland last week, and later closed in Sacramento. One daily, which never reviews shows, gave special mention to Keenan's play, but still the attendance was poor.

Roy "Hiram" Clair and his 1920 Revue of Revues followed Keenan with a good show at \$1 top, but also failed to draw business. Looked like a case of home talent failing. Irvin Cobb was next for one night only.

## LOEW'S CASINO.

San Francisco, Mar. 2.  
The four-act bill this week formed the right sort of a combination for the Casino. The house was well filled and the show moved along at a good pace. The King show seems to hold them better than ever, and the reception given the pretty settings proves that King is drawing some new ones each week.

Juggling Ferrier gave the show a good start. There is nothing unusual about his routine, which contains all the familiar stunts among the juggling fraternity. He does them all well and is liberally rewarded. For a finish he throws in a couple of nifty acrobatic twists, then dons a mirrored coat and hat to juggle the glistening clubs, dancing at the same time. It is a most effective finish and wins good applause. Lehman and Thatcher, a couple of chaps of pleasing appearance, offered some comedy numbers in the second position. They did not get much applause for their efforts, probably because of their routine. Both displayed voices good enough to do better. A parody of "Mangle" by one of the men following the straight singing of the song by the other was well received. A few stale gags injected just before their final number are only fairly handled. They finished to very light hand.

King Brothers, a strong act, did well. They have a special velvet drop. A good looking act of its kind. The posing and hand-to-hand pleased the house. Their final hand-to-hand leap over several chairs and table through paper hoops gained them good applause. Pollette, Pearl and Wicks, two men and a woman, did very nicely with their comedy and talk. They got the laughs going on the talk of the two men. The bigger man had the house with him all the way. The trio close with burlesque operatic singing, during which the woman flashes some good high notes. They received vigorous applause.

## BALKS AT EQUITY RULE.

Oakland Mgr. Says Actress Refused Settlement.

San Francisco, March 2.  
An aftermath of the suit brought against the Fulton theatre, Oakland, and George Ebey, managing director, by Lillian Foster, former leading woman of the Fulton stock company, who was dismissed Oct. 17, 1920, was disclosed when the Fulton management replied to Miss Foster's statement in an Oakland daily last week. The Fulton management asserted it had ample cause for discharging her.

In answer to Miss Foster's charges, J. Richard Ryan, business manager of the theatre, stated that a clause in her contract which called for arbitration in case of any dispute between the player and the management was adhered to and that the arbitrators advised Miss Foster to accept the amount offered her by the Fulton, but that she refused to do this. Ryan states further that the matter was submitted to the Equity Association, which, in turn, according to Ryan, advised that Miss Foster accept the amount as agreed to by the arbitrators, but that again she refused.

## ORPHEUM, 'FRISCO.

San Francisco, March 2.  
The Orpheum program this week was not without merit, but on the whole it lacked punch and cannot be classed as a good show. The Kellerman tank crimped the running order and otherwise made for the discomfort of full stage acts. Also it necessitated switching the Lillian Jewell Faulkner Revue to the Oakland and the retention of the Tuscano Brothers for a second week in the closing position. Miss Kellerman and others on the bill appeared in the Tuscano act, but despite their assistance many persons exited.

Annette Kellerman again had top billing and varied her routine by displaying a new gown and introducing a ballet in which she was assisted by two little girls from the Blanch Hertz School here. The children registered in a specialty and Miss Kellerman drew howls of laughter when Tom Duray appeared during her wire stunt and again, when she shoved him into the tank after her diving.

Duray, in "For Pity's Sake," was good for laughs despite the familiarity of the act, and Duray personally was accorded a great reception. Earl Hampton and Dorothy Blake, with smart chatter and an attractive setting, proved a good selection for next to closing and walked off to strong applause.

Albertina Rasch, assisted by Agnes Roy, Stella and Louise Rothacker, with I. Nagel in the pit, offered a graceful series of dances which proved the strongest feature of the bill. The act is elaborately staged, with beautiful lighting effects.

Gertrude Moody and Mary Duncan, two girls of excellent appearance, were attired a bit too soubretish for their opening, but gradually won out with their operatic and jazz selections, improving and changing for each new number. The clowning of the comedienne of the duo drew big laughs culminating in applause which made the act a hit.

Burke and Betty, a mixed team with material below the Orpheum standard and a ukulele employed by the man for several numbers, were on second. Both look well and possess ability, the girl playing the cornet and saxophone effectively. Delmore and Lee made a good opener with their next work on the revolving ladder.

## HIP, 'FRISCO.

San Francisco, March 2.  
Loew's Hippodrome program is nicely balanced this week, with good entertaining qualities.

The Six White Hussars, an aggregation of women musicians, held the headline position and proved a worthy selection, their offering getting merited applause.

"Voice or Money," an act with two men and a woman, registered an all round success. Some excellent comedy is provided by a clever Yiddish comic and all have excellent voices.

Hon. Dave Manley, next to closing, had them laughing hard with his running for Mayor talk.

Kane and Chidlow brought plenty of laughs in third place caught on big. Kane's intimate manner and an Irish ballad with sure fire lyrics

sung by the policeman straight compelled applause.

Chrystie and Ryan, a mixed team, opened strong with their dancing, their eccentric and Russian numbers being exceptionally well done. Leon's Ponies closed satisfactorily.

## "GREENWICH FOLLIES."

San Francisco, March 2.  
The "Greenwich Village Follies," which opened at the Curran last week at \$3 top for a three weeks' stay, got over \$25,000 on its first week. Ted Lewis scored the most pronounced hit. The enthusiasm with which he was received set a high mark for the Curran audiences. He stopped the show and was compelled to make a speech. The regulation speech and his encore, the latter a song entitled "Maybe," which was announced as having been written by him at Seattle, and in the nature of a "plug," let him down for a while.

James Watts ran Lewis a close second for honors, and his female impersonation travesties had the house roaring with laughter on his every appearance. Verna Gordon scored an artistic hit. Her Egyptian dance brought forth storms of applause. Tom and Eddie Hickey fit into the show nicely. Their vaudeville specialty registered its usual success, and they are otherwise seen to good advantage in a couple of bits. Sylvia Jason as the Queen of the Village looks charming in some nifty gowns, but is not seen at her best in this show, having very little to do. She holds the limelight twice with her specialties, but the tough spot on each of her appearances (following the big hits) proves a handicap, and she is not accorded all the applause that she deserves.

Al Herman has things his own way, on just before the finale, and his confidential talk about the cast was good for laughs during his entire stay. The fine condition of the wardrobe and stage hangings (this show carrying hardly any heavy sets) reflects much credit on the revue, which is now in its 85th week.

## ALL JAZZ REVUE

(Continued from page 10)

of the outfit and does several really excellent bits of fast and expert stepping. His Frisco imitation and another dance in blackface later on were well worth while.

The whole show is a curious mixture of very good and rather poor comedy by the men and 100 per cent cheerful effort to entertain by the principal women. The chorus was rather a better looking lot than the average, although even they could not quite stand the union suit test in a bathing girl number, with an elaborate mechanical ocean wave effect disclosed upon the rise of the drop from "one" to full stage.

Rush.

## SPORTS

(Continued from page 9.)

But please understand this—I will use the headlock in all title bouts. Jack Curley, nor any one else cannot enforce any rule against that hold. It is a legitimate hold, and simply because I have specialized in it and made it an effective weapon as well as a defensive shield they are trying to bar its use.

No one, however, protested Gutch's toe hold or Stecher's scissors, and the latter is far worse than my headlock as a punisher. I throw men with the headlock. Gutch simply tortured them until they quit with the toe hold. No, sir, I will wrestle with the headlock or I will retire and take the championship with me and those kindergarten wrestlers can play their game according to the parlor rules if they care to."

Because these behind the venture suddenly woke up to the fact that they had overlooked several bets in their selection of fighters, and the date for the performance of the boxing exhibition to be staged by Boston society women for the Baby Hygiene cause has been postponed. It was supposed to take place March 3 in Symphony Hall, but is now put over for at least two weeks.

Nate Siegel was scheduled to box Marcel Thomas but the latter looks too much like a setup for Siegel because of his recent defeat. The date also conflicted with several other boxing exhibitions already arranged for, including the annual amateur exhibitions.

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SCENERY BY EDWIN H. FLAGG STUDIOS

**TOM WISE and Co. (3).**  
"The Old Times." Playlet.  
25 Mins.; Full Stage.  
Palace.

Tom Wise is back in vaudeville with a sugary little comedy playlet entitled "The Old Times," by Roy Briant. The act probably was written especially as a vehicle for Mr. Wise, or with a comedian like him in mind. At any rate the central role, that of a benevolent old actor, retired as a wealthy hotel keeper with an all consuming inclination to make every body happy fits Mr. Wise like the proverbial glove. Assisting Mr. Wise and featured on the program billing is Nila Mac, a pretty and efficient ingenue, a juvenile and character man, the latter two unprogrammed.

The story of the playlet is of the ultra-conventional sort, with the finish obvious and anticipated a few minutes after the action gets under way. There is a thread of sentiment interwoven in the plot, which while not deeply convincing serves nicely as a contrast for the lighter passages, which take up the better part of the playlet.

The story concerns a pair of youthful actors (Miss Mac and the juvenile) who are stranded. The woman has given the man the money to pay the hotel bill, but he gambles it away, and is in the act of leaving her flat, when she discovers him. The hotel proprietor (Mr. Wise) happens along, engages the young man in conversation, learns of his difficulties, and offers him a job in the hotel. The youth accepts and decides to be a "regular." Incidentally the youth is to work out a \$240 board bill at the rate of \$3 a week, with the prospect of working 80 weeks before the debt is cancelled.

For such a benevolent old chap as Mr. Wise makes the hotel keeper appear to be that \$3 a week proposition didn't quite seem to chord with his apparently generous nature. Meeting the girl, Mr. Wise discovers she is the daughter of an old sweetheart of his early acting days. Mention is made of "The Lady of Lyons" as one of the plays the old actor and now hotel keeper has registered his greatest success in, with a short scene from the play enacted by Mr. Wise and Miss Mac following. This makes an entertaining interlude. Mr. Wise reading the lines of the old classic with the perfect diction and conception that comes of his years of training and comprehensive experience as an actor. Miss Mac also stands out in the "Lady of Lyons" scene, playing with ease and repression.

The juvenile makes his role, a contributory one, important through competent handling and the character man does a butler, as it should be done in this instance, unobtrusively, but in a manner that denotes he is an actor of ability and not a supernumerary. Joseph Hart sponsors the production. Mr. Wise can swing around the circuit and more than give satisfaction with "The Old Times," despite its conventionalities. His ability and personality and the supporting cast will easily make up for any deficiencies of the playlet, which, although of mechanical construction, contains much that is interesting and entertaining. The act closed the first half at the Palace.

At the finish of the playlet Monday night Mr. Wise was accorded five or six curtain calls, responding with a short impromptu speech of thanks.

**RULOFF AND RULOWA (4)**  
Russian Ballet Dancers.  
10 Mins.; Full Spec. Drapes  
American Roof. (Feb. 24)

The principals in this dancing turn are a man and woman. They are assisted by four girls dancing mostly bare legged in ballet dresses, poses, Egyptian dance and later, with slippers on, in a legmania ballet.

The principal solo for the turn, opening with a graceful double, the girl in ballet costume doing "toe" work with the male posing her in acrobatic bending postures.

Following the next ensemble ballet dance the man does a solo of near buck steps faking the "break" and interpolating "hoch" steps.

A Russian dance by the four girls in boots and native attire is next with the principals similarly attired joining them with "hoch" steps topped off by a body swing, the man supporting the girl by gripping her wrist and ankle.

All are finished dancers and while nothing new is offered the dances are technically perfect and gracefully executed. On the Roof the turn didn't use special stage draping but it carries quite a production is was reported. The act can follow many of the dancing turns of this nature on any of the bills.

**FOUR MARX BROS. & CO. (11)**  
"On The Mezzanine Floor."  
45 Mins.; One and "Full"  
(Special Setting).  
Coliseum.

Herman Timberg is billed as the producer. Talk along Broadway is to the effect that he is also one of the owners in partnership with Charlie Leonard, brother of the lightweight champion. The champion's boxing receipts have probably been hit to clothe this aggregation, for the company consists of six girls, one man and the quartet of Marx Brothers. The clothing of the men was not sensational, but the costumes worn by the girls were right to the minute in style and class.

In the opening section the one lone man is seated in "one" as a theatrical manager awaiting answers to an advertisement inserted in a local paper. The quartet of brothers apply for the position individually, each offering a brief sample of his ability, followed by the appearance of Hattie Darling, the featured woman. This action is more or less introductory, leading immediately after to Miss Darling's appearance.

The full stage action brings the balance of the girls into play. Properly speaking, the girls, aside from the featured one, do nothing but sport trunks full of costumes, although each does an imitation of a noted dancer at the conclusion of the offering.

During one section of the turn, one of the brothers plays the character of father in order to acquire some insurance money. This bit brought frequent outbursts of laughter.

The new presentation is rather long with the time allotted to the Marx brothers for their individual musical offerings being insufficient for the best effect. In all the talk is good, with the quartet of brothers doing their share but the girls' contribution could be built up.

**MAX FORD REVUE (7).**  
Dances and Songs.  
17 Mins.; Full Stage (Special Hangings).  
Fifth Ave.

The Four Fords were a mixed dancing four, Max being one of the original quartet. His new revue is largely a dance offering, with several songs in the routine. Four girls, two dancing boys and a pianist make up the support. The Astor Sisters, the Southern Sisters, the Stanley Twins and Roy Barton as accompanist are billed with the turn.

Ford opens with a lyric which tells of having sought abroad for new steps, providing a chance for the introduction of the girls singly as representatives of foreign lands. Each dances a bit with Ford. The lyric ends with the opinion that "most every step that has any pep comes from Broadway," and the girl who danced that bit was easily the best looker and the best dancer in support.

Two of the girls sang Eddie Leonard's song rather well, with the boys and the other two girls following in a soft shoe dance. Barton then had a chance and he told in a novel way the reason for the pianist. He explained: "You'll find another pianist like me in every dancing turn, for while they are changing costumes I have to entertain you. Perhaps you and the critics think I am a pest; just the same I am the boss of the act and I'll prove it." He then called Max out to do his single. The bit by Barton amused and looked better than anything he might have offered by way of a solo.

Ford's single was a soft shoe number, the dancer having his hands in his pockets throughout. A sextet soft shoe dance was next in line, taking all the company. The girls looked very nice in soubret frocks of gold cloth.

Ford then went into a hard shoe number, that style being the best of the old Four Fords turn. His company hummed "Mammy" for a time, but Ford's stepping was extended, and it drew the best returns of the offering. All line up for the finale. The Max Ford revue should easily win big time bookings.

**LIZZIE WILSON.**

Songs and Talk.  
8 Mins.; One.  
23rd Street.

Lizzie Wilson is an entertainer of the old school, doing a routine of Jewish stories and comic songs. She has some material not so new, but it seems to please the 23rd street people. The act is for the lesser houses.

**RIGGS and WITCHIE.**

Dances.  
23 Mins.; Full Stage. (Special).  
Palace.

Ralph Riggs and Katherine Witchie are assisted by Mack Ponch, a violinist playing in the pit, and when not soloing, directing the orchestra. The act is termed "Dance Idylls" and consists of a series of singles and doubles, with character costume changes and a change of scene for the numbers. The stage is set with a blue cye, which, parting in the middle, discloses Riggs and Witchie arrayed in carnival costumes blowing huge bubbles on a raised platform. Stepping down from the platform the couple go into a double. Miss Witchie introducing effective toe dancing and both stepping along the lines of the Italian ballet school, with lifts, postures, etc. Preceding this Mr. Ponch played a violin selection from the pit, the orchestra filling in after the carnival costumed number with Mr. Ponch directing. Following Mr. Riggs was on in sailor garb, executing a hornpipe as a single. Another change of scene had the cye parting and revealing a suggestion of a Parisian shop, with Miss Riggs as a fetching French girl at the window. Flirtation dance by the couple next, another violin solo by Mr. Ponch, a boudoir scene with another double by Riggs and Witchie, more violin by Mr. Ponch while the couple were changing to ragged Gypsy velvetens for a combination whirlwind and acrobatic double. Miss Witchie was minus stockings in this, presenting a decidedly attractive appearance in the abbreviated Gypsy garb. There is a pretty castle scene for this, featured with unusually soft and mellow lighting, starting with a night effect and gradually dissolving into day. Both are expert dancers, all of them landing for substantial applause returns. The act has been produced like a Broadway show. Mr. Ponch is an exceptional violinist, scoring individually with his solos. The act entertained all the way and went over for several bows at the finish at the Palace. It's a big timer of the modern school.

**AL FIELDS (2).**  
Comedy Talk.  
16 Mins.; One.  
Special Drop.

Al Fields has discarded his "single" offering, "The Last Bartender," and, assisted by Con Roddy, who does straight is offering a talking idea in "one" backed by a special drop.

The drop shows an Atlantic City boardwalk scene. Fields makes an entrance pushing Roddy out in a rolling chair. Roddy, attired in a "lux," is desirous of imbibing, whereupon Al informs him that he has been riding in the "Volstead Express" and proceeds to transform the chair into a miniature bar with foot rail, towel, and wet props.

Some clever crossfire with Fields relating his experiences as former bartender, follows, with both partaking of the refreshments. At settle-up time Fields demands \$3.80, and Roddy objects on the ground Fields drank with him each time. Fields explains that he did that to protect him (Roddy) from being poisoned.

The talk blends into a business proposition in which Roddy promotes Fields. It has to do with 20 beautiful models, and is on a par with the preceding humor.

Fields wears his old red vest, derby hat and loose trousers. It is diverting talking skit and should have no trouble arousing the mirth of the big time spectators. Roddy is an excellent foil, and Fields gets his portion over with a fine knowledge of comedy values and excellent delivery.

**SENSATIONAL VALENTEENS.**

Aerialists.  
6 Mins.; Full Stage.  
Riverside.

Mixed couple in white tights and green silk trunks. When the front drop is raised they are already seated on a double trapeze and immediately go into action. The young woman has lots of style and is full of "pep." He hangs head down, supporting her for teeth spin. Up to this point routine is conventional, but then they go into a special apparatus which is on the same principle as Delmore and Lee's break-away ladder, only it is in the form of circles six feet in diameter. They stand inside the circles and balance until time to whirl around for the finish. It is an effective and novel closing turn.

**"THE CREOLE COCKTAIL" (7)**  
Jazz Songs. Dance and Band.  
16 Mins.; Full. Cyc.  
Columbia. (Feb. 27)

This is an all-colored aggregation which includes two women and five men. Six of the members play instruments with the two girls vocalizing.

One of the women is possessed of personality and is complete mistress of the shivery technique erupting into a shimmy on several occasions and stopping the proceedings each time.

This girl opens the act in "one" with a brief prolog describing the ingredients of the "Creole Cocktail."

The turn then goes to full stage the curtain discovering a mixed quartet standing at the piano. The prolog girl steps on and leads them in a popular number well handled vocally.

An instrumental number follows consisting of piano, cornet, trombone and drum led by the other girl playing a saxophone all the brass muted with everything delivered in jazz manner. The drummer working the traps for comedy effects.

A piano solo, "Mocking Bird," with variations is followed by a vocal solo delivered in a strong cultivated soprano by one of the women.

The personality miss is next with a jazz song accompanied by the band. She has another becoming costume and stops the act with a shimmy, also trading places with the drummer, releasing the latter for a jazz dance with another member jazzing it up for a riotous finish.

An encore number lead by the "trick trombonist" put them away to wild acclaim.

All are excellent musicians and the turn shapes up as about the strongest colored combination witnessed around. The personality of the girl referred to above is a big factor. The jazz could stand a little toning down for the bigger bills, but it is in shape to step in anywhere.

**FLYING RUSSELL and CO. (1).**  
Trapeze, Singing and Dancing.  
10 Mins.; Full Stage. (Special).  
23d St.

Man and woman. Woman opens turn with song, sitting on lower bar of "two high" trapeze. Hopes of trapeze are flowered, and blue satin full stage cye makes pretty background. Mr. Russell, who has apparently been concealed at top of upper trapeze, a border hiding him from view of audience, is suddenly disclosed sitting on bar of upper trapeze. This constitutes novel and effective entrance. Routine of real thrillers in way of flying stunts by Mr. Russell follows. Woman contributes bit of stepping that fills in nicely, making costume change from dress to knickers.

Closing trick has man hanging head downward from top trapeze, lower one having been removed, and holding contrivance by means of strap around neck, in which woman does upside down dance, making dance taps on wooden flooring of arrangement. Mr. Russell, in addition to being a daring aerialist, cutting off of the simpler tricks and performing the most difficult ones with speed and showmanship, adds value to the act through his neat appearance in white shirt and black trousers.

**LAZAR and DALE.**  
Comedy.  
12 Mins.; One.  
Fifth Ave.

This team is still in blackface, their routine still having a dab of the musical. Some of the older stuff is present, but the men have tried for fresher material. They bill the act as "The Bagoona Hunters."

The title comes after their entrance, which is from back stage, each man having a low-powered auto lamp on his chest. Walking toward the footlights the impression of an arriving automobile is aimed for. For the entrance the curtain is up on a dark stage, the balance of the turn being down in "one." They carry a shot-gun, with the "bagoomas" being mentioned as their quarry.

There is betting on the ability to hit the bird, which finally falls after the gun is accidentally discharged straight up in the air. While the entrance probably takes the place of the former piano bit, the routine of talk still holds some of their old matter, the Nero bit, for instance.

The musical portion with violin and trombone was rather shot and resulted in little. The comedy chatter is the act's real strength. On fourth the team was liked.

**PANTZER and SYLVIA.**  
"Nut" Comedy and Acrobatics.  
8 Mins.; One.

Comic "nut" type. Opens alone with comedy song prefaced by comedy titles mostly familiar. A monolog of old gags follows, with an "interruption" bit pulled by partner in orchestra aisle, attired as policeman. The latter is supposedly looking for some one who "beat" the gate.

After some crossfire the cop climbs upon the stage whereupon the "nut" flashes a badge of his own. The copper salutes and they discover they are old pals from the A. E. P. and were together in France.

Acrobatics follow with the cop gagging continually from the formations and between tricks which include a slow lift to a hand to hand, and a two high lift from a foot grip. Seated on the understander's shoulders, the top-mounted tells the "Shanghai" and "Pekin" gag for the finish.

The opening is novel and strong enough to be followed by original dialogue. The comedian has no trouble getting laughs and the understander is also there with the chatter. They would go up like rockets with, bright, new material and could hold down an early spot on any of the big time bills.

**ETHEL PYNE and CO. (2).**  
Songs and Dancing.  
14 Mins.; One and Three (Special).  
58th St.

Assisted by the Gormley Brothers, who take care of the "hoofing," Miss Pyne stepped forth in the opening spot to deliver a quartet of melodies of which two held up the action to the extent of crippling the efforts of her partners to provide speed with their foot work.

The act opens before a special drop in "one," producing the effect of miniatures placed on a dressing table. Thence it goes into "three," backed by blue hangings, with a piano placed appropriately. The girl makes a number of changes, all of which look good, with the boys doffing their butler get-ups for "tucks." As to its slight angle, the turn is o.k.

The trio combine for the final song number, followed by a dance which took them away in an average manner, but Miss Pyne might do well to abandon the slow numbers and substitute something that approaches the "pop" variety. The act would thus be aided by added speed.

As it stands there doesn't seem much hope of the turn getting beyond the intermediate houses.

**ELWIN'S RAG-O-MARIMBA BAND (5).**  
12 Mins. Full Stage  
American Roof.

Two instruments are used, there being a quintet of players, one a woman. The operating of the marimba does not appear any different from that of the xylophone and the instruments used did not appear much varied from the latter.

The men opened the turn, three working together on one marimba, the number being a medley. The girl followed, soloing with "The Rosary," using the dual mallet system effectively. From then on all five played together. The kidding of a long haired player was the comedy try.

Request numbers were asked. Either the band has been in the woods or it played favorites, for the repeated request for several numbers now in high popular favor were not produced. One of the men finally stated they would have to get busy and ready up more numbers. The act did well enough but had it delivered the main requests it might have scored heavily. The request idea for the xylophone is not new, Sig. Friscoe specializing on that angle.

**DARRELL and VAN.**  
Songs and Piano.  
15 Mins.; One.  
23d St.

Mabel Darrell is an eccentric comedienne. She is tall and slender, working throughout on the "nut" style. Mr. Van plays Miss Darrell's accompaniments.

The turn consists of a routine of pop songs sung by Miss Darrell, with likeable clowning interpolated. She keeps the laughs coming breezily, handling low comedy in a rough and ready, good natured fashion that registers.

Mr. Van assists in the laugh getting by doing straight for a bit of talk here and there. They landed at the 23d St.

**JOHN W. RANSONE and Co. (3).****"Courage."****Playlet.****18 Mins.; Full Stage.****23d St.**

Lewis and Gordon present John W. Ransone and Co. in "Courage," a comedy playlet with a dash of dramatic interest interwoven into the plot. Edwin Burke wrote it. There are three other players in the cast besides Mr. Ransone, a juvenile, ingenue and a middle-aged man. The piece starts with the ingenue hanging a picture of the late Theodore Roosevelt in commemoration of the 20th anniversary of the battle of Cienfuegos of the Spanish-American war. Juvenile and ingenue have a lit of dialog anent former wanting to marry girl, leading up to planting of the fact that ingenue has written a play which is to be rehearsed.

Play treats of girl's father, supposedly killed in battle of Cienfuegos, girl believing him a hero. This belief has been implanted in girl by uncle (middle-aged man). A professional actor has been engaged to play part in girl's play (Ransone). Mr. Ransone is really the girl's father, who has not been killed, but who was a drunkard. Audience is made aware of this through dialog, our girl does not discern it.

Instead of conventional finish with girl and father reunited, father sacrifices desire to make known his identity and claim daughter. The playlet holds plenty of laughs derived from comedy situations occurring during rehearsal of play. The sentimental passages play to slow music, after fashion of old-time melodramas, were convincingly handled. Mr. Ransone makes odd actor an interesting character, putting over comedy and dramatic situations and business with a sure touch betokening his veteran experience. Three assisting players (and roles competent). Turn took several curtains at 23d St. It holds excellent value as feature act for pop houses. *Bel.*

**FRED and MARJORIE DALE.****Songs, Dances, Music and Talk.****15 Mins.; One. (Special.)****23d St.**

Fred and Marjorie Dale have a very entertaining specialty. Both are versatile, Mr. Dale playing piano, saxophone and singing and Miss Dale playing sax and dancing. The pair have a novelty opening, suggesting the audience is about to witness a sketch. Lights down and voices heard, apparently off stage.

Folds of drop part, forming miniature alcove disclosing team sitting at table with oja board between them. Talk at opening leads up to double song, Mr. Dale playing accompaniment on grand piano, with both now in one, Miss Dale dancing nimbly. Miss Dale off, and Mr. Dale solos ballad at piano. Miss Dale back after costume change for a double.

Cleverly executed acrobatic dance by Miss Dale, featured with some nifty kicking, and back bending, revealing she is contortionist. Mr. Dale singles with saxophone, then some comedy business through Miss Dale interrupting with another sax and couple duetting with opening bars of chorus of series of pop songs, the titles telling a story, such as she playing a few bars of "Goodbye Forever" and he replying with "I'm Sorry I Made You Cry."

Mr. Dale plays two saxophones at the same time, partner harmonizing, producing three part effect, with but two persons playing. Rest of act has Mr. Dale playing Russian balalaika, a stringed instrument similar to a mandolin, piano, saxophone and singing alternately and Miss Dale in third costume change playing sax, singing and dancing. Special embroidered drop of dark colored material. With the combined talents of the team they can't fall down. They went over at the 23d St. *Bel.*

**PEALSON and WALLACE.****Songs and Talk.****16 Mins.; One and Two.****Lincoln Square.**

Along the usual lines mapped out for a mixed team with the comedian doing a switchboard operator for the opening and making a change when the act goes into "one."

Three songs supply the musical portion of the act with the boy handling the numbers in a manner that was above his other accomplishments. The talk holds enough comedy value to make it acceptable in the intermediate house while the woman acts as the "straight" for her partner's gags, also combining in some of the warbling.

The pair did exceptionally well on third.

**PALACE**

Various theories have been advanced from time to time as probable reasons why the major part of the orchestra seat holders at the Palace have made the practice of "walking out" on the closing act almost a sacred rite. One of the theories has it that the audience is "show weary" by the time the final act gets around. Another, held to be the most logical, was that the deserters were mostly suburbanites, who, because of the necessity of catching trains, were forced to leave the show at about the time the closing act is scheduled to go on.

If that theory is correct, then there must have been an enormous number of commuters who missed their trains Monday night—for the unusual happened, probably a record for the Palace, all but a mere handful of people sticking throughout the entire performance—that is to say until the very final flicker of the Charlie Chaplin picture, "The Kid."

The playing of that at the Palace marked an event in itself, being the first time a 5,400-foot comedy has been part of the bill.

Eva Tanguay and Chaplin. That's some combination for any show, and one that resulted in the standees roping up at 8 o'clock Monday night, likewise the selling out of all but box seats from 7:30 on, with the whole house sold out, boxes and all, and a veritable mob of standees massed in a solid phalanx behind the orchestra rail by 8:15.

There were eight instead of the usual nine acts, the show starting at the stroke of 8:00 and running until 11:30, fifteen minutes longer than ordinarily, the Chaplin film closing.

But Chaplin wasn't alone in grabbing off honors at the Palace Monday night, Eva Tanguay closing the vaudeville section, directly preceding "The Kid," running the screen comic a neck and neck race for the

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laurel wreath and romping home with a whale of a hit. Miss Tanguay did "I'll Get Famous Yet," "Peter Pan," a number in which she had the audience waving handkerchiefs at her, in response to a lyrical request that those out front return her own handkerchief salutation; "She Gets Away with Murder," an alphabetical number telling what the letters of her name stand for, a paraphrase of the old "Sambo" song done by Miss Tanguay in "The Chaperones," and that evergreen classic, "I Don't Care."

Besides the songs, Miss Tanguay also did two short poems and two speeches of thanks in rhyme, both legitimately called for by the applause. A magnificent green silk drop with a huge lion and a figure astride it, representing the cyclonic one, embroidered on it, and standing out like a bas relief; a fascinating collection of costumes, a pair of jazz brass instrumentalists in the orchestra, and Teddy Waldman, a harmonicaist, who extracted the weirdest sort of "blues" imaginable from his "tenement house cornet," were a few of the added incidentals, which, coupled with the Tanguay personality, magnetism, or whatever it is that makes her the unique figure that she is, combined for one of the most entertaining turns Tanguay has ever offered.

She did twenty-four minutes, was accorded a reception when her card was flashed, a second and bigger one when she appeared, and held 'em all the way, with substantial and sincere appreciation coming from all over the house for each number and building up cumulatively to a grand crescendo for the finale.

Franklin, Charles & Co. held over from last week, stopped the show No. 3. They also got a reception on their entrance. An unusual turn this, with comedy, dancing and acrobatics all blended to a nicety. The Apache dance travesty by the two men scored its regulation riot, and the band to hand stuff swept the hard-boiled Palace regulars off their feet. It is seldom an acrobatic feat, no matter how difficult, coming at the finish of an act, receives sufficient applause to call for an encore. Monday night, however, after the act had bowed off and the drop lowered, the clamor was so insistent, that the two men were forced to do an extra trick before they could get away. The understander is a marvel of strength, his lifts and handling of the mounter stamping him as a modern Hercules. Any one that can turn up something new in hand balancing, and this pair have shown hitherto unthought of possibilities in that line, are entitled to a world of credit, and they got all of that and more from the audience Monday night.

D. D. H., making his Palace debut, was an added starter, appearing fourth and monologuing himself into a hit that brought him back for a speech. The idea is new in modern vaudeville, although readily enough recognized by those familiar with somewhat similar turns in the old variety and minstrel days. It's a sort of second cousin to the old stump speech as done by Senator Frank Bell, the late Hughie Dougherty, and others, years ago. D. D. H. uses a book, which he pounds with a stick to emphasize his points. The old-time stump speakers used an umbrella or gavel, much in the same way as D. D. H. does his stick. His delivery is excellent, speaking with a cultured accent, and using perfect English, marked by an enunciation as clear as crystal. His material, too, is all his own, original in conception and filled with numberless laughing points, which he brings out with a sureness and artistry, minus the aid of clowning, bits, or hoke, and by so doing revealing himself as that rara avis of latter day vaudeville—a true monologist. He deserved all the applause he received—and that was an avalanche.

Speeches and receptions were as common Monday night at the Palace as ticket specs. In the neighborhood of Seventh avenue and Forty-seventh street, Tom Wise also being brought back at the conclusion of his sketch, "The Old Timer" (New Acts) to spill a little oratory. The Wise act closed the first half. Pressler and Klais, programmed fourth, opened the second section, and although not speaking, easily could have done so. Mr. Pressler is one of those tall, slender, solemn faced chaps, who is funny to look at aside from the comedy business he introduced at the piano. Miss Klais has a fresh, resonant singing voice, handling the modern jazz songs with oodles of ginger and singing in the old coon shouting style in a manner to recall the best of that type of vocalists. Placed in the heart of a big show, the team held their own with the best of 'em and could have stretched out their applause for as long as they desired.

Gautier Brothers' ponies and dogs opened and entertained pleasantly. The four ponies are cute little animals, one tiny kicker registering an individual laughing score every time he raised his heels. Lucy Bruch, the violinist, second, did nicely with her quiet offering, but was on too early to gain more than passing attention. Riggs and Wichee (New Acts) second after intermission, landed solidly. The news weekly was omitted Monday night. A long show but a nifty one with exceptional entertainment values. *Bel.*

**RIVERSIDE.**

Are sketches coming into vogue again on big time programs or was it just an accident that this week's program at the Riverside contains two of them? And why not two—especially when they are good ones, as in this instance, giving evidence this form of vaudeville is entertaining?

A suggestion to the management of the Riverside. Walking up the steps of the balcony from the smoking loges while the house is darkened for the news weekly at the end of the show one finds difficulty in picking the way. A concealed light on a few of the steps would blaze the trail and save a lot of stumbling.

The two sketches referred to are Jean Adair and Co. in "Any Home" and Bushman and Bayne in "Poor Rich Man." Both are light in texture, both point morals. "Any Home" shows a natural domestic situation, while "Poor Rich Man" is a satirical comedy that, while far-fetched, is still within the range of possibility. Both acts are well played and intelligently produced.

There is sufficient contrasting material in the current week's bill. It opens with Parker Brothers, hand-to-hand balancers, who use strongly with several half twist lifts and an effective dive over an upright piano to a hand-to-hand, with understander flat on his back for the catch. Then there is Boudini and Bernard, man and woman piano-accompanists who play acceptably. Following this noisy instrumentation comes the Adair sketch, dainty light comedy, making a soft spot for Whiting and Burt, the first singing and conversational turn on the bill. As a matter of fact, it happens to be the only one. Sadie Burt's cute little get-ups, as, for example, her entrance with a smart hat, shoes and no skirt is compelling and starts the clever couple off to good effect. Their "Sleepy Head" number is a nice little interlude, but not a genuine depiction of a child.

Bostock's Riding School act closed the first half to the usual roars of laughter, with the applicants for the prize watch doing their ludicrous stunts with the safety device. "Topics of the Day" during intermission and Frank Gaby, ventriloquist. Mr. Gaby's English dialect is atrocious, but he has an excellent idea—that of holding duos and trios with imaginary people via the medium of his ventriloquial art. His numerous interruptions during this stunt are excellent, but his characterizations and material are crude.

This was an easy spot for Francis X. Bushman and Beverly Bayne with their sketch, which is full of dramatic suspense, although handled in a comedy vein. The man playing the secretary is a splendid legitimate actor and feeds the two stars smoothly.

Ed. Gallagher and Joe Rolley then unbelted a bunch of good nonsense via the medium of good straight feeding for coon character delineation. Some of the dialog is a rehash of the former Gallagher and Fields turn, when Joe Fields worked with the present straight and did "Dutch." It goes just as well as it did yesterday. Sensational Valentines (New Acts) closed the show. *Jolo.*

**JEFFERSON.**

The Jefferson on Tuesday night showed excellent patronage for a neighborhood playhouse. The patrons were still streaming in when Ryan and Ryan opened.

The first half was weak despite the Carroll revue closing intermission, and the second half held the real strength of the show. Juliet in next to closing spot held the stage for just a bit less time than the Carroll turn (43 minutes) and stopped the show.

Tuning over three hours the show could have been speeded up. It was somehow difficult to figure out the next to closing spot assigned to Newhoff and Phelps. They found themselves in a hard position to follow Juliet, when the latter seemed to have accomplished all the cleaning up any turn could possibly have achieved. Despite that they fought their way through from the start and a second's pause after their opening song were on friendly terms with the audience. This was materially increased as the routine progressed. The character work in two of the final numbers was the salient point.

Juliet, between Billy Frawley and Edna Louise in Jack Lait's "Seven A. M.," and Mr. Newhoff and Mr. Phelps, opened with the usual parlor set, and was a pacemaker with the different character studies of soup eating in a public restaurant and immediately elicited a brisk response. Her imitations, however, were in point of appeal even stronger, although in merit they are of similar calibre. She came back and finished with Al Jolson.

Erwin and Jane Connelly in "The Tail of a Shirt" were strong enough to have been moved down a peg instead of in No. 3. The subtlety in Miss Connelly's characterization of the Cinderella-laundress was easily grasped by the audience. The act, described as a comedy of laundry life, is a fragment in human values, in which these grown-up-like-Topsy children find themselves possessed of a vision, clinging to it through all disillusionment. It is a

part that Miss Connelly endows with pathos and which seemed to move her audience by its winnowing appeal.

Harry Carroll in closing first half assisted by Fern Rogers, Harry Laughlin and the Goslin Twins not forgetting the Six Slick Chicks, opened to a reception, found the tempo a little confusing between Carroll and the orchestra, but soon caught on. The act worked with its accustomed speed, held the audience contented and finished to a rousing finale. Carroll came back and thanked his audience in a speech.

The openers, Ryan and Ryan, scored over the usual opening turn at this house, and this response was due in a great measure to the novelty furnished by the team with their ski-dancing shoes. This is a real novelty down town. Ryan and Bronson won considerable favor in the second position, the song material succeeding in winning their audience. The piano playing of the pianist is tuneful, his voice is equally so.

Next to closing first half Avey and O'Neil surprised with the slow curtain rising revealing two pair of feet, and then disclosing their owners, two white men painted pitch black. It started a laugh from the beginning that maintained itself throughout the repartee over their African golf. Both members individually shake a wicked pair of feet in their respective dance offerings. They finished strong with the smaller member of the team masquerading the belle noir.

"Seven A. M." came directly after intermission and "Topics." Jack Lait's vehicle for Billy Frawley and Edna Louise is rich in sure fire gags.

The Aerial De Groffs closed to a merciless exodus. *Step.*

**BROADWAY**

Tuesday night attendance downstairs was capacity. The crowd was in early and there were standees shortly after 8 o'clock. Indications are that the dual vaudeville and picture policy has finally converted this house from a straight picture policy. The elimination of reserved seats helped bring back trade. The shows are a bit higher in grade than in the fall, and the feature is of sure drawing power. "Inside the Cup," recently shown at the Criterion, was the picture.

The bill started off strongly and ran smoothly throughout, with a good measure of scores. It was a show made up almost entirely of standard acts, with most being regularly seen in the big houses.

James Thornton, master monologist, held the headline position and turned in the hit of the show. Mention of his beverage tastes started real laughter, and from then it was easy for him. Chatter about actors tickled, and the hotel clerk bit was most fruitful. Thornton was right at home at the Broadway. It is so close to his center of things. During the day he strolled to and from the theatre carrying a walking stick. That is recalled because the Jap workers, who closed the show, asked if any gentleman in the audience had a stick, that they might show the worth of their thumb trick. No one attending the house sported the article.

Ruby Norton, with Clarence Senna as accompanist, followed, next to closing, and cleaned up a hit, there being little difference between her success and Thornton's. After an operatic aria, "Lila," which sounded like a new ditty, was offered, Senna being in on the chorus, Miss Norton's best song effort was "Giannini Mia." It drew her a demand encore. As always, she was tastefully costumed.

Melissa Ten Eyck and Max Welly, with their classical dances, made a pretty slight turn in the middle of the bill. Miss Ten Eyck looked well in an Oriental number that was not stretched to extremes, but ended with a fast tempo and dash of jazz. There is one supporting dancer, a girl who has a number with Welly, later appearing bare limbed to strew flowers for "The Storm," a Grecian dance number that is still the strongest of the routine.

Paul Decker and Co. in Edwin Burke's "And Son" provided an excellent No. 3. The house is far from ideal for sketches, but this one proved its worth, and it commanded attention from curtain to curtain. Decker has a role which suits him to a T. His support is far above average. Dennam was, especially well played, the characterization of the father being convincing.

Curtis and Fitzgerald, with the odd idea of dual mimicry adroitly carried out, are coming right along. The men are about ready for regular bookings in the big houses. They have worked up the comedy, which will likely grow as strong as the imitations. A bit anent all Brooklynites wearing glasses won a big laugh. The answer was that the red marks above their noses are not caused by wearing specs, but from drinking home brew out of fruit jars. They made a diverting No. 4.

Shelton Brooks, with his heavy-weight tenor assistant, Ollie Powers, tickled 'em in the No. 2 station. The men offered a number of Brooks' own composition, called "Everyone's Going to See Mary Now." The lyric mentioning the hit of Cohen's "Mary" show. Brooks eased him-

self about with some "dog" stepping, and the men finished nicely.

The Asahi Troupe closed. They started with their ever-deceiving thumb trick, with the water sprays the big feature of the turn. There is a new finish. Two prop lanterns collapse, disclosing two girls with dripping parasols. The long robes give the illusion they are unsupported in the air. The Gerald's opened the show. It took the mandolins to get returns, but the stunt sends them across. Mrs. Gerald was extremely neat in a gold-fringed frock.

#### FIFTH AVE.

They had the rails up on the lower floor at 8 p. m. at the Fifth Avenue Tuesday night. The advance dope announced the Chaplin picture, in addition to the regular bill next week.

The show got a bad break in having a weak dramatic sketch spotted No. 4 in Evelyn Beresford and Co. (New Acts) and didn't recover until Miller and Lyle stepped out in the next to closing spot.

Muriel Hudson and Dave Jones followed the dramatic effort and didn't have a chance to get started. Jones nearly sprained his German dialect trying to work up some enthusiasm. Their song and dance finish got them enough for a couple of bends.

Donald Kerr and His Lady Friends were next. The littlest girl of the quartet captured the house without half trying through personality and cuteness. She is one of the sweetest mites seen around. Kerr's solo dance, which is always sure fire, was a victim of the apathy created ahead and just passed. It is a capital act, however. Sammy Lee held Kerr's role originally, but retired after an accident to his knee.

The hit of the bill was Furman and Nash in the No. 2 spot. These boys are from the "Van and Schenck" club of Brooklyn, and are a pair of harmony singers that deliver. They have pleasing voices and good song cycle, and will put it over in the best of the houses. They should have been spotted further down.

The Mizzan Troupe of Arabs opened and gave the show a good start with pyramid formations and the usual whirlwind Arab ground tumbling.

Rolland and Ray did nicely following Furman and Nash and were the only other act in the line up to get a break. The girl has personality but should correct her enunciation, her speaking voice being muffled at times. Some of the "fly" material of the man didn't register and a few of the cracks are lifted, but the bulk of the material sounds new, being written around the husband out of work and wife working idea.

Burke and Whiteside, the dancing team, closed just ahead of the feature picture. Miss Whiteside is pinch hitting for Burke's former partner and wife, who is temporarily out of the turn through illness.

Jolo.

#### 81ST STREET.

The usual quota for a Monday night filed by the gate to make business good. It was a congenial gathering that drifted in from the neighborhood, but not extremely demonstrative in its appreciation.

The show went along evenly, with no one in particular running away with the honors for the entire sextet of acts. Keegan and O'Rourke, who have paired since splitting with their former partners (Cliff Edwards for the former and Adelphi for

#### JAMES MADISON says:

I am going to make 1931 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.

#### SONG WRITERS

Have you IDEAS? I can complete them so that they're FIT TO BE PUBLISHED. Send for my GUARANTEED PROPOSITION.—CASPER NATHAN, 202 Manierre Bldg., 81 W. Randolph Street, Chicago.

#### TAYLOR TRUNKS

210 W. 44th St., N. Y.

28 E. RANDOLPH ST. CHICAGO

Margie) placed the bill on the plane which it held for the remainder of the evening when they "showed" in No. 3 position. The main portion of the turn is running exactly ten minutes, with the short dancing bit which follows tacking two more onto that. It's too short a time and seems to leave the act unfinished. Each delivers a solo, thence double for the exit, with some talk inserted. The conversation holds one or two laughs while separating the pair in an argument and "squaring" it, but it could stand some touching up. The pair dress well, with Margie looking particularly well in both her costumes, while her rendering of "Jean" is something to remember and the strongest asset of the act. Another chorus should be sung.

The Novelty Clintons followed the weekly, and scored. Lucille and Cockie succeeded with the two birds in maintaining the interest of the house. The green parrot was evidently a bit off form and caused some amount of trouble, but its patter carried the act along to a successful ending.

Davis and Darnell worked up interest, with the former's fast chatter making it easy for 'em. A corking comedian Davis, with his partner an excellent foil for him, and pleasing to the eye besides.

Eva Shirley was moved up one, from the closing spot, delivering a trio of numbers and finishing well up in the running. The band added materially, with the violin player attracting attention to himself. Al Roth collected his share in two bits of jazz stepping. There's a lot of action offered within the 16 minutes the turn holds the stage, and that fact more than proved its worth with numerous curtains.

Duffy and Sweeney came the closest to calling a halt in proceedings with their clowning, and added on an extra laugh by coming back to take a bow after the lights had been extinguished. The response to that bit was more than enough to call for an encore, but the boys turned it down. They closed the vaudeville portion of the bill.

#### AMERICAN ROOF.

The complete bill was given upstairs the first half, the running time of the acts in total being 109 minutes, which allowed the feature to start grinding at 10:10; final curtain about 20 minutes past 11. Where the feature itself is short, the ninth act is also played on the roof. The lower floor seats have been changed recently and are upholstered, having been brought down from the New Rochelle house.

The second section of the show distanced the first part in scoring, with Chapelle and Stennette, a colored couple, copping the Monday evening's honors. The team is now carrying a pianist and he proved his value. The routine is entirely songs, saving the piano solo. Elimination of the talk has worked wonders for the turn, which took the No. 2 spot a season or so ago here, but was this time allotted the important position of seventh. The colored girl's voice has greatly improved.

Barring the bad top note at the finish of their first number, she sang to excellent purpose. The couple have changed in dressing also, having discarded cork and appearing as "high yaller," their general idea of working being along straight lines, which is something of a departure for colored acts. Few can get away with it, at that. For the chorus of one of the several ballads in the routine, the girl yodeled. For others she had novelty interpolations. They won their encore number announced as an impression of Jack Norworth and Nora Bayes doing "Come Along Miss Mandy." The number was very well put over, the pianist amusing by his chuckles and humming.

Charles Conway and Sallie Fields followed with a hit next to closing.

## M. S. BENTHAM

PRESENTS

# CARLYLE BLACKWELL

THE STAGE AND SCREEN STAR

FOR HIS VAUDEVILLE DEBUT

IN

## "THE MORALE PIRATES"

SUPPORTED BY

MISS MARTINE MARTIN

MR. FRED SPEARS

and MR. EDWARD RACEY

Direction CHAS. H. ALLEN

ing. This team hates to play Canada judging from their refusal to accept time booked there for them, but they are still playing Loew theatres. Miss Fields' admirable enunciation almost alone stamps her as big time, and it's rather a pity she has not more lyrics in the present act. This couple look good enough for the better houses. It appears just a matter for themselves to work out. There are rough points, probably called for by their brand of kidding. But both are unmistakably clever entertainers.

The Williams Brothers soft-danced their way to favor opening intermission. The routine remains the same with the tap stepping at the start, waltz time duetting next and "their impressions" of tap dancing past and present. The latter is more jazz work than tap stepping. The announcements carry a bit too much of the personal.

Al Gamble stood out well in No. 3. The lightning calculator with an assistant who is quick in making his comedy points really provided the bill's first spark of life. Gamble showed something different in factoring a five number figure. It's doubtful if many of the roof bunch knew what it was all about when he cubed several figures. But they understood the comedy and were impressed by the figure that strewed the blackboard at the close.

Elwin's Rag-o-Marimba Band (New Acts) closed intermission well enough. On just ahead were Fisher and Hurst (New Acts). Estelle Sully was second, looking very nice in a flowered silk frock, festooned with glittering silver lace. Miss Sully's talk seemed too fast and she showed more ability at handling lyrics than with the chatter. Her use of "Mammy" got more than anything else offered.

The bronzed Apollo Trio with Greek posings and acrobatics closed the show. The roof crowd is staying for the feature these days. The Aerial Macks opened.

Ibee.

#### 23RD STREET.

The bill here (first half) was only of fair calibre, with three acts standing forth. Josie Heather and Co. (New Acts) were in the lights and made an acceptable headliner, though the laughs of the show went to George Rolland and Co., "Fixing the Furnace." This goes over with the same ease and results as it did when it was first put on, and some new gags add to its pull.

Jed Dooley and his "cast," consisting of a mighty good-looking girl looking mighty good in tights, (Continued on page 22.)

#### FOR SALE

A complete musical comedy production, including scenery, wardrobe and electrical effects. In fact everything that goes to make a successful musical comedy revue.

#### THE MARCUS SHOW OF 1920

will dispose of their entire production, for the past season, to make room for an entire new production for the season of 1921. Every article to be sold was built, painted and created this season. Everything is in first class condition. Most of the wardrobe was replaced this season. Production to be sold with or without book and music. Interested parties address bids to

#### NESTOR THAYER

GENERAL MANAGER, As Per Route

March 7-9—Lyceum, Rochester; March 10-12—Empire, Syracuse; March 17-19—Playhouse, Wilmington, Del.; March 21-26—Ford's, Baltimore; March 29-31—Grand Opera House, Trenton, N. J.; April 4-9—Apollo, Atlantic City; April 10-16—National, Washington. Entire effects ready for delivery June 1st.

# EDDIE RILEY

## VAUDEVILLE MANAGER and PRODUCER

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WRITE OR WIRE

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# EVA TANGUAY

## MAN O'WAR OF VAUDEVILLE

At Monday Matinee and Night at Palace, New York, this week, (Feb. 28) all ye who were there Saw and Heard

### FIVE SONGS



Three bows, compelled insistent applause, followed with speech.

Three more bows and another speech.

Three bows and applause insisting, song not programed.

Two more bows, compelled to make another speech, one more bow to follow.

"And they asked me how I did it,  
and I gave 'em the scripture text,  
'You keep your light so shining  
a little in front o' the next!'  
They copied all they could follow,  
but they couldn't copy my mind,  
And I left 'em sweating and stealing  
a year and a half behind."

Kipling.



# READILY RECOGNIZED BAGGAGE LABEL

Peoria, Ill., January 23, 1921.

Mr. E. F. Albee,  
New York City:

Dear Mr. Albee:

As per your request, we write you concerning the courtesy accorded us while playing Gary, Ind. The junior office notified us to be sure and check our baggage out in time Saturday—our closing day—so as to be able to check it on the 8:30 P. M. train for Peoria, as no other trains carry baggage.

This we did to the letter, but on arriving at the station, the Baggage Master informed us that there was no 8:30 train; that there never had been one, and that no other train carried baggage that night, which left us in an awful predicament. We then appealed to the ticket agent who was in charge of the station. We stated our case and told him it was really necessary for our baggage to make one of the three trains going into Chicago. He asked us to come back after the final performance, which we did. He notified the train conductor on the 11 P. M. train going from Gary to Chicago to stop, and had his baggage master with our assistance to put trunks on said train. He also wired ahead to Englewood station and had the baggage men there meet train and take off N. V. A. Baggage, thereby practically assuring us of having our baggage for Sunday opening at Peoria.

The N. V. A. Sticker was immediately recognized by him, and I think by your publishing a notice about this incident in THE VAUDEVILLE NEWS and VARIETY it will really help artists who use N. V. A. stickers.

This shows the spirit, and Mr. F. A. Reading, ticket agent at N. Y. C. Station at Gary, Ind., should get a world of credit. Mr. John Kane, night officer at the same station, was an able assistant. This is worthy of mention, as they really recognized the N. V. A. sticker on our trunks at once.

Thanking you and hoping this work continues, we remain,  
Yours for better conditions in Vaudeville,

DAVIS & CHADWICK,  
Orpheum Theatre, Joliet, Ill.

Jan. 28, 1921.

Messrs. Davis & Chadwick,  
Care Western Vaudeville Managers' Association,  
State-Lake Building, Chicago, Ill.

My dear Davis & Chadwick:

Yours of January 23d received. I am pleased to know that the railroad people are already giving their attention to the N. V. A. labels. Their co-operation in getting you through was a splendid example of what we may expect from all railroads, as the letters that I have received have assured me that every consideration will be shown the vaudeville artists, and this is a splendid illustration that they propose to carry out what they say.

I am having the letter published for the benefit of the other artists, as you desire me to do.

Very cordially yours,

(Signed) E. F. ALBEE

## 23D STREET

(Continued from page 20.)

kidded the house into agreeing with him that he has a funny act.

Miss Heather, who has just recently returned from the other side, went over strong through sheer personality and refinement of method and material. Her younger sister, who is on for a few moments with her in a Scotch number, came in for a good hand on her own account.

Benson and Belle open with their dancing, followed by Lizzie Wilson in Jewish dialect songs and stories. Neither act received any too warm approval.

Al Plantodosi and Bert Walton went over big with their dialog and songs. Walton's singing of Al's new blue law song, "They Can't Do It," bringing forth the biggest hand. The audience beat them to it with the applause in many cases during the singing of brief bits from old hits of Plantodosi.

Gormlee Bros. and Tyne, in their pretentiously dressed song and dance number, closed the vaudeville portion of the bill and held fairly well.

Charles Ray in "Nineteen and Phyllis," a five-reel film, wound up the program.

## NEWS OF THE DAILIES

(Continued from page 16.)

Long Island and New Jersey with his car, painting water-color scenes from the Shubert production on the windows of banks and business houses, and delivering lectures in the schools on "The French Navy in the World War."

Incidentally, Capt. Lewis had a grand reunion with John Pollock, the Keith forces and Tom Henry of the Columbia, and T. Wilton, with whom he worked 25 years ago.

Miss Cohan announced her intention of retiring from the stage.

The marriage of Georgette Cohan at West Palm Beach was a Broadway surprise of the week. The young lady has taken for husband what George M. calls "a 100 per cent. American boy" in J. William Souther. The bridegroom is a war veteran, and besides, a successful business man. He is also a member of a wealthy New York family.

Florence Reed will close in "The Mirage," at the Times Square, March 12, and will be succeeded by the musical play, "Maid to Love."

Comstock and Gest, through arrangement with C. B. Cochran of

London, have signed Alice Delysia for a tour of American cities next season in "Atgar." She will close her run at the Central, New York, April 2 and sail for Europe to spend her summer at Biarritz.

E. F. Albee has contributed a nine-piece set and a garden drop to the new theatre erected within Clinton prison at Dannemora by the inmates. He promises further contributions to it.

Harry Pilcer will open the Theatre Cadet Rouselle in Paris this summer as the Gaby Desly's Theatre, in memory of the dancer.

In a lecture on psychology at the Cort Theatre John Armstrong Chaloner, of "Who's looney now?" fame, declared he had been informed by the spirit of P. T. Barnum that

Christ is coming to earth with 600,000 bullet-proof soldiers. He said a lot of other funny things.

Mlle. Anne Codee has arrived from the Folies Bergere, Paris, to play the feminine lead in "Whirl of the Town."

Mary Garden is loud in her praise of Margery Maxwell, a Chicago girl, whom she regards as one of the finds of opera. She has been with the Chicago company since 1917.

A. H. Woods announces he has signed Bert Williams to a three-year contract and will present him next season in a musical comedy, "The Pink Slip."

Leonard Thomas, millionaire New Yorker, whose former wife now is Mrs. John Barrymore, is reported

planning to marry Mrs. Austin Townsend Sackett at Palm Beach this week.

"Survival of the Fittest," with Montagu Love as the star, will open in the Greenwich Village theatre March 14.

The trial of the Chicago White Sox players indicted in connection with the 1919 World Series scandal has been set for March 14.

Louise Galloway, member of "The Gold Diggers" cast at the Lyceum, discovered a negro ransacking her dressing-room Tuesday night, but by the time the police arrived he had escaped.

Charles Gilpin, negro star of "The Emperor Jones," who was selected for honors as one of ten "Immor-

Now Appearing at B. S. MOSS' COLISEUM, NEW YORK

# SAMOYA

## ORIGINAL "CLOUD SWINGING"

I wish to thank Mr. E. F. Albee for his courteous treatment in personally arranging a most satisfactory route. Due to his personal interest I am booked solid.

B. F. KEITH'S, COLUMBUS, March 7

B. F. KEITH'S, DAYTON, March 14



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B'way, Bet. 43d & 44th Sts.

### DELICIOUS

### WELSH RAREBITS

AND

### CAPE COD OYSTERS

SPECIAL BLEND OF

### COFFEE

tal" of the stage this season, has informed the Drama League he will attend its dinner Sunday. Previously, when his selection was announced, he had indicated he would remain away in order to avoid racial feeling.

R. H. Burnside, general stage director for Dillingham, returned to New York this week after an extended European tour.

Clara Carroll, 18, a member of Gus Edwards' Revue, has sued Carl S. Montayne, librettist of "The Rose Girl," for \$100,000, alleging breach of promise.

Charles Dana Gibson was entertained at dinner at the Players Club Monday night, Louis Evans Shipman being host.

Mabel Dunning (Mrs. Hugo Riesenfeld) will return to the concert field, giving a series of songs at Aeolian Hall March 21.

"Love," by the Provincetown Players, and "Tyranny of Love," produced by Henry Baron, were opened this week.

"The Hero," with Grant Mitchell, will be a special matinee attraction at the Sam H. Harris theatre, beginning March 14. Mitchell still is appearing in "The Champion."

Two plays by actors are completed. One was written by George Abbott, of "The Broken Wing," the other by Sammy White. The latter's is a musical comedy, for which he has done the book and lyrics.

William Faversham in "Prince and Pauper" closes March 12, while the "Greenwich Village Follies of 1920" winds up this Saturday. The "Follies" will be supplanted at the Shubert by Nora Bayes in "Her Family Tree."

Pat Rooney and Marion Bent in "Love Birds" are slated to open in Brooklyn at the Majestic Monday. The play has been out for several weeks, playing Baltimore, Boston and New England cities.

In the will of Mrs. James Speyer, widow of the financier, \$1,000 is bequeathed to the Actors' Fund.

The Chicago Opera company winds up its season at the Manhattan this week.

A. L. Erlanger announces that by acquiring all the holdings of Charles Frohman, Inc., in the Blackstone theatre, Chicago, he has obtained full control of the house, with the exception of a small minority interest. "Frank Bacon in 'Lightnin'" will be sent into the Blackstone for a season's run next September.

Paul Southe and Stella Tobin have joined the Irving Berlin professional staff, with a commission to do special exploitation work around the New York cabarets for the Berlin catalog.

J. H. Remick & Co. are to have a new retail store in Chicago, having leased the ground floor of the property at State and Jackson streets for ten years.

Evan Baldwin, for several years at the Campus cabaret uptown, is now with the George Pitman Music Co.

## LETTERS

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Beattie Edw  
Bennett H Whitman  
Bernard Frank  
Bernard & Scarrh  
Blair & White Rev  
Boyd Miss L  
Burns Ben  
Busch Cleo  
Carr Alex  
Chabaz Sylvia  
Clark Ruby  
Clever Chas  
Cohen Mary  
Cook Joe  
Cowan John  
Coy Dick  
Craven Connie  
Curzon Lee  
Curzon Sonia  
Daly Jos M  
Darrall Rupert  
Davis Jack  
Deane Phyllis  
Delrow Ogie  
Deimar Hugo  
De Mill George  
De Valley Mignon  
De Witt Panietta  
Dillon Mabel  
Dixon Cliff  
Dove Johnny  
Downey Pat  
Dravady Phyllis  
Dunn Grace

Elton Sam  
Estelle Babette  
Ferrari Leonora  
Flaser Mr B  
Flemm Chas  
Fridkins John  
Genett Jack  
Gibson Terry Kate  
Giffin Faye  
Graves Phyllis  
Gray Jack  
Green Billy  
Green Cliff  
Greene Harrison  
Grover Marion  
Grimes Mabel  
Goodrich Ruth  
Gordon Edw  
Gordon Elaine  
Gordon R J  
Gottford Jack  
Habiland Gertrude  
Harper Helen  
Hart Chas  
Henderson Betty  
Herbert Hughes  
Hoff Hannah  
Holden Maxwell  
Hull Comfort  
Hyland Thomas  
Iverson Fritzie  
Jackson Gay M  
Jackson Warren  
Jacobson Clarence  
Johnson Harry  
Kelly Dan  
Kennedy Eliz  
Kennedy McMiss J  
King Gus  
Kremla Antony  
La Rosa Rocky  
Lee Billy  
Le Roy & Cooper

CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD

# "CUCKOO, I'M A BUZZARD"

ANTHONY

# HUGHES

AND

# DEBROW

OLLIE

IN

# "CHICKENOLOGY"

Now Playing PROCTOR'S, MT. VERNON

Next Week (March 7), MOSS' BROADWAY, NEW YORK

Direction, JOE SULLIVAN

# "CUCKOO, I'M A BUZZARD"

CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD

Levitt Douglass Lewis Cleo Lewis Frank Lloyd Jules F Loftus Peggy Loyall Bessie Luster Carl Lubin & Lewis Lucy Frank Mac Chas Mack Billy Madison Sue Marble Wm Martin Irene Marx Julius Mast Chas Meadows Francis Meehan W A Miller Sis Moore Janet Murray Eliz	Phina Miss Pianondone Louis Plant Murphy K Platos Jack Quincy H Squeunt Josie Rae Madeline Randall Peg Rigby Flo Rios The Rose Harry Rutledge Gerlie Savage Jack Savoy Louis Savoy Viola Scott Mae Scott Ruth Segrist Ada Silber Blanche Smyth Mrs L St Clair Teddie Stephen Murray Stevens Mollie Stuart Herbert Sweeney Fred	Trout Fred Vann Jean Victor Chas Vincini Jewell Webster Low Weston Billie Wigand Viola Wilford R D Anderson & Burt Astoria Boys Anderson Lucille Adams Geo W Armstrong & Grant Ashworth Leah Armento Angelo Arnold & Sobel Adams Nip Barbour Dorothy Belmont Belle Browning Art Belmont Joe Bradley George Bolton Carl Bennett Charles Blossing Mrs C Benny Jack Bernard Mike Bernst Sonnie Braase Stella Byrons Len Belle Nola	Wilmot Dolly Wire & Walker Wolforth Jules Wright Mr & Mrs H Young Emma Zahn Billy J B W Bento Sefran Brooks Frank F Belford Six Bodie S Bunting Emma Bernard & Lloyd Clifford Ruby J Connors Jack Cummings Ray Cooper "Fitch" Casell Sidney Cervo Dan DeVine Dottie Davenport Orrin Davis & McCoy Donney George P Dawson Sis & S Du Nord Leo Espe A C Ellsworth Fred	Earl & Lewis Erminie Sisters Ercelle Carmen Faber Earl France Janet & H Fessenden Alice Ford Chas H Folsom Bobby Miss Foley Thos J Faber & McGowan Foster & Clark Fulmer & Fulmer George Fred Glenmar Pauline Grant Sydney Gray Bee Ho Mr Gordon Jean Gority M J Gilmore Lew Gould Laura Howard Bert C Henderson Norman Harty Bob Harrison Happy Hart Hazel Hays E C Hart Charles Harris Honey Howard Florence Harris S & G Holden & Navarre Harris Dave Haywood Harry	Jawell M Mrs Jones Helen M Joyce Jack Josephs Jack Johnson Anna E Jaxon & Haig Javedah Kirke Hazel Kirchner Hattie King Madeline Kalama Moni Lorraine C A Lee Jack Lingard Billy Lamb Walter C Lloyd Wilkes Lowerie Glen Lynn & La Rose Leonard & Haley Lindsay Tom Lund Charles Luke Eda Ann Llewellyn Rose Lundo Barney Miss Martyn Maude Martin F A Mrs Martin Johnny Moran F & B Miller D S Mrs Mudge P M Mansfield & Riddo Martell & West Meyers Billy Mr Moore E J	Mayes Jack Mannard Virginia Miller Cleora Morrell Frank Murray Edith Morgan June Mitchell A P Narder Vike Miss O'Mar Cassie O'Dea Pittenger Vira Posty Dot Pierce Rilla Perry Alice Phillips George Ponies Leon's Rogers Wilson S Rehan Estelle Rae Wagdalyn Rolls & Royce Roberts Peggy Richley R Keith Rieley Mae Rogers Jack Robertson A Ross Robinson & Pierce Regan James Renard & Jordan Royal Phillippe Rogers Frank Mrs Riggs Mary Shaw Lillian	Stanton Walter Single Billy Seymour Dolly Stead Sue Scott John George Saxton V P Mrs Sackett Albert Stafford Edwin Spahman Albert Smith Oliver Co Sperling Philip Sully Lew Schrein Bert Skinner J J Smith Willie Thayer Charles E Temple Joe Tracey Sid Thiele Otto Van Schark Eddie Vay Margie Valyda Rosa Vincent Jewel Vesta Dan White Bob Williamson Geo Weeks LeRoy A Washburn Pearl Wilbur Elsie Wilson John Mrs Webb Harry L Williams Connie Zuker Dave
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CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD—CUCKOO, I'M A BUZZARD

# BILLS NEXT WEEK (March 7)

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**  
J. Edward & Revue  
Josephson's Iceberg  
Parish & Peru  
Bronson & Baldwin  
Sylvia Clark  
Toto  
La Blonclantira  
**Keith's Riverside**  
Carl Regal Co  
Howard's Ponies  
Julius Tannen  
Mason Keeler Co  
Dillon & Parker  
Hilton & Norton  
Frank Mullane  
**Keith's Royal**  
Ruzzell & Parker

## VALENTINE VOX

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SIMULTANEOUSLY.

Raymond Wilbert  
N. Nazarro Band  
Bradna  
Mabel Burke Co  
Brown & O'Donnell  
Yvette Rugel  
Demarest & Collette  
**Keith's Alhambra**  
Emma Hale Co  
Presler & Kinas  
Four Ortons  
Wood & Wyde  
Schickel's Manikins  
Ryan & Bronson  
Van & Corbett  
(Others to fill)  
**Keith's Colonial**  
Tiggs & Witche  
Frawley & Louise  
Pearson & Lewis  
Jack Ingila  
Chie Sales  
Itokoma  
(Others to fill)  
**Moss' Broadway**  
Kane & Herman  
Young & April  
Gallagher & Martin  
Arthur Lloyd  
Oma Munson Co  
(Others to fill)  
**Moss' Coliseum**  
Long Tack Sam  
Valda Co  
Bonnes & Baird  
(Others to fill)  
**Keith's Orpheum**  
Franklyn Chas Co  
Evans & Perez  
Ethel Levy  
Kara  
Wilson Bros  
Sydney Grant  
Sylvia Loyal Co  
D. D. H.  
Bowers Walters & C  
Princess Rajah  
Ryan & Ryan  
Brooks & Powers  
(Others to fill)  
**Keith's Hamilton**  
Win Rock Girls  
D. D. H.  
Bowers Walters & C  
Princess Rajah  
Ryan & Ryan  
Brooks & Powers  
(Others to fill)  
**Keith's Jefferson**  
L. O. Carillo  
Mang & Snyder  
Prisco

## MARCELLA SHIELDS

WITH TEDDY OGLE  
ACT WRITTEN AND PRODUCED BY  
CHANDOS SWEET  
1182 Broadway, Suite 801, Bryant 5920

Daily & Berlew  
Hosstock's School  
Burt & Rosedale  
Watts & Hawley  
(Others to fill)  
**Moss' Regent**  
Bernard & Garry  
Swift & Kelly  
(Others to fill)  
Long Tack Sam  
(Others to fill)  
**Keith's 81st**  
Lyddell & Macey  
Van Cleave & Pete  
Humbert  
Kirk Dancer Co  
"Puffing" King  
J. & Betty Morgan  
**Keith's H. O. H.**  
(3-6)  
Jack Benny  
Fildon & Carroll  
Gormley Bros & P  
3 Rianos  
Nestor & Haynes  
Max Ford Rev  
(Others to fill)  
1st half (7-9)  
Tiboulat  
Cook & Sylvia  
Hughes & Nerrett  
(Others to fill)  
2nd half (10-13)  
Rose & Valda  
Edwin George  
(Others to fill)  
**Proctor's 125th St.**  
2nd half (3-6)  
Lewis & Henderson

## DENTIST

MEVICKER'S THEATRE BLDG.  
Dr. M. G. CARY  
CHICAGO  
Special Rates to the Profession.

Flanagan & Staple'n  
"Baby Mine"  
Jed Dooley Co  
H. E. Sharrock  
(2nd half 7-9)  
Sawyer & Eddy  
Edna Bennett  
Burns & Frabito  
Gelli Troupe  
(One to fill)  
2nd half (10-13)  
Eddy & Earl  
"Indoor Sports"  
Furnham & Nash  
(Two to fill)  
**Proctor's 88th St.**  
Duffy & Sweeney  
B. Thornton Co  
Dance William Co  
Flanagan & Staple'n

2nd half  
Walshour & P'n'ton  
Mack & Dean  
Green & Myra  
Snyder & Townley  
Bushman & Bayne  
Harry Antron  
Page Mack & M  
(Four to fill)  
**Proctor's 5th Ave.**  
2nd half (3-6)  
Pielot & Schofield  
Mann 3  
"Indoor Sports"  
F. & T. Hayden  
Richard & Kean Co  
1st half (7-9)  
Cleo Garcolgne  
Geo M. Rosener  
Gallagher & Rolley  
(Two to fill)  
**Keith's Royal**  
2nd half (10-13)

**ALLEN TOWN**  
Orpheum  
J. & P. Bogard  
Una Clayton Co  
(Three to fill)  
2nd half  
Coates Bros  
T. Hoyer Co  
Resista  
(Two to fill)  
**ALTONA, PA.**  
Orpheum  
Will & Blundy  
Lady Tsen Mc-I  
Nat Jerome Co  
John T. Ray Co  
(One to fill)  
2nd half  
Reck & Reck  
Mack & Lator  
Great Howard  
Rome & Cullen  
"My Tulp Girl"

**AUBURN, N. Y.**  
Jefferson  
Ballot 3  
Donn & Shepard  
Diamond & Bruman  
Marie Sparrow  
Princeton 5  
2nd half  
Strasselle's Animals  
Princess Nal L. L.  
Burke Walsh & N  
Merlin  
4 Readings  
**BALTIMORE**  
Maryland  
Bud Snyder 3  
Handers & Mellis  
Clinton & Rooney  
Marlette's Manikins  
Grace Nelson Co  
Carson & Willard  
H. Shone Co  
Maslova Co  
Monroe & Grant

**BATON ROUGE**  
I.A.  
Columbia  
(7-8)  
Henry Catalano  
DeWitt Burns & T  
Sherwin Kelly  
H. Von Fossen  
Hamilton & Bucher  
**B'N'GHAM, ALA.**  
Lyric  
(Atlanta split)  
1st half  
Willie Solar  
Perrone & Oliver  
Chas Lloyd Co  
Fate & Temptation  
3 Falcons  
**BOSTON**  
B. F. Keith's  
W. & O. Donley Rev  
Rudy Norton  
Margaret Taylor  
Equill Bros  
Coogan & Casey  
Sully & Houghton  
Bert Levy  
Russell & Devitt  
**BUFFALO**  
Shea's  
Santos-Hayes Rev  
Helen Jackson  
Anderson & Yvel  
Alex Bros & Eve  
Joe Cook  
1st half  
Rolls & Royce  
Claudia Coleman  
**CHARLESTON, S. C.**  
Victory  
(Columbia split)  
1st half  
Bert Skelton  
Jesse & Dill  
Diaz Monks  
Faden 3  
Manuel Domain Co  
**CHARLOTTE, N. C.**  
Academy  
(Greensboro split)  
1st half  
"Honey Moon"  
5 Andrews  
Ryan & Moore  
Harry Ireen  
Ardelle Cleaves  
**CHATTANOOGA**  
Rialto  
(Knoxville split)  
1st half  
Spencer & Williams  
Clark & Behan  
Big City 4  
Reed & Tiffin  
(One to fill)  
**CINCINNATI**  
B. F. Keith's  
Edna Leonard Co  
Ed Morton  
Libby & Sparrow  
Osborne 3  
Walters & Walters  
Mr & Mrs J. Barry  
Harry Holman Co  
Fred Lindsey Co  
**Keith's Palace**  
"Night In Hawaii"  
Herberta Beeson  
Rayolites  
Nelson-Barry Boys  
Kennedy & Francis  
Young & Wheeler  
Fulton & Burt  
**CLEVELAND**  
Hippodrome  
Creole Cash'n Plate  
Flying Henrys  
Webster Girls  
(Cathedral Singers  
Welch Men & M  
"Eyes of Buddha"  
John B. Hymer Co  
Zuhn & Dries  
A. & F. Stedman  
**COLUMBIA, S. C.**  
Columbia  
(Charleston split)

**JERSEY CITY**  
B. F. Keith's  
2nd half (3-6)  
G. & H. DeBerna  
"Rising Furnace"  
Libonati  
Weber & Ridor  
(Two to fill)  
1st half (7-9)  
Cher Johnston Co  
Edwards Ormsby W  
Jas Leonard Co  
Martha Pryor Co  
(Two to fill)  
2nd half (10-13)  
Hewitt & Quinlan  
Geo Randall Co  
**JOHNSTOWN, PA.**  
Majestic  
(Pittsburgh split)  
1st half  
Cushing & West  
Levy Ross Co  
Sandy Shaw  
(Two to fill)  
**KNOXVILLE**  
Bijou  
(Chattanooga split)  
1st half  
Girl 1,000 eyes  
Harry & Layton  
Arnold & Florence  
Dave Thurbury  
Ann Suter  
**LOUISVILLE, KY.**  
Mary Anderson  
Van Haven  
Frank Wilson  
Blinoe & Williams  
Whipple Huston Co  
4 Lamy Bros  
Beth Biri Co  
Norton & Melnotte  
**Keith's National**  
(Nashville split)  
1st half  
Dorothy Wahl  
Pearson Newport P  
Hal & Francis  
Hymack

**NEWARK, N. J.**  
Proctor's  
Jed Dooley  
Eva Shirley Co  
Clayton & Edwards  
(Others to fill)  
**NEW ORLEANS**  
Palace  
(Mobile split)  
1st half  
Anne Abbott  
Pettit Troupe  
Royal Syndes  
Bob Van Horn  
Holliday & Willette  
**NEWPORT NEWS**  
Olympic  
Bud Lorraine  
Chung Wha 4  
(Others to fill)  
2nd half  
"Bungalow Love"  
Brooks & Philson  
(Others to fill)  
**NORFOLK, Va.**  
Academy  
(Richmond split)  
1st half  
Travers & Douglas  
Marie Lo Co  
Just 3 Girls  
Briere & King  
(One to fill)

**ROANOKE, VA.**  
Roanoke  
"Bungalow Love"  
Brooks & Philson  
(Others to fill)  
2nd half  
Hughes 2  
Green & Parker  
Mile Twinnette  
(Two to fill)  
**ROCHESTER**  
Temple  
Margaret Ford  
Unusual 2  
Eary & Eary  
"Little Cottage"  
Hamilton & Barnes  
Herbert & Dore  
Boye Conobe  
Dotsen  
**SAVANNAH, GA.**  
Bijou  
(Jacksonville split)

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
Lawton  
Thos E Shea Co  
Wright & Dietrich  
The Lightnings  
Wayne Marshall C  
**UTICA, N. Y.**  
Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
Gertrude Hoffman  
L. & P. Murdoch  
Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

**YORK, PA.**  
Opera House  
Felix & Fisher  
Chester & Allen  
Berrens Ryan & P  
(Two to fill)  
2nd half  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
(Two to fill)  
**BRIDGEPORT**  
Pol's  
Jean & Elise  
Nelson Marling  
Jimmy Hodge Co  
(One to fill)  
2nd half  
John Blundy & Sis  
Craig & Haskeworth  
Jimmy Hodge Co  
(One to fill)  
**Plaza**  
Smilletta Sis  
Hagerty & Gordon  
Jones & Johnson  
Bobby McLean Co  
(One to fill)  
2nd half  
De Rond  
Jackey  
Kilner & Reaney  
Kinsaid Killies  
**HARTFORD**  
Capitol  
The Herberts  
Judith Cole  
Dillon & Craig  
Brennan & Rule  
"Kiss Me"  
2nd half  
Jean & Elise  
Griff  
7 Rosebuds  
Jackson Taylor 3  
M. & H. Amarth Co  
**Palace**  
De Rond  
Geo Gunther Co  
Jackey  
"Echo Valley"  
Goldie & Thorn  
Bobby McLean Co  
2nd half  
W. & M. Moore  
Cartelli & Rogers  
Raymond Bond Co  
Jim McWilliams  
"Sunshine"

**NEW HAVEN**  
Palace  
John Blundy & Sis  
Craig & Haskeworth  
7 Rosebuds  
Jackson Taylor 3  
2nd half  
Smilletta Sis  
Jackson Gule  
M. & H. Amarth Co  
**QUÉBEC, CAN.**  
Auditorium

**Ann Gray**  
Alexandria  
Mack & Earl  
Elsie LaHergere Co  
Caplan & Wells  
**READING, PA.**  
Majestic  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
Eddie Foy Co  
(One to fill)  
2nd half  
Felix & Fisher  
Chester & Allen  
Eddie Foy Co  
(Two to fill)  
**RICHMOND, VA.**  
Lyric  
(Norfolk split)  
1st half  
Scan's Deeds B. & S  
Marie Hart Co  
Bennett & Lee  
Koban Japs  
(Two to fill)  
**ROANOKE, VA.**  
Roanoke  
"Bungalow Love"  
Brooks & Philson  
(Others to fill)  
2nd half  
Hughes 2  
Green & Parker  
Mile Twinnette  
(Two to fill)  
**ROCHESTER**  
Temple  
Margaret Ford  
Unusual 2  
Eary & Eary  
"Little Cottage"  
Hamilton & Barnes  
Herbert & Dore  
Boye Conobe  
Dotsen  
**SAVANNAH, GA.**  
Bijou  
(Jacksonville split)

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
Lawton  
Thos E Shea Co  
Wright & Dietrich  
The Lightnings  
Wayne Marshall C  
**UTICA, N. Y.**  
Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
Gertrude Hoffman  
L. & P. Murdoch  
Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

**YORK, PA.**  
Opera House  
Felix & Fisher  
Chester & Allen  
Berrens Ryan & P  
(Two to fill)  
2nd half  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
(Two to fill)  
**BRIDGEPORT**  
Pol's  
Jean & Elise  
Nelson Marling  
Jimmy Hodge Co  
(One to fill)  
2nd half  
John Blundy & Sis  
Craig & Haskeworth  
Jimmy Hodge Co  
(One to fill)  
**Plaza**  
Smilletta Sis  
Hagerty & Gordon  
Jones & Johnson  
Bobby McLean Co  
(One to fill)  
2nd half  
De Rond  
Jackey  
Kilner & Reaney  
Kinsaid Killies  
**HARTFORD**  
Capitol  
The Herberts  
Judith Cole  
Dillon & Craig  
Brennan & Rule  
"Kiss Me"  
2nd half  
Jean & Elise  
Griff  
7 Rosebuds  
Jackson Taylor 3  
M. & H. Amarth Co  
**Palace**  
De Rond  
Geo Gunther Co  
Jackey  
"Echo Valley"  
Goldie & Thorn  
Bobby McLean Co  
2nd half  
W. & M. Moore  
Cartelli & Rogers  
Raymond Bond Co  
Jim McWilliams  
"Sunshine"

**NEW HAVEN**  
Palace  
John Blundy & Sis  
Craig & Haskeworth  
7 Rosebuds  
Jackson Taylor 3  
2nd half  
Smilletta Sis  
Jackson Gule  
M. & H. Amarth Co  
**QUÉBEC, CAN.**  
Auditorium

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
Lawton  
Thos E Shea Co  
Wright & Dietrich  
The Lightnings  
Wayne Marshall C  
**UTICA, N. Y.**  
Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
Gertrude Hoffman  
L. & P. Murdoch  
Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

**YORK, PA.**  
Opera House  
Felix & Fisher  
Chester & Allen  
Berrens Ryan & P  
(Two to fill)  
2nd half  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
(Two to fill)  
**BRIDGEPORT**  
Pol's  
Jean & Elise  
Nelson Marling  
Jimmy Hodge Co  
(One to fill)  
2nd half  
John Blundy & Sis  
Craig & Haskeworth  
Jimmy Hodge Co  
(One to fill)  
**Plaza**  
Smilletta Sis  
Hagerty & Gordon  
Jones & Johnson  
Bobby McLean Co  
(One to fill)  
2nd half  
De Rond  
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Capitol  
The Herberts  
Judith Cole  
Dillon & Craig  
Brennan & Rule  
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2nd half  
Jean & Elise  
Griff  
7 Rosebuds  
Jackson Taylor 3  
M. & H. Amarth Co  
**Palace**  
De Rond  
Geo Gunther Co  
Jackey  
"Echo Valley"  
Goldie & Thorn  
Bobby McLean Co  
2nd half  
W. & M. Moore  
Cartelli & Rogers  
Raymond Bond Co  
Jim McWilliams  
"Sunshine"

**NEW HAVEN**  
Palace  
John Blundy & Sis  
Craig & Haskeworth  
7 Rosebuds  
Jackson Taylor 3  
2nd half  
Smilletta Sis  
Jackson Gule  
M. & H. Amarth Co  
**QUÉBEC, CAN.**  
Auditorium

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
Lawton  
Thos E Shea Co  
Wright & Dietrich  
The Lightnings  
Wayne Marshall C  
**UTICA, N. Y.**  
Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
Gertrude Hoffman  
L. & P. Murdoch  
Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

**YORK, PA.**  
Opera House  
Felix & Fisher  
Chester & Allen  
Berrens Ryan & P  
(Two to fill)  
2nd half  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
(Two to fill)  
**BRIDGEPORT**  
Pol's  
Jean & Elise  
Nelson Marling  
Jimmy Hodge Co  
(One to fill)  
2nd half  
John Blundy & Sis  
Craig & Haskeworth  
Jimmy Hodge Co  
(One to fill)  
**Plaza**  
Smilletta Sis  
Hagerty & Gordon  
Jones & Johnson  
Bobby McLean Co  
(One to fill)  
2nd half  
De Rond  
Jackey  
Kilner & Reaney  
Kinsaid Killies  
**HARTFORD**  
Capitol  
The Herberts  
Judith Cole  
Dillon & Craig  
Brennan & Rule  
"Kiss Me"  
2nd half  
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Jackson Taylor 3  
M. & H. Amarth Co  
**Palace**  
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"Echo Valley"  
Goldie & Thorn  
Bobby McLean Co  
2nd half  
W. & M. Moore  
Cartelli & Rogers  
Raymond Bond Co  
Jim McWilliams  
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Palace  
John Blundy & Sis  
Craig & Haskeworth  
7 Rosebuds  
Jackson Taylor 3  
2nd half  
Smilletta Sis  
Jackson Gule  
M. & H. Amarth Co  
**QUÉBEC, CAN.**  
Auditorium

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
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Thos E Shea Co  
Wright & Dietrich  
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Wayne Marshall C  
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Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
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Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

**YORK, PA.**  
Opera House  
Felix & Fisher  
Chester & Allen  
Berrens Ryan & P  
(Two to fill)  
2nd half  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
(Two to fill)  
**BRIDGEPORT**  
Pol's  
Jean & Elise  
Nelson Marling  
Jimmy Hodge Co  
(One to fill)  
2nd half  
John Blundy & Sis  
Craig & Haskeworth  
Jimmy Hodge Co  
(One to fill)  
**Plaza**  
Smilletta Sis  
Hagerty & Gordon  
Jones & Johnson  
Bobby McLean Co  
(One to fill)  
2nd half  
De Rond  
Jackey  
Kilner & Reaney  
Kinsaid Killies  
**HARTFORD**  
Capitol  
The Herberts  
Judith Cole  
Dillon & Craig  
Brennan & Rule  
"Kiss Me"  
2nd half  
Jean & Elise  
Griff  
7 Rosebuds  
Jackson Taylor 3  
M. & H. Amarth Co  
**Palace**  
De Rond  
Geo Gunther Co  
Jackey  
"Echo Valley"  
Goldie & Thorn  
Bobby McLean Co  
2nd half  
W. & M. Moore  
Cartelli & Rogers  
Raymond Bond Co  
Jim McWilliams  
"Sunshine"

**NEW HAVEN**  
Palace  
John Blundy & Sis  
Craig & Haskeworth  
7 Rosebuds  
Jackson Taylor 3  
2nd half  
Smilletta Sis  
Jackson Gule  
M. & H. Amarth Co  
**QUÉBEC, CAN.**  
Auditorium

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
Lawton  
Thos E Shea Co  
Wright & Dietrich  
The Lightnings  
Wayne Marshall C  
**UTICA, N. Y.**  
Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
Gertrude Hoffman  
L. & P. Murdoch  
Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

**YORK, PA.**  
Opera House  
Felix & Fisher  
Chester & Allen  
Berrens Ryan & P  
(Two to fill)  
2nd half  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
(Two to fill)  
**BRIDGEPORT**  
Pol's  
Jean & Elise  
Nelson Marling  
Jimmy Hodge Co  
(One to fill)  
2nd half  
John Blundy & Sis  
Craig & Haskeworth  
Jimmy Hodge Co  
(One to fill)  
**Plaza**  
Smilletta Sis  
Hagerty & Gordon  
Jones & Johnson  
Bobby McLean Co  
(One to fill)  
2nd half  
De Rond  
Jackey  
Kilner & Reaney  
Kinsaid Killies  
**HARTFORD**  
Capitol  
The Herberts  
Judith Cole  
Dillon & Craig  
Brennan & Rule  
"Kiss Me"  
2nd half  
Jean & Elise  
Griff  
7 Rosebuds  
Jackson Taylor 3  
M. & H. Amarth Co  
**Palace**  
De Rond  
Geo Gunther Co  
Jackey  
"Echo Valley"  
Goldie & Thorn  
Bobby McLean Co  
2nd half  
W. & M. Moore  
Cartelli & Rogers  
Raymond Bond Co  
Jim McWilliams  
"Sunshine"

**NEW HAVEN**  
Palace  
John Blundy & Sis  
Craig & Haskeworth  
7 Rosebuds  
Jackson Taylor 3  
2nd half  
Smilletta Sis  
Jackson Gule  
M. & H. Amarth Co  
**QUÉBEC, CAN.**  
Auditorium

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
Lawton  
Thos E Shea Co  
Wright & Dietrich  
The Lightnings  
Wayne Marshall C  
**UTICA, N. Y.**  
Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
Gertrude Hoffman  
L. & P. Murdoch  
Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

**YORK, PA.**  
Opera House  
Felix & Fisher  
Chester & Allen  
Berrens Ryan & P  
(Two to fill)  
2nd half  
Nestor & Vincent  
Duncan & Carroll  
Harry L. Mason  
(Two to fill)  
**BRIDGEPORT**  
Pol's  
Jean & Elise  
Nelson Marling  
Jimmy Hodge Co  
(One to fill)  
2nd half  
John Blundy & Sis  
Craig & Haskeworth  
Jimmy Hodge Co  
(One to fill)  
**Plaza**  
Smilletta Sis  
Hagerty & Gordon  
Jones & Johnson  
Bobby McLean Co  
(One to fill)  
2nd half  
De Rond  
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Kilner & Reaney  
Kinsaid Killies  
**HARTFORD**  
Capitol  
The Herberts  
Judith Cole  
Dillon & Craig  
Brennan & Rule  
"Kiss Me"  
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Jean & Elise  
Griff  
7 Rosebuds  
Jackson Taylor 3  
M. & H. Amarth Co  
**Palace**  
De Rond  
Geo Gunther Co  
Jackey  
"Echo Valley"  
Goldie & Thorn  
Bobby McLean Co  
2nd half  
W. & M. Moore  
Cartelli & Rogers  
Raymond Bond Co  
Jim McWilliams  
"Sunshine"

**NEW HAVEN**  
Palace  
John Blundy & Sis  
Craig & Haskeworth  
7 Rosebuds  
Jackson Taylor 3  
2nd half  
Smilletta Sis  
Jackson Gule  
M. & H. Amarth Co  
**QUÉBEC, CAN.**  
Auditorium

**TOLEDO, O.**  
B. F. Keith's  
O'Donnell & Blair  
June Mills  
Lawton  
Thos E Shea Co  
Wright & Dietrich  
The Lightnings  
Wayne Marshall C  
**UTICA, N. Y.**  
Colonial  
Elaine Sis & H  
A. L. Bell  
Mglin  
Homer Miles Co  
Kaufman Bros  
Kervilles 3  
2nd half  
Lorraine Crawford  
Ed Janis Review  
(Four to fill)  
**WASHINGTON**  
B. F. Keith's  
Yvette  
Gertrude Hoffman  
L. & P. Murdoch  
Jack Kennedy Co  
Brown & O'Donnell  
Stephens & Holter  
Watson Sisters  
**WILMINGTON, DEL.**  
Garick  
Adams & Chase  
Minetti & Siddell  
Hugh Herbert Co  
Margot & Francois  
A. Loyal's Dogs  
(Two to fill)  
**YONKERS, N. Y.**  
Proctor's  
"Once Upon Time"  
F. & M. Dale  
1 & B. Hart  
Muller & Stanley  
(Two to fill)  
2nd half  
Denno Sisters  
Duffy & Sweeney  
Dave Winnie  
(Three to fill)  
**YOUNGSTOWN, O.**  
Hippodrome  
F. & M. Britton  
McFarland Sisters  
Choy Ling Hie Tr  
Clark & Bergman  
Adams & Griffith  
Dainty Marie

Winifred Dubois  
Byrd & Aiden  
L. Mortimer Co  
Sagamin Sisters  
(One to fill)

**MASON, O.**  
Bill & Quinella  
Valentine Vox  
"Strait" Co  
Sol Berns

**MUSKIEG, MICH.**  
Regent  
Stanley & Olson

### ORPHEUM CIRCUIT

Palace Theatre  
**CHICAGO**  
Majestic  
J. E. Howard Rev  
Victor Moore Co  
Herbert Clifford  
T. Patricia Co  
J. R. Johnson Co  
Leo Beers  
Galletti & Kokin  
The Le Grohs

**NEW ORLEANS**  
Orpheum  
"Varieties of 1921"  
Kellam & O'Dare  
Roy Kenny  
Reed & Tucker  
Watsika & Ustady

### DR. JULIAN SIEGEL

Official Dentist to the N. Y. A.  
1493 BROADWAY (Putnam Building), New York

Garcinetti Bros  
Palace  
H. Santry Hand  
Margaret Young  
Clasper Boys  
Doree's Opera  
Dooley & Storey  
Byron & Haig  
Mason & Cole  
Dyer & Partner

**DENVER**  
Orpheum  
(Sunday opening)  
F. Pritchard Co  
P. Berman & Bro  
S. Morgan Co  
Bobby Randall  
Conroy & Howard  
Sig Friscoe  
Jordan's Circus  
Rae Samuels

**DES MOINES**  
Orpheum  
Roscoe Als Co  
"Fall of Eve"  
Tracy & McBride  
Dunbar Darkies  
3 Regals  
"Artistic Treat"  
Langford & F'd'cks

**DULUTH**  
Orpheum  
Alan Brook Co  
McConnell Sis  
Williams & Carue  
Ames & Winthrop  
Selbini & Nagel  
Cummins & White  
Olson & Johnson

**EDMONTON, CAN.**  
Orpheum  
(7-9)  
(Same bill plays  
Fresno 10-12)  
4 Fords  
H. Remple Co  
Marguerite & A  
Moss & Frye  
Everest's Monks  
Otto & Sheridan  
Holmes & La Vere

**KAN. CITY, MO.**  
Orpheum  
E. A. Wellman  
Clayton & Lennie  
E. Raeger Co

DONALD E.

HAZEL

### ROBERTS and BOYNE

"THAT'S ALL RIGHT"  
Ask PETE MACK

El Rey Sisters  
Wm Mandell Co  
The Langdons  
Lane & Harper

**LINCOLN, NEB.**  
Orpheum  
Leightner Sis & A  
Conlin & Glass  
Joe Laurie Co  
Selbini & Grovlin  
Healy & Cross  
Herbert's Dogs  
Jimmy Lucas Co

**LOS ANGELES**  
Orpheum  
Wm Seabury Co  
Kenny & Hollis  
C & F Usher  
J. C. Nugent  
Oakes & De Lour  
Dora Hilton  
Mr and Mrs G. White  
McAllen & Carson

**MEMPHIS**  
Orpheum  
"On Fifth Ave"  
Margaret Padula  
Imhoff Conn & C  
R. E. Hall & Bro  
Claude Golden

**MILWAUKEE**  
Majestic  
Julian Ellinge  
Anger & Packer  
Barnes & Freeman

**SAN FRANCISCO**  
Orpheum  
(Sunday opening)  
Valeksa Stratt Co  
Rice & Newton  
Johnny Burke  
Grey & Old Rose  
Flo Lewis  
Harry Kahne  
Flying Mayors  
A. Rasch Co

**SEATTLE**  
Orpheum  
"Moonlight"

**SALT LAKE**  
Orpheum  
De Wolf Girls  
"Hungarian Rhaps"  
Valentine & Bell  
Belle Montrose  
"Step Lively"  
Foley & La Tour  
Herbert Bros

**ST. LOUIS**  
Orpheum  
Lillian's Dogs  
Joe Darcy  
"30 Pink Toes"  
(Two to fill)  
Lester & Moore  
Herman & Shirley  
(Four to fill)  
Logan Square  
Sultan  
Worth Wayton 4  
Aurora Co  
Orren & Drew  
Ward & Dooley  
2d half  
Laurel Girls  
Harvey Haney & G  
Salon Singers  
Hughie Clark  
Willie Bros

**ST. PAUL**  
Orpheum  
Geo Jessell Co  
Joe Towle  
Gosler & Lusby  
Fietel & Johnson  
Sanson & Della  
Redford & W'chter

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Salon Singers  
Hughie Clark  
Willie Bros

Baxley & Porter  
Bobby Harris  
(Two to fill)

**SAGINAW, MICH.**  
Jeffers-Strand  
Winifred Dubois  
Byrd & Aiden  
Chabot & Tortoni  
Belle & Caron  
(Two to fill)  
2d half  
Raymond White Co  
Onnlay & Merrill  
Roy Laparel  
Dreams Come True

**NEW ORLEANS**  
Orpheum  
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Watsika & Ustady

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### VANCOUVER, B.C.

Orpheum  
Alfie Lloyd  
Creasy & Dayne  
Ash & Hyams  
O. Mirano 3  
B & B Wheeler  
Nolan & Nolan

**WINNIPEG**  
Orpheum  
Delmar & Kolb  
Murray & Glavin  
Edith Clifford  
Franklin Ardell  
Tom Smith  
Bert Melrose  
C. Morton Co

**WESTERN VAUDEVILLE**  
State-Lake Theatre Building, Chicago  
**ALTON, ILL.**  
Washington  
"Rubenville"  
2d half  
Princeton & Watson  
Minetti & Riedl  
Mohr & Vermont  
2d half  
Beatty & Evelyn  
Harry Tauda

**BELLEVILLE, ILL.**  
Washington  
R. Christie 2  
Frank Gould  
"The Champion"  
Lydia Barry  
Ray Snow  
(One to fill)

**GALESBURG, ILL.**  
Orpheum  
Dancing H'phreys  
Lockwood & Rush  
Breen Family  
2d half  
Montl & Partl  
Helm & Nielson  
6 Belkinds

**JOLIET, ILL.**  
Orpheum  
Old Black Joceland  
Buddy Walton  
Newell & Most  
2d half  
Beck & Stillwell  
Ward & Dooley  
(One to fill)

**KENOSHA, WIS.**  
Orpheum  
Laurel Girls  
"Man Hunt"  
Black & O'Donnell  
2d half  
Bobby Harris  
3 Chums  
(One to fill)

**MADISON, WIS.**  
Orpheum  
Joe Melvin  
Lowrie & Prince  
"Rubetown Polles"

**CHICAGO**  
American  
Anderson & Goines  
"Jazzology"  
Chas Kenna  
"Acroplane Girls"  
(Two to fill)  
Leon Varvara  
Dunham & Williams  
Olcott & M. Ann  
Stone & Hayes  
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### WINNIPEG

Orpheum  
Delmar & Kolb  
Murray & Glavin  
Edith Clifford  
Franklin Ardell  
Tom Smith  
Bert Melrose  
C. Morton Co

**WESTERN VAUDEVILLE**  
State-Lake Theatre Building, Chicago  
**ALTON, ILL.**  
Washington  
"Rubenville"  
2d half  
Princeton & Watson  
Minetti & Riedl  
Mohr & Vermont  
2d half  
Beatty & Evelyn  
Harry Tauda

**BELLEVILLE, ILL.**  
Washington  
R. Christie 2  
Frank Gould  
"The Champion"  
Lydia Barry  
Ray Snow  
(One to fill)

**GALESBURG, ILL.**  
Orpheum  
Dancing H'phreys  
Lockwood & Rush  
Breen Family  
2d half  
Montl & Partl  
Helm & Nielson  
6 Belkinds</

# Gus Edwards

## AND HIS SONG REVUE of 1921

With His Great Big Novelty Fox-Trot Ballad Success

# I WANT YOU MORNING, NOON AND NIGHT

THIS WEEK PLAYING **KEITH'S BUSHWICK-BROOKLYN**

NEXT WEEK **KEITH'S PALACE NEW YORK**

Don't fail to hear him sing it !!!

1/2 dozen encores every show !!!

Moderately (Not too fast)

When do you want me most, sweet-heart of mine - When do you want me most, sweet-heart of mine -  
 Ab-sen-ee, they say, makes the heart fond-er grow, Ab-sen-ee, they say, makes the heart fond-er grow,  
 thoughts, dear, turn to me? When'er it is, then our thoughts meet po - twine For I think of you con-stant-ly  
 prove it by me? For when you're near, my heart's fond-er, I know Where you are there I want to stand-  
 ly be In the gold-en dawn, dear, When the day has gone, take, dear, dear  
 More - ing, Noon and Night, I want your arms a-round me tight I'm do-ling some one will steal you some day  
 Don't blame me for feel-ing that way When you're out of my sight I lose my sleep my ap-pe-tite Do you wonder  
 my heart-son fire with one de-sire - Morn-ing, Noon and Night, I want you Morn-ing, Noon and Night, I want you

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### BILLS NEXT WEEK

(Continued from Page 25)

Norvello Bros  
Brooklyn Troupe  
**MINNEAPOLIS**  
Pantages  
(Sunday opening)  
Chander 3  
Maidle De Long  
B Harrison Co  
Staley & Birbeck  
Paramount 4  
Jack Dempsey  
**OAKLAND, CAL.**  
Pantages  
(Sunday opening)  
"Jurnal of Sea"  
Carter & Huddy  
Rotina & Barrett  
Otto Bros  
Prevost & Goulet  
**ODGEN, UTAH**  
Pantages  
(10-12)  
Wyoming 3  
Geo & Ray Perry  
"Stateroom 19"  
Walton & Brandt  
"Putting It Over"  
**PORTLAND, ORE.**  
Pantages  
"Apple Blossoms"  
Gaudschmidt  
Sterling Sax 4  
Bampel & Lech'd  
Tom Kelly  
Korillie's Circus  
**BEGINA, CAN.**  
Pantages  
(7-9)  
(Same bill plays)

**SEATTLE**  
Pantages  
The Norvello  
3 Quillian Bros  
Fox & Ray  
Svengali  
Meyers Burns & O  
Geyenne Troupe  
**TORONTO**  
Pantages  
Kralitz Kiddies  
Austin & Delaney  
Clifford Wayne 3  
Steeds Septet  
Joe Whitehead  
4 Hursleys  
**SPOKANE**  
Pantages  
Gordon & Day  
Belle Oliver  
Capps Family  
Britt Wood  
House David Band  
**TACOMA**  
Pantages  
Paul Fetching

**MILES-PANTAGES**  
DETROIT  
Miles  
Livingston Trio  
Larue & Gresham  
"Night Line"  
Frank Terry  
Big Jim Co  
**CLEVELAND**  
Miles  
Chamberlain & Earl  
Memora & Co  
Chas Gill Co  
Chuck Haas  
"Mammy's B'day"  
Grand  
Phil La Teska

Courtney & Irwin  
Orville Stamm  
Wilkins & Wilkins  
Earl Cavanaugh Co  
**VANCOUVER, B.C.**  
Pantages  
White Bros  
Hickey & May  
Pernaine & Selley  
Holera Revue  
Paul Kleist Co  
Stevens & Lovejoy  
**VICTORIA, B. C.**  
Pantages  
Love & Wilbur  
Jessie Miller  
Geo L Graves Co  
Marva Rehn  
Quinn & Caverly  
"September Morn"  
**WINNIPEG**  
Pantages  
Alanson  
Gray & Askins  
Fern Bigelow & K  
Jones & Jones  
"Yes My Dear"

Overholt & Young  
H Lloyd Co  
**INTERSTATE CIRCUIT**  
Palace Theatre Building, New York City  
**ARDMORE, OKLA.**  
Majestic  
Claude & Marlon  
The Brants  
**FT. WORTH, TEX.**  
Majestic  
J & N Olms  
Jeanette Childs  
June Elvidge  
Melville & Rule  
Dobson & Sirens  
Yates & Reed  
C Henry's Pets  
**DALLAS TEX.**  
Majestic  
Cavanna Duo  
Carleton & Bellow  
Jack Trainor Co  
Cahill & Romaine  
A Friedland Co

Elm City Four  
(One to fill)  
**HOUSTON, TEX.**  
Majestic  
G & M LeFevre  
Leonore Kern  
Bert Baker Co  
Genaro & Gold  
Sheila Terry Co  
Powers & Wallace  
3 Lordens  
**LITTLE R'K, ARK.**  
Majestic  
McCormick & Irv'g  
Stanley & Birnes  
LaGraciosa

(Two to fill)  
Billy Schoen  
(Four to fill)  
**MUSKOGEE**  
Majestic  
(10-12)  
The Omeras  
Lord Chester Co  
Walters Wanted  
J & M Harkins  
Willie Hale Co  
**OKLAHOMA CITY**  
Majestic  
(7-9)  
J & N Olms  
Jeanette Childs  
Lord Chester Co  
Yates & Reed  
F Dobson Sirens  
J & M Harkins

C Henry's Pets  
**OKMULGEE**  
Orpheum  
Fred Allen  
Brown & Simmons  
Dewey & Rogers  
Melville & Rule  
Two Ladellas  
Neopolitan 3  
Billy Doas Co  
(Two to fill)  
**S. ANTONIO, TEX.**  
Majestic  
Tozart  
Story & Clark  
"\$5,000 a Year"  
Laurel Lee  
Both'll Browne Co  
Mullen & Frances  
J & E Mitchell  
**ST. JOE, MO.**

**TULSA, OKLA.**  
Orpheum  
Lord & Fuller  
Bevan & Flint  
Toney Grey Co  
Hunting & Frances  
Laura Pierpont Co  
B Fitzbons & Lew  
Barbette  
**WICHITA FALLS**  
Majestic  
Osaki & Taki  
Tuck & Clare  
Bessie Kempel Co  
Nate Leipzig  
Harry Fox Co  
(One to fill)  
Orpheum  
Chas Edenbury  
Grace Demar  
Ruth Howell 3  
Oliver & Oip  
B Bouncers Circus



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ED. E. PIDGEON  
A. BALDWIN SLOANE

Burlesque Reviews

(March 7-March 14.)  
 "All Jazz Revue" 7 Gayety Newark  
 17 Rajah Reading 18-19 Grand  
 Trenton.  
 "Around the Town" 7 L O 14 Bijou  
 Philadelphia.  
 "Bathing Beauties" 7 Lyceum Co-  
 lumbus 14 Empire Cleveland.  
 "Beauty Revue" 7 Bijou Philadel-  
 phia 14 Majestic Scranton  
 "Beauty Trust" 7 Empress Cincin-  
 nati 14 Lyceum Columbus.  
 "Best Show in Town" 7 Gayety De-  
 troit 14 Gayety Toronto.  
 "Big Sensation" 7 Star Brooklyn 14  
 Empire Hoboken.  
 "Big Wonder Show" 6-8 Berchel  
 Des Moines 14 Gayety Omaha.  
 "Bon Tons" 7 Gayety Pittsburgh  
 14-16 Park Youngstown 17-19  
 Grand Akron.  
 "Bostonians" 7 Gayety St Louis 14  
 Star and Garter Chicago.  
 "Bowerys" 7 Casino Boston 14  
 Grand Hartford.  
 "Broadway Belles" 7 Gayety Mil-  
 waukee 14 Haymarket Chicago.  
 "Cabaret Girls" 7 Star Toronto 14  
 Academy Buffalo.  
 "Cute Cuties" 7 Empire Cleveland  
 14 Avenue Detroit.  
 "Flashlights of 1920" 7-9 Bastable  
 Syracuse 10-12 Gayety Utica 14  
 Gayety Montreal.  
 "Follies of Day" 7 Gayety Montreal  
 14 Empire Albany.  
 "Follies of Pleasure" 7 Plaza  
 Springfield Mass 14 L O.  
 "Folly Town" 7 Majestic Jersey  
 City 14 Perth Amboy 15 Plain-  
 field 16 Stamford 17-19 Park  
 Bridgeport.  
 "French Follies" 10 Rajah Reading  
 11-12 Grand Trenton 14 Troca-  
 dero Philadelphia.  
 "Girls de Looks" 7 Grand Hartford  
 14 Jacques Waterbury.  
 "Girls from Follies" 7 Trocadero  
 Philadelphia 14 Star Brooklyn.  
 "Girls from Happyland" 7 Lyric  
 Dayton 14 Olympic Cincinnati.  
 "Girls from Joyland" 7 Gayety Bal-  
 timore 14 L O.  
 "Girls from U S A" 7 Empire Brook-  
 lyn 14 Peoples Philadelphia.  
 "Golden Crook" 7 Gayety Kansas  
 City 14 L O.  
 "Grown Up Babies" 7 Empire Ho-  
 boken 14-16 Cohen's Newburgh  
 17-19 Cohen's Poughkeepsie.  
 Hastings Harry 7 Casino Philadel-  
 phia 14 Miner's Bronx New York.  
 "Hip Hip Hurrah" 7 Star and Gar-  
 ter Chicago 14 Gayety Detroit.  
 "Hits and Bits" 7 Gayety Toronto  
 14 Gayety Buffalo.  
 "Hurly Burly" 7 Academy Pitts-  
 burgh 14 Penn Circuit.  
 "Jazz Babies" 7-9 New Bedford  
 New Bedford 10-12 Academy Fall  
 River 14 Grand Worcester.  
 "Jingle Jingle" 7 Empire Toledo 14  
 Lyric Dayton.  
 "Joliettes of 1920" 7 Empire Albany  
 14 Casino Boston.  
 "Joy Riders" 7 Park Indianapolis  
 14 Gayety Louisville.  
 "Kandy Kids" 7 Grand Worcester  
 14 Plaza Springfield Mass.  
 Kelly Lew 7 Gayety Rochester 14-  
 16 Bastable Syracuse 17-19 Gay-  
 ety Utica.  
 "Kewpie Dolls" 7 Haymarket Chi-  
 cago 14 Park Indianapolis.  
 "Lid Lifters" 7 Howard Boston 14-  
 16 New Bedford New Bedford 17-  
 19 Academy Fall River.  
 "London Belles" 7 Gayety Omaha  
 14 Gayety Kansas City.  
 "Maids of America" 7 Orpheum  
 Paterson 14 Majestic Jersey City.  
 Marion Dave 7 Empire Newark 14  
 Casino Philadelphia.  
 "Million Dollar Dolls" 7 Gayety  
 Washington 14 Gayety Pitts-  
 burgh.  
 "Mischief Makers" 7 Standard St.  
 Louis 14 Century Kansas City.  
 "Monte Carlo Girls" 7 Englewood  
 Chicago 14 Standard St. Louis.  
 "Naughty Naughty" 7 Olympic New  
 York 14 Gayety Newark.  
 "Parisian Flirts" 7-8 Lyceum St.  
 Jose 14 Gayety Minneapolis.  
 "Parisian Whirl" 7 L O 14 Gayety  
 St. Louis.  
 "Peck a Boo" 7 Olympic Cincinnati  
 14 Columbia Chicago.  
 "Powder Puff Revue" 7 Columbia  
 New York 14 Empire Brooklyn.  
 "Puss Fuss" 7-9 Cohen's Newburgh  
 10-12 Cohen's Poughkeepsie 14  
 Howard Boston.  
 "Razzle Dazzle" 7 Century Kansas  
 City 14-15 Lyceum St. Jose.  
 Reeves Al 7 Star Cleveland 14 Em-  
 pire Toledo.  
 Reynolds Abe 7 Miner's Bronx New  
 York 14 Casino Brooklyn.  
 "Record Breakers" 7 Majestic  
 Scranton 14-15 Armory Bingham-  
 ton 16 Bndra 17-19 Inter Niagara  
 Falls.  
 "Roseland Girls" 7 People's Phila-  
 delphia 14 Palace Baltimore.  
 Singer Jack 7 Gayety Boston 14  
 Columbia New York.

# TO YOU, MR. ALBEE

AND THE V. M. P. A.

I want everyone to know what a wonderful man you are, MR. ALBEE. No doubt every-  
 one knows of the serious accident that befell me on August 12, 1920, but they do not know the  
 wonderful kindnesses extended to me by you during my long period of illness, although I have  
 not worked for the U. B. O. for twelve years. Had I been one of their big stars I could not have  
 received greater consideration or more courteous treatment from the moment of my accident until  
 the final settlement. I have known that MR. ALBEE was the rock on which I could lean. Not  
 only did he offer me financial assistance (which, thank God, I did not need), but he also offered  
 me legal assistance.

If I lived one thousand years and thanked him every hour it could never  
 express the heartfelt gratitude I feel for this wonderful man. Also I wish to  
 take this means of thanking

MR. JAKE LUBIN  
 MR. NICHOLAS SCHENCK  
 MR. J. C. MATTHEWS  
 MR. AARON JONES  
 MR. PAT CASEY  
 MR. CLAUDE HUMPHREY  
 MR. HENRY CHESTERFIELD

and friends in the N. V. A.

# LAURIE ORDWAY

"Snappy Snapps" 7 Casino Brook-  
 lyn 14 Empire Newark.  
 "Social Follies" 7 Gayety St. Paul  
 14 Gayety Milwaukee.  
 "Social Maids" 7 Empire Provid-  
 ence 14 Gayety Boston.  
 "Some Show" 7 Gayety Brooklyn 14  
 Olympic New York.  
 "Sporting Widows" 7 Perth Amboy  
 8 Plainfield 9 Stamford 10-12  
 Park Bridgeport 14 Empire Prov-

idence.  
 "Step Lively Girls" 7 Gayety Balti-  
 more 14 Gayety Rochester.  
 Stone & Pillard 8 Gayety Louisville  
 14 Empress Cincinnati.  
 "Sweet Sweeties" 7 Gayety Minne-  
 apolis 14 Gayety St. Paul.  
 "Tempers" 7 Academy Buffalo 14  
 Cadillac Detroit.  
 "Tid Bits of 1920" 7 Cadillac De-  
 troit 14 Englewood Chicago.

"Tiddledy Winks" 7 L O 14 Gayety  
 Brooklyn.  
 "Tittle Tattle" 7 Penn Circuit 14  
 Gayety Baltimore.  
 "Town Scandals" 7-9 Park Youngs-  
 town 10-12 Grand Akron 14 Star  
 Cleveland.  
 "20th Century Maids" 7 Jacques  
 Waterbury 14 Hurtig & Seamon's  
 New York.  
 "Twinkle Toes" 7 Columbia Chi-

cago 13-15 Berchel Des Moines.  
 "Victory Belles" 7 Palace Baltimore  
 14 Gayety Washington.  
 "Whirl of Mirth" 7-8 Armory Bing-  
 hamton 9 Elmira 10-12 Inter  
 Niagara Falls 14 Star Toronto.  
 White Fat 7 Avenue Detroit 14  
 Academy Pittsburgh.  
 Williams Mollie 7 Hurtig & Sea-  
 mon's New York 14 Orpheum  
 Paterson.

MEL HOLLINGSWORTH

CHAS. "NOISE"

# SALLEE and ROBLES

IN A VERSATILE SINGING AND TALKING OFFERING

"THE LAUGH THAT MAKES YOU LAUGH"

STOPPED THE SHOW TWICE DAILY AT THE AUDUBON, LAST WEEK ON NEXT TO CLOSING.

BOOKED SOLID OVER THE LOEW CIRCUIT

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Direction FITZPATRICK & O'DONNELL

Thanks to J. H. LUBIN

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# 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"**

## ATLANTIC CITY.

By CHARLES SCHEUER.

GLOBE.—Week 28th, Pat Rooney and Marlon Bent in "Love Birds."  
APOLLO.—28, 1, 2, William Celler in "The Hottentot; 3, 4, 5, Dunbar's production of "Robin Hood."  
WOODS.—March 3, 4, 5, Leo Ditrachstein in "Toto."

Pat Rooney and Marion Bent, playing a return engagement in "Love Birds" at the Globe theatre, have been the center of cafe entertainments here. There have been "Pat Rooney" nights at the Blackstone and Alamac in which they and Vincent Lopez and his Kings of Harmony have been advertised features.

The Steel Pier, announced to open on Feb. 20, has indefinitely postponed its opening date. Unauthoritative sources state that the delay has been due largely to the increase in musicians' rates, the union scale making the orchestra costs larger than in previous seasons instead of in line with the present scale of purchasing power. It is probable that an opening will be arranged by Easter.

Booking at the shore are again in doubt. The Globe has no legitimate attraction for week of 7th. Woods is in the same predicament and the Apollo has just received a return booking of "The Girl in the Spotlight," with the following week of 14th unbooked. This is particularly notable, as the Lenten season is always reckoned a big money getting period in shore theatres and the visiting crowds are fully in keeping with this season of the year.

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EVER WRITTEN.**

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(Sing Dose Song And Make Dose Music)

BY RAY M. PERKINS.



**SING  
DOSE  
SONG  
and  
MAKE  
DOSE  
MUSIC**



**SING  
DOSE  
SONG  
and  
MAKE  
DOSE  
MUSIC**



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**SINCERELY,**

# ELLA SHIELDS

**BUFFALO NOW, WITH TORONTO AND MONTREAL TO FOLLOW**

B. F. KEITH'S  
**PALACE**  
 NEW YORK, THIS WEEK  
 THE NOISE SOUNDED LIKE  
**T. N. T.**  
 CAUSED BY  
**D. D. H.?**

Direction.....H. B. M.

Personal Representative.....F. B. D.

**BALTIMORE.**  
 By F. D. O'TOOLE.  
 AUDITORIUM.—"Tangerine," a comedy which had its premiere only

last week but which has been advertised here both on the billboards and through press notices for a month, drew capacity house opening night and should continue to do so

during its stay here. Some excellent dancing by Florence O'Denishawn and the six pretty wives, the nearest the two-act comedy comes to having a chorus, are the outstanding features.

**FORD'S.**—The "second edition" of Victor Herbert's musical comedy, "The Girl in the Spotlight," which was enthusiastically received here Monday, proves a more spirited interpretation, with a few changes here and there, of the production that was staged at the Academy at the beginning of the season. Although by no means the best play of this type to show here this season it is some above the average, and should go well in this popular house.

**ACADEMY.**—Fiske O'Hara in "Springtime in Mayo" has an admirably suited part, which he makes the most of.

**LYCEUM.**—"Adam and Eva," recast since its premiere here some time ago, returns to town. The play suffers by the changes, although it is still good entertainment and well received opening night.

**MARYLAND.**—Vaudeville.

**PLAYHOUSE.**—Jimmie Hodges, who writes and produces his own shows, opened here four weeks ago with a very good musical comedy. Since the first attempt the shows haven't been up to standard, and he began his farewell week last night with a show that consists of toasts from a rare edition of the "Bartenders' Manual" and other material of a similar kind.

**GARDEN.**—Pop vaudeville.  
**PALACE.**—Burlesque as presented by the "Million Dollars Dolls" does not measure up to the usual

offerings of the Columbia circuit.  
**HIPPODROME.**—Pictures and vaudeville.

**GAYETY.**—"Round the Town," burlesque. This house is having at least one midnight benefit show a week, which are proving quite popular.

**FOLLY.**—"The Ginger Girls," burlesque.

**RIVOLI.**—"Lying Lips," featuring House Peters and Florence Vidor.

**PARKWAY.**—Bert Lytell in person is one of the inducements offered by the management in connection with "The Misleading Lady,"

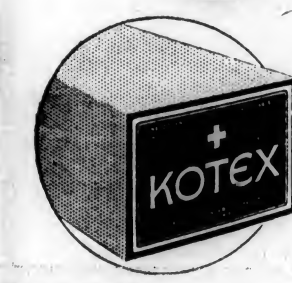
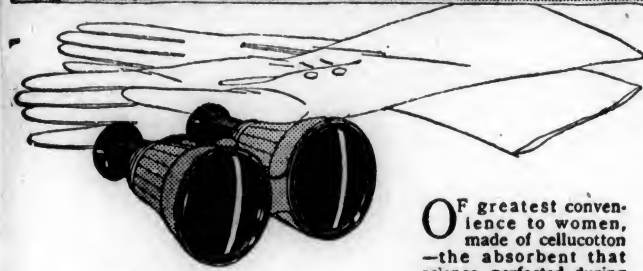
which is the attraction here this week and in which he has the stellar role.

**NEW.**—Viola Dana in "The Off-shore Pirate."

The fifth recital of the Stieff Artist course was given to a large house Tuesday evening. Albert Vertchamp, violinist, was the artist.

**BUFFALO.**  
 By SIDNEY BURTON.  
**MAJESTIC.**—Frances Starr in "One." Sending in the "reliables" for a steady week's gate.

**KOTEX**



OF greatest convenience to women, made of cellulocotton—the absorbent that science perfected during the war—cheap enough to throw away, and light enough to carry in any handbag. At all stores and shops that cater to women.

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**EDDIE MACK TALKS:**

No. 20

Avey and O'Neil and "Skeet" Gallagher, two acts playing at the Alhambra, New York, this week are clothed by EDDIE MACK. They are popular. You have, no doubt, seen them and know they are WELL-DRESSED. All those who wear EDDIE MACK clothes ARE WELL-DRESSED. EDDIE MACK clothes will make you WELL-DRESSED.

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**VAN and EMERSON**  
 THE MODERN ATHLETES

This Week (Feb. 28) B. F. KIETH'S RIVERSIDE, New York

Direction AARON KESSLER

**When You  
Do a Good Act  
You Are Well  
Paid.**

Then it's up to you  
to safeguard your  
money—buy

AMERICAN EXPRESS  
TRAVELERS CHEQUES

AT

Banks or Express Offices

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AMERICAN EXPRESS  
MONEY ORDERS

AT

Express Offices,  
Drugstores  
and Stationery Stores.

**Then  
Your Money Will  
Not Be Stolen**

SHUBERT TECK—"Cinderella on Broadway," featuring "back to 1918 prices," but sticking to \$2.50 top; closing here Saturday night.

Picture houses: Shea's Criterion, "The Inside of the Cup"; Shea's Hippodrome, Viola Dana, "Cinderella's Twin"; Strand, "Hold Your Horses."

When stage hands of the Delinger theatre at Batavia went out on strike Thursday the members of the Belgard Stock Co., playing a week's engagement in repertoire, volunteered to set the scenery and run their own show. The strike was called when the company refused to hire a union stage carpenter designated by the local hands at \$62 a week. Whether the strike is to continue after the company leaves town has not yet been announced.

The building permit issued to the Olympic Amusement Co. for the construction of the New Lafayette Square theatre calls for a ten-story brick and steel block, including the theatre, offices and stores. The former structure on the site is

**COVERS FOR  
ORCHESTRATIONS  
ART. BOOKBINDING CO.  
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# NOTICE

It Is the Intention of DAVE MARION and CAMPBELL and DREW to Make

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Want to Hear from Novelty Acts and Standard Performers Who Have Never  
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being rapidly cleared away. According to the permit, the cost of the new structure is to be \$775,000.

Business at local houses continues to fluctuate. The legit houses are suffering from high prices and bad conditions. The Majestic has been offering the best attractions out of New York, with variable business. The Teck is overbooked with sky-rocket musical shows to the point of jading the local palate. Both houses show a downward scale tendency. Vaudeville and burlesque continue to be the best bets for steady business. Gates at the picture houses are reported uniform, with the downtown theatres doing close to capacity.

### CALGARY.

By FRANK MORTON.

GRAND (M. Joiner, Mgr.).—"The Dumbbells" (Overseas Revue).

ORPHEUM (R. MacLeod, Mgr.).—Bobby O'Neil, Fradkin, Charles Irwin, Alfred Farrell and Carley, Huck Finn and Tom Sawyer, the Nagyfy's, Moonlight.

PANTAGES (D. G. Inverarity, Mgr.).—Rhoda Royla's Elephants, Rose, Ellis and Rose, Rinehart and

Duff, Bruce and Duffet, Wells and Boggs, De Michele Brothers.

PRINCESS (J. C. Belmont, Mgr.).—Musical comedy stock and feature pictures.

LIBERTY (C. Brown, Mgr.).—McCullough's Comedians and pictures.

ALLEN.—Charles Ray in "Nineteen and Phyllis."

REGENT.—Arbuckle in "The Life of the Party."

EMPRESS.—Pictures.

BIJOU.—Pictures.

The Steele chain of stores has purchased the property on the corner of Eighth avenue and First street, on which the Regent theatre is located. The Regent, now playing high-class pictures, formerly housed Pantages shows, and also enjoyed a successful career as a stock

house. Whether the theatre will be affected by the new building arrangements is not yet definitely known.

John Hazza, representing the Famous-Lasky Corporation, paid a brief business visit to the city last week.

The Princess has revived the once-

**RIVERSIDE, NEW YORK, this week (Feb. 28)**

## PARKER BROS.

**"SURPRISING ATHLETES"**

HAND BALANCING SUPREME — NOVEL, ORIGINAL AND DIFFICULT FEATS

Direction JAMES PLUNKETT KEITH'S 81st ST., NEW YORK (March 14)

# BOB LA SALLE

OFF TO A SENSATIONAL START IN

ZEIGFELD'S NINE O'CLOCK REVUE AND MIDNIGHT FROLIC

AND A TREMENDOUS  
SUCCESS WITH  
THE COMEDY HIT

# "O-HI-O"

## FORSTER MUSIC PUBLISHER

177 No. State St., CHICAGO

1552 Broadway, NEW YORK CITY  
(Cor. 46th Street)

# TWO GREAT SONGS

BY

BERT KALMAR and HARRY RUBY

A SURE FIRE HIT

## "ANGELS"

(But we call them Mothers down here")

THE MOST BEAUTIFUL BALLAD WRITTEN IN YEARS

DON'T  
MISS  
THIS  
SENSATIONAL  
COMEDY  
SONG

ARTIST COPY  
REBECCA  
(Came Back From Mecca)

By BERT KALMAR  
and HARRY RUBY

Moderato

*Till ready* Voice

A cross the way from where I live, there lives a girl and her name is Re-  
becca where the nights are hot, Re-becca got an 'aw-ful lot of

Re-becca—She's twen-ty-three; She saw an o-ri-en-tal show, and then de-cid-ed  
learn-ing—She cert-ainly did; She goes to sleep when shadows creep, and has to keep a

she would go to Mecca—A cross the sea. And so she went one  
bowl of in-cense burn-ing—some class-y kid. Her moth-er feels so

day—To Tur-key far a-way, And she lived near the Sul-tan's dea; She  
sad Her moth-er was is mad, And he keeps on complain-ing so

stayed there just two years—Got full of new i-deas, And now she's back home a-gain;  
sat-is-fy her whim—She keeps on call-ing him, "Mo-ham-med" in-stead of Moe.

Chorus

Since Re-becca—came back from Mecca—All day long she keeps on smok-ing Turk-ish to-  
Since Re-becca—came back from Mecca—All day long she keeps on smok-ing Turk-ish to-

Re-becca—With her veil up-on her face, She keeps danc-ing 'round the place—And yes, ter-day her  
Re-becca—She lays on a Turk-ish rug—Ev-ry-one says she's a bug—And since she's back home

fa-ther found her with a Turk-ish towel a-round her; Oh! Oh! Ev-ry-one's wor-ried  
from the Harem she's got clothes but she don't wear 'em; Oh! Oh! Ev-ry-one's wor-ried

so; They think she's cra-zy in the dome; She's as bold as The-das Pa-ra;  
so; She made the Sul-tan lose his throne; Once her lit-tle sis-ter Son-lai

The-das here but Bucky's bar-en; Since Re-becca came back home. Since Re-becca home-  
Wore her clothes and got pneumo-nia; Since Re-becca came back home. Since Re-becca home-

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PLENTY OF  
CATCH  
LINES  
AND  
COMEDY  
DOUBLE  
VERSIONS

ORCH. IN ALL KEYS NOW READY—WIRE, WRITE OR PHONE TO

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Manager  
Columbia Thea. Bldg.  
St. Louis, Mo.

FRANK WATERTON  
Manager  
Globe Theatre Bldg.  
Philadelphia, Pa.

HARRY KIRSCHBAUM  
Manager  
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Seattle, Wash.

MURRAY WHITMAN  
Manager  
381 Main St.  
Buffalo, N. Y.

PHIL JULIUS, Mgr.  
Mannah Hotel  
Cleveland, Ohio

popular "contest nights," which are drawing capacity business.

George Kohn, local manager for Universal, has just returned from a honeymoon.

## CLEVELAND

By J. WILSON ROY.

OHIO.—Helen Hayes in "Bab." SHUBERT-COLONIAL.—"Up in Mabel's Room." PROSPECT.—"Very Good Eddie" (stock).

Vaudeville at Keith's, Liberty, Priscilla, Miles, and Grand. BURLESQUE.—Star, "Jingle Jingle"; Empire, Pat White and his Gaiety Girls.

FILMS.—Opera House, "Way Down East" (fourth week); Stillman—"Without Limit"; State, "The Love Light"; Orpheum, "The Truth About Husbands"; Euclid, "Forbidden Fruit"; Gaiety, "Sky Fire"; Metropolitan, "The County Fair"; Standard, "Outside the Law."

Carl Snyder, formerly of the Winton Hotel, opened the Carlton Terrace—the final word in cabaret here—Monday evening. About 750 guests gave the venture a royal send-off.

The new Hanna will open March 28 with William Faversham in "The Prince and the Pauper."

The Creole Fashion Plate and the Santos and Hayes Revue split honors at Keith's this week. Both offerings held up the show at Monday's matinee.

Chicago Grand Opera Co. (Mary Garden's aggregation) are scheduled for four evening performances—March 14 to 17 inclusive—at Keith's at \$7 top, plus tax.

Mrs. E. C. T. Miller, prominent club woman here, has taken hold of the reins at the prospect in real earnest, and the new management made a good start on Monday evening.

## DENVER

BY T. H. FERRILL.

BROADWAY.—"The sign on the Door," Marjorie Rembeau. DENHAM.—"If I Were King," Wilkes players.

ORPHEUM.—Vaudeville, headed by Lightner sisters and Alexander. AMERICA.—"Bunty Pulls the Strings."

PRINCESS.—"The Price of Possession," Ethel Clayton. RIALTO.—"The Passionate Pilgrim," Ruby De Remer.

RIVOLI.—"19 and Phyllis," Charles Ray.

AUDITORIUM.—Pavlova and Ballet Russe; Friday evening, Schumann-Heink.

Announcement was made today by Ben Ketcham, manager of the Denham theatre, that Eileen Robinson will be the new leading woman of the Wilkes players, starting March 6 in "The Song of Songs." George Barnes, leading man, will celebrate his 1,000th performance with the company Wednesday afternoon. This is a record for leading men in Denver.

"Three Wise Fools" this week at the Broadway has proved one of the most popular plays of the season.

Robert Slack has started an intensive campaign for the Chicago Grand Opera company which will appear here for a week at the end of April.

## DES MOINES.

By DON CLARK.

The Pantages Circuit has secured the Des Moines Empress and will run the place as a two-day vaudeville, commencing Saturday, March 5. The theatre is closed this week for repairs. Prior to last June the Empress was on the Western Circuit, under the local management of Elbert & Getchell. The Adams Theatres Co. took control June 1 and ran the house first for vaudeville and then continuous vaudeville on the Gus Sun Circuit. Prices for the Des Moines house, which will be called Pantages, will be 50 cents top at night and 25 and 5 in the afternoon.

Theodore Warfield has succeeded Ann MacDonald as leading woman with the Princess Players. Miss MacDonald has returned to New York and will organize a summer stock company. Frances Langham has also joined the Princess company as ingenue, succeeded by Nellie Barnes. Philip Lord, playing characters, has retired from the company, but no successor has been named.

Berchel this week. Henry B. Walthall (Himself) in "Taken In." Next "Passing Show."

At film houses, "Old Swimming Hole" at Des Moines; "Hush" at Des Moines; "Love" at Rialto, and "Are All Men Alike?" at Garden.

## DETROIT, MICH.

By JACOB SMITH.

"Trene" here for two weeks at Garrick. Doing absolutely capacity.

# JOE DARCEY

NOT MY HOME TOWN, BUT WELL KNOWN IN MY NEW ACT

Sept. 19 EMPRESS, CHICAGO—3 DAYS UNRECOGNIZED

Jan. 31 EMPRESS, CHICAGO—FULL WEEK—FEATURED

Feb. 21 EMPRESS, CHICAGO—FULL WEEK—HEADLINED

Re-engaged **FOUR WEEKS** Next Season

First time in the history of Vaudeville in Chicago

The Manager, Fred Mitchell, tells me the attendance was unprecedented

SCORED

One of the Biggest Individual Hits Over the Interstate Circuit

Stepped Every Show in Number 2 Spot at Palace, Chicago

## EMPRESS, CHICAGO.

Chicago, Feb. 9. 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 Darcey, the second feature, played 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 Darcey 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. Darcey 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 those corners.

Kennedy and Rooney, one of the oldest but one of the surest bing-bang comedy acts, drew the doubly hard spot of closing and following Tucker and Darcey. They gave the mob all they had from both barrels and laid them low. What Tucker had been in enthusiasm and entertainment, and what Darcey 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. Lat.

## THEY SAY

YOU  
CAN  
FOOL  
SOME  
PEOPLE  
SOME  
OF  
THE  
TIME  
BUT  
YOU  
CAN'T  
FOOL  
ANYBODY  
ALL  
THE  
TIME

I'M EITHER  
GOOD OR  
I FOOL THEM  
ALL THE TIME

## PALACE, CHICAGO.

Chicago, Jan. 26.

Roode and France opened the show with slack wire tricks. Variety's hired hand missed most of them, but his seat neighbor reported it was corking opening turn.

Joe Darcey led little casino, made up for a spade, and tangled the show up so tightly that it took the whole next act to unravel it again. Darcey has a voice that is beyond resisting. It quivers and it grabs the heart and wrings it. He also knows how to put power into his climaxes with clenched hands, dramatic crouches and a gasping earnestness of delivery. He teased many a bow out of that mob, but he couldn't escape without doing his full duty. He stopped the show and held it stopped, scoring one of the biggest hits in months in an early spot.

Florence Roberts and Fredrik Vøgeling in "Blindfolded" came next and did a polite flop. Miss Roberts strained and used every change of pace and every spark of personality of the veteran artiste she is, but never woke up any one.

Kellam and O'Dare tore it wide open again for another panic, going to three or four speeches.

Harry Langdon has played his tin car act here a lot of times. It ran for a whizz again up to the finish, when the electrical effects went bad for a moment, long enough to hurt the explosion. But it was well taken and the laughs were thick. The Four Mortons then came on and cleaned up, and Johannes Josefson and his Icelandic tricks held in the crowd well, although this show ran overtime. Elsie Pilcer and Dudley Douglas did well, but not brilliantly. Miss Pilcer does not dance as much as she used to, in truth attempts no steps worthy of her former work. She appears in a series of wondrous gowns, reminiscent if not memorial of Gaby. Douglas followed Kellam in somewhat similar work, which crabbied his style somewhat. He is a good straight man, but no comic, and might whittle down his talk and songs. Lat.

Eastern Representatives, MORRIS AND FEIL

Western Representatives, BEEHLER AND JACOBS.

Have been away from New York since June

BUT

Coming East. Look for Me.

Will certainly break the house record.

"Kissing Time" at Shubert Detroit.

"Listen Lester" at New Detroit.

Next, "The Acquittal."

At the Photoplays: "Outside the Law," at Washington; "Life of the Party," at Broad-Strand; "The Woman in His House," at Madison; "The Devil's Garden," at Adams; "The Kid," playing a week at the Regent and Orpheum; "The Greater Claim," at Colonial.

W. S. Butterfield has definitely set April 1 as the opening time of his new Strand theatre, Lansing.

Angell & Codd, operating four theatres in Michigan, plan to spend \$30,000 on remodeling the Crowell, Adrian.

## DULUTH

By JAMES WATTS.

ORPHEUM.—Vaudeville.

NEW GRAND.—Marcus Loew vaudeville and photoplays.

NEW GARRICK.—Photoplays and stage specialties.

NEW LYRIC.—Photoplays and musical features.

Manager Chester Sutton of the New Grand has completely revised the entertainment at that house. He has augmented the orchestra under Director Roy Maaten, offering musical specialties twice weekly, and offers a five-reel feature picture as an added attraction. Owing to the lull in certain industries, bigger shows are required to draw the crowds.

Manager J. H. Kennedy of the New Lyric has also added to his musical programs by featuring instrumental and vocal artists. These new features are making a big hit with the public.

Mme. Louise Homer and her daughter Louise, Jr., gave the most successful concert of the season here Thursday night. The entire house was sold out before the singers arrived and there was a turnaway.

The opening of the Lyceum is scheduled for Easter Sunday. Between \$300,000 and \$400,000 has been spent in remodeling the building, and the opening will be an event of

wide interest. The Governor of the state and prominent people from all over the northwest will be present, and the audience will be made up through invitations for the most part.

A subject that is beginning to attract considerable attention in Duluth at present is the need of an Auditorium, on a standard of those in Minneapolis and St. Paul, for the purpose of providing a suitable home for symphony concerts and traveling opera artists.

## INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT.—Dark. The film, "Way Down East," went for two weeks at hitherto unheard of top for a movie here of \$2.

ENGLISH'S.—"The Storm." Thurston next. "Follies" coming week of March 14, with top price advertised at \$4.40, a local record.

Walter Hampden's illness in the East caused the cancellation of his engagement at the Murat this week. Hampden had planned to play "Mac-

beth" for the first time in his professional career Wednesday night. His illness permitting, he will be here the week of March 21.

For one of the few times since the perennial production started its road jaunts the Shuberts will put up some real opposition to the "Follies" at the Klaw & Erlanger house. The "Follies" at English's the week of March 14 and the Murat has booked Al Jolson for the last half of the week.

Allen Holubar's film, "Man-Woman-Marriage," was given its premiere at the Circle this week.

Louise Groody sprained an ankle early last week at English's and had to omit several of her dance numbers in "The Night Boat" until late in the week. She appeared then with bandages showing through her stocking.

The legislative fight to establish film censorship and clamp the blue laws tighter on Sunday shows in Indiana narrowed down late last week to an attempt of the reformers



Novelty Styles  
of  
Excellent Taste



The  
**MILLERKINS**  
SHOPS

Shoes for Kiddies  
Fifth Avenue at 46th Street  
15 West 42nd Street

## CONVENIENCE

The new establishment on the Avenue at 46th Street, although, perhaps, a bit more sumptuous in treatment, shows no tendency to detract from the other three shoe shops of I. Miller.

The identical models and prices prevail in all locations, and the same measure of courtesy and service is to be had.

One may rest secure in the thought that the only difference might be termed one of geography and the only advantage one of convenience. The I. Miller characteristics of novelty and excellence do not vary regardless of address.

## I. MILLER

Fifth Avenue at 46th Street

15 West 42nd St. 50 Church St.

1554 Broadway

to get one bill, embodying the essential features of several different censorship measures, through the state legislature. So far the bill is no farther advanced than second reading.

### KANSAS CITY. By WILL R. HUGHES.

Two stars, two plays, all new to Kansas City, were the offering at the legitimate houses this week. Marjorie Rambeau, in Channing Pollock's "The Sign on the Door" at the Shubert and Henry B. Walthall at the Grand in a satirical comedy drama, "Taken In," by Herbert Bashford. While not so enthusiastic over the Bashford piece, the star was highly praised. Com-

mencing Feb. 28 the Shubert will have Griffith's "Way Down East" for a four weeks' run, while the Grand's attraction for next week will be "The Dangerous Age," with "Clarence" and Lenore Ulric in the "Son-Daughter" to follow.

At the photoplays: "The Kid," second week, New Royal; "Forbidden Fruit," Newman; "The Last of the Mohicans," Twelfth Street; "Prisoners of Love," Doris.

"The Dangerous Age," playing in New York under the title "White Villa," is next week's attraction at the Grand. Its success is problematical, as no one is mentioned in the advertising.

Several of the members of the

"Taken In" company, supporting Henry B. Walthall, are well known to the film fans. Prominent among them are Mary Charleston, of the Essanay-Vitagraph Co.; William Clifford and Arthur Rutledge.

Al Jolson, with "Sinbad," will be the next attraction at the Shubert, following "Way Down East." Jolson will open Sunday, March 27. Earlier in the season he drew over \$40,000 at \$3.50 top.

Occasionally a burlesque troupe comes along with something outside the old familiar stuff, and you have to give it to Waldron's "Bostonians" for being one of them. In the first place there was something of a plot; in the second there was a woman "dope" done quite differently by Nettie Nelson, who, while imitating Lew Kelly's manner, did not use any of his stuff and who worked in fashionable dress instead of the rags and slouchy attire so often seen. Then there was a dancing team, Francis and Ross, who made the hard-boiled regulars sit up and "holler" for more. Although not so advertised in the billing, Charles H. Waldron's "Bostonians" could be featured as the burlesque show without a shimmy shake, not even a quiver.

A final check-up of the Kansas City Motor Show's receipts show there were 93,640 paid admissions during the seven days. Retail car sales made on the floor of the show were 375.

Kansas City is well represented

**Big Band Catalog Sent FREE**

Anything you need for the band—single instrument or complete equipment. Used by Army and Navy. Send for big catalog, liberally illustrated, fully descriptive. Mention what instrument interests you. Sold by leading music dealers everywhere.

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**LYON & HEALY**

ASK DAD; he knows, about cigarettes!

BUT ASK HARRY BEAUMONT of ASCHER BROTHERS' THEATRES in Chicago what I did with my new act, "SQUIRREL HAVEN," in his CHICAGO THEATRES!

ASK JIMMY O'NEAL of the PANTAGES OFFICE what I did with the same act in BAY CITY, MICH., at the REGENT THEATRE!

ASK GLEN BURT of the B. F. KEITH OFFICES what I did in HAMILTON, OHIO, with the same act! MR. ALBEE, MR. MURDOCK, MR. HODGDON, MR. DARLING, MR. JORDAN, and all you other most honorable gentlemen, this is the same CARL McCULLOUGH, who was your next to closing act and a hit when you needed one; was your fourth act and a HIT when you needed one; and was your number TWO ACT and a hit when you needed one.

Mr. GOTTLIEB knows what a hit I was, number two on his PALACE THEATRE, NEW YORK, bills, and never kicked on the position!

Mr. DARLING knows what a hit I was for him in all his houses!

Mr. BECK, Mr. MEYERFELD, Mr. VINCENT know I closed the bill, following MADAME SARAH BERNHARDT, never kicked and was a hit despite everything!

STILL this same CARL McCULLOUGH had more lay-off weeks on the B. F. KEITH houses than those played by him; did more FAVORS with remuneration coming at later dates; had more cuts in salary than full weeks! Yet, the BIG TIME was always out when CARL called for work!

CARL McCULLOUGH played for FIFTEEN weeks with "CANARY COTTAGE" at the MOROSCO THEATRE, New York; then 26 weeks at the CASINO THEATRE, NEW YORK, with "You're in Love" company as leading man; eight weeks with "ODDS AND ENDS" in New York City; then playing all the larger cities in the same pieces, and also with "TUMBLE IN."

### THEREFORE

CARL McCULLOUGH has a FOLLOWING!

CARL McCULLOUGH has a NAME!

CARL McCULLOUGH will aid in DRAWING BUSINESS!

and, Best of all,  
GENTLEMEN,

CARL McCULLOUGH has an ACT!!

I therefore honorably submit my novelty, "SQUIRREL HAVEN," to your books!

WEEK FEB. 28th

PALACE THEATRE, Ft. Wayne, Ind.

**BUY NOW BEFORE THE SEASON OPENS—NEVER AGAIN WILL SUCH WONDERFUL VALUES BE OFFERED.**

**HEATRICAL TRUNKS**

Open Evening Until Eight.

**FULL SIZE, OPEN TOP WARDROBE.**  
40 in. high, 23 in. wide, 22 in. deep, 4 large drawers, 8 pockets, Laundry S & S, Door Fibre Inside and Out. Riveted Spring Lock and Drawbolt Catches. Reg. Price \$65.00. SALE PRICE, \$33.50

**STRAND LUGGAGE SHOP**  
THE LUGGAGE SHOP WITH A CONSCIENCE  
653 SIXTH AVENUE, Bet. 39th & 40th Sts., N. Y.

**FULL SIZE WARDROBE TRUNK.**  
22 in. deep, 40 in. high, 23 inches wide; 4 to 5 drawers; has 10 Veneer drawers. Regular price \$56. \$29.75 WHILE THEY LAST

TOM POWELL

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PERSONAL REPRESENTATIVE

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**MUSICAL COMEDY  
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VAUDEVILLE**

Also the highest type of authors, buying and selling plays for stage and screen.

I wish to thank Mr. A. L. Erlanger for his good wishes and the prediction for my success. Also other producing managers who are kind enough to hope I will succeed and have so unqualifiedly expressed themselves.

My new address is

114 West 44th Street

NEW YORK CITY

PHONE 2062 BRYANT

on the Orpheum bill this week. Daisy Cordier Nellis, pianist, featured, is a native girl, as is Lulu Wells, of the George Jessel "Troubles of 1921."

Reports from Joseph B. Glick's old holdings in Oklahoma show that the well brought in a couple of weeks ago is producing in paying quantities. The gentlemen interested with Mr. Glick are arranging to sink another hole in the near future.

Toscanini and his La Scala Orchestra appeared in Convention Hall Sunday to an audience of over 10,000, breaking all concert records for this city and the biggest crowd

the organization has appeared before since coming to this country. At the conclusion of the concert the conductor was presented with a silver loving cup by the Italian Colonial Committee, representing 25 Italian societies of this city.

## LOUISVILLE.

By JOHN M. FRANCIS.  
MACAULEY'S. — "Century Midnight Whirl" with Blanche Ring last half; dark first half. Otis Skinner in his new play, "At Villa Rose" next.

PICTURES.—Majestic, Ina Claire in "Polly With a Past"; Alamo, "Godless Men," and Jack Pickford in "Just Out of College," last half; Strand, Mr. and Mrs. Carter de Haven in "Twin Beds," and Lionel Barrymore in "Devil's Garden" last half.

"Century Midnight Whirl" at \$2

top is the lowest-priced offering at Macauley's for some time. In the last five weeks prices have reached as high as \$3.85, including tax. This week's show is advertised at "bargain prices."

"Ye Song Shop" headed by Warren Jackson and Howard Whalen heads a well-balanced bill at the Mary Ann this week. A decided innovation is the two huge books from which the girls trip. As the name indicates it embraces songs of the past and present.

Although ventriloquial acts have been on the bill three weeks in succession, Emily and Walter Walters get by with their bit fairly well. The act is above the ordinary. A racy dialog number is offered by Maybelle Palmer and Arthur Wanzler.

While the last act was in progress smoke began pouring from the gallery last Thursday night. Manager George F. Simpson walked onto

the stage after the act was about half over and requested the patrons not to be alarmed. They filed out in excellent order. The small fire was discovered to be in a conduit shaft.

## NEW ORLEANS.

By O. M. SAMUEL.

TULANE.—"Turn to the Right." ST. CHARLES.—Sherman Stock in "Which One Shall I Marry?"

## LISTEN!

### NEVER BEFORE

in the history of Vaudeville has it been done!

# J. C. NUGENT

The Author Comedian

Originator of the Two-People Mono-Playlet, after eighteen years of constant playing of same in American Big Time, leaped to fame as a first-class monologist at once, with

## A NEW IDEA

After an original sixteen minute comedy routine, which gained such notices as these:

"J. C. NUGENT, at the Palace, is equal to any Monologist in Vaudeville."—New York Globe.

"J. C. NUGENT, the best of the Vaudeville Monologists, barring none."—St. Louis Globe-Democrat.

"J. C. NUGENT took the honors of the bill!"—New Orleans Picayune.

He, four weeks ago, originated an encore idea of talking for two minutes on two subjects, one minute on each, taking any subject whatever suggested by anyone in the audience, thus covering twenty-eight subjects each week, ranging from doughnuts to the League of Nations, and immediately gaining such notices as these:

"J. C. NUGENT deserves a world of credit for the most original vaudeville idea heard here in years."—Seattle Press.

"If it were customary to send out scouts for Cabinet Members, as is done in Baseball, President-Elect Harding should send for J. C. NUGENT, the wise funster, who scintillates on this week's Orpheum Bill. He is the acme of everything delightful, speaks on any subject suggested right off the reel, with amazing command of English and an analytical gift of lightning-like clarity."—Portland Oregonian.

"J. C. NUGENT'S act is a delight. It creates the notion that all the rest of the single monologists should retire for a time and go under his instruction."—San Francisco Daily Journal of Commerce.

The attention of the V. M. P. A. and the N. V. A. and the Profession generally, is called to the fact that this idea belongs to me and will be strictly protected.

BOOKED SOLID

MAKE CERTAIN OF RECEIVING VARIETY

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Through Variety now getting out earlier than formerly, Variety by mail through subscription is reaching earlier and more regularly its subscribers, often reaching them before appearing upon the newsstands.

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Subscription, \$7 yearly. Canada and foreign countries, \$8.

Angelus  
Cleansing Cream  
For Beauty's sake, use "Angelus"

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"JUST OFF BROADWAY"

123-129 West 44th Street  
New York

## RATES

\$1.50 Per Day and Upward, Single

\$2.00 Per Day and Upward, Double

Every Convenience and Comfort—Newly Renovated  
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Test," but the playlet dragged along  
LYRIC.—Clarence Bennett's Col-  
ored Carnival.

STRAND.—"Passion."

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"Three Wise Fools" is touring the  
South and follows Mantell at the  
Tulane.

New Orleans' Little theatre is  
strictly a social affair, maintained  
by subscription and projected by  
and for society. The latter part of  
last week it presented three play-  
lets, among which was "Woman  
Proposes," staged by Ben Piazza,  
manager of the Orpheum, who was  
for several years a director for  
Paul Armstrong. As at present con-  
ducted, the Little theatre is only a  
local social element, and until it  
veers into popular and artistic chan-  
nels cannot hope for national rec-  
ognition in a theatrical way.

Reported around the Lafayette  
may be taken for musical stock by  
Tony Kennedy, a favorite at the  
Dauphine in the old days. The the-  
atre has been closed all season.



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THE ONLY HIT

# "CAROLINA LULLABY"

Published by

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New York Office, 310 Strand Theatre Building

The bill this week is not a self-  
player, requiring friendly audiences  
to give it momentum, for it con-  
tains much of lilt and rally, those  
hues of the vaudeville rainbow that  
glisten with assistance from the  
spectators' side of the rostrum.

Tuck and Clare pattered and ac-  
robatted in one for a starter, en-  
snaring an enviable reward for  
their efforts.

Jean Boyde, succeeding, was  
not so warmly received, although  
she strove valiantly. It is the ma-  
terial, the matter employed now is  
pale.

Brown and Weston, correctly  
cyced and piano lamped, gamboled  
through a series of evolutions with  
grace and precision. The Brown is  
none other than Jessie, wife of Bert  
Kalmer, and the Weston, Effie,  
helpmeet of Donald Kerr. The in-  
terlude fits nicely third.

Donovan and Lee ran as per  
schedule. The Celtic clan rose to  
the aid of Jim Donovan when the  
way looked dark, for he can ignite  
the Irish spark almost any time he  
cares to. The exit found the pair  
scoring healthily. Marie Lee looked  
very Ziegfeld in her abbreviated  
togs.

The hit occurred with Hyams and  
McIntyre, "Maybloom" proving a  
festive conceit of charm and still  
gilded up to the nth degree.

Harry Fox waded in warmly, but  
struck chill atmosphere with the  
references to his wife and the suc-  
ceeding verbiage of the kind ap-  
plause sort. His aide, Beatrice  
Curtis, programed as Harryson  
Fisher's selection of America's  
prettiest girl, displayed her good  
looks, but didn't lift the tempo. Fox  
left in distress, but in coming back  
for an encore showed the best part  
of his turn. It is that with the  
special drop of hotels, when he  
brings forth the aged maids. The  
crowd went for this with a ven-  
geance, and it served to send him  
away in esteem.

Mijares and company made a  
corking closer, holding them to a  
person.

Colorless program at Loew's the  
first part of the week. Jack and  
Foris pleased at the outset through  
offering their athletic work in speedy  
fashion. Raines and Avey did not  
mean much. They follow all of the  
others and seem content to slip  
through. They did that Sunday.

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with the interest lagging at the end. Monte and Lyons sold their wop stuff to neat returns, earning the honors of this show. Russo, Teis and Russo surpassed the others in point of artistry, displaying some nifty stopping.

Loew's would benefit by some punchy bright bills just now.

The Palace program was hitting on all cylinders Tuesday night with Martin Back looking on from the rear. The house was sold solid, with several rows of standees. Lehr and Belle did remarkably well for an opening act and brought to the fore a girl of highly engaging per-

sonality in Nancy Belle. No one with as much youthful magnetism has been around in a month. Dorothy Wahl was an instantaneous success, gauging her matter to Palace requirements.

Sebastian and Myra Sisters furnished the only miscue, but could be excused because of the sparkle ahead and following. Chester Spencer and Lola Williams were immense. The pair just toyed with the crowd and rocked it almost at will. Their reception was vociferous. Lola Williams is looking splendid after her illness. Vancello concluded, with the deft foot work of Vancello still the main ingredient.

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By A. A. WATERS.

B. F. KEITH'S.—Vera Gordon, here also in the pictures, drew heavily from the ranks of movie fans. Her act, "Lullaby," by Edgar Allan Woolf, while pretty turgid with emotion, scored moderately. She is rivaled in Philly by Yvette Rugel, a local product, whose mixture of popular and classical was well received.

Bert Levy's sketching made its annual—or semi-annual—appeal, and other acts on a well balanced bill included The Randalls, sharpshooters; Yvette, supported by Eddie Cooke and Kino Clark in "A Smart Production," a musical offering; Claudia Coleman, impersonator; Lou Clayton and Cliff Edwards, with some appropriate chatter; Alex Ruloff and Shura Rulowa, whose Russian ballet effects are new here and went big, and Millard and Marlin in a sketch that needs some pruning, but has its points.

GLOBE.—"My Tulip Girl," musical tabloid, has Lorraine Sherwood and some jazzy tunes to recommend it. Ryan and Lee have a novel skit. Other acts include Lorraine and Carbery, dance review; Babe Latour, comedienne; Bert Wilcox & Co. sketch; Friend and Downing, funsters; "Ting-a-Ling," juvenile act, and the Franchisi Brothers, acrobats.

ALLEGHENY.—"Hanky Panky," the headliner, has the usual assortment of pretty girls, and considerable new business. In addition, a well rounded bill includes Adrian, in a surprise act; Frank Whittier, sketch; Marconi Brothers, accordion experts; Merriem's Dogs, and the photoplay, "Harriet and the Piper," with Anita Stewart.

WILLIAM PENN.—De Haven and Nice, with a program of comedy dances, head the bill, which otherwise includes Anderson and Burt in a sketch; Marie Sparrow,

songs; Will and Blondy, comedians, and "The Penalty," Goldwyn picture, with Lon Chaney.

BROADWAY.—Haverman's Animals billed to lead. Other acts that went over well include: Morris and Townes, songs; Coakley and Dunlevy, travesty; Transfield Sisters, musicians, and "Midsummer Madness," William De Mille picture.

Keith's report an unusually heavy week, the attraction probably being the combination of Vera Gordon, who is playing here in several picture houses, and Yvette Rugel, a local girl. Johnny Dooley, husband of the latter, came over from New

York and played with her on Monday night unannounced. They scored a big hit.

No slump is evident in the picture houses here. "The Kid" is said to have broken all records at the New Stanley, with the aid of an earlier opening rule. That same house has secured the return of Henry Scott, the basso, for next week's bill.

STANLEY.—"Kismet" Robertson-

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scale to be in effect in the picture houses will be formed by the Executive Board of the society.

## ROCHESTER, N. Y.

By L. B. SKEFFINGTON.

**LYCEUM**—"The Man Who Came Back," first half; "Woman to Woman," second half.  
**FAY'S**—"The Little Cafe," the Burkes, Crumbly and Brown, "Sweets to the Sweet," Hilton Sisters, LeHone and DuPrece, with Pearl White in "The Thief," film.  
**PICTURES**—"Outside the Law," all week at Rialto; "Always Audacious," all week at Regent; "Prisoners of Love," all week at Loew's Star.

Nat Fields, producer for the musical stock company at the Lyceum, has been elected president of the Rochester Theatrical Managers' Association to succeed the late Martin E. Wolff, of the Lyceum. Mr. Finn was vice-president for years. Fred J. Starr, of Fay's, was made vice-president and William A. Callhan, of the Regent, secretary.

and treasurer. Resolutions were adopted on Mr. Wolff's demise.

Local officials are not in favor of the moving picture censorship bill introduced at Albany, it having been found that censorship as at present administered by the local commissioner of public safety is satisfactory to both the city fathers and the theatre men.

## SEATTLE, WASH.

At the picture houses: "Out of the Snows," Winter Garden; "Lying Lips," Blue Mouse; "Prairie Trails," Colonial; "Big Happiness," Clemm; "Sins of Rosanne," Coliseum; "Panthea," Rex; "The Kid," Liberty; "Outside the Law," Strand; "Skyfire," Class A.  
**Notes.**  
"September Moon," a made-in-Seattle musical comedy, presented by Alexander Pantages himself, will be the headline feature of the bill this week, which is unusually well staged, by a company of ten, including Robert Lorenzo, Frank Budd, Eva Gregory and Irene Allen, with chorus of pretty Seattle girls. Business good.

Levy's Orpheum, musical comedy, with Lew White, Oscar Gerard and Eddie Wright. Business fair.

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## METROPOLE HOTEL

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Just N. of Washington Ave. on 12th St.  
Special Theatrical Rates  
\$7.00 Per Week Up—Strictly Modern and Homelike

## SEATTLE, WASH.

## WALDORF HOTEL

Metropolitan, San Carlo Opera Co. in repertoire.

Wilkes, dramatic stock, featuring Laura Arnold and Joseph McManus in "Wedding Bells." Business very good.

Kolb and Dill opened at Metropolitan Feb. 27 in their old but successful musical comedy, "The High Cost of Loving."

Sam Winland, leader of the orchestra at the Colonial theatre, has been switched to the Strand.

Monty Austin, formerly connected with Leo Fiest and now connected with Harry Von Tilzer Co., was in Seattle for a few days exploiting their publications.

Charlie Chaplin's picture, "The Kid," has been held over for the second week.

A new motion picture house called the Florence opened Feb. 19 under the management of John Danz. He

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Rooms Newly Renovated.—All Conveniences.—Vacancies Now Open.  
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Phone: Bryant 1477-8.Phone LONGACRE 3333  
**Furnished Apartments AND ROOMS**  
Large Rooms, \$4.00 and Up.  
1, 2, 3 Room Apartments, \$10 to \$18.  
COMPLETE HOUSEKEEPING  
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In in "The Kid" (third week); Shubert, "Way Down East" (tenth week); Liberty and Savoy, "Last of the Mohicans."

John B. Hymer and company of ten are sharing headline honors at the Davis this week, while his skit, "The Night Boat," is topping the bill at the Sheridan Square, first half.

"What's Your Husband Doing?" is being presented by the Duquesne Stock performers this week. This organization seems on the road to fairer success than has greeted any other group of the kind here in several seasons.

"East Is West," with Fay Bainter, is getting the big draw at the Shu-

NOTICE  
SEYMORE HOTELROCHESTER, N. Y.  
Up-to-date European — \$1.00 UP.

## HOTEL SANDERS

CASS AND COLUMBIA  
DETROIT, MICH.  
Five Minute Walk to Theatre.A New Home and Headquarters FOR THEATRICALS.—Modern and Up-to-Date.  
GOOD RESTAURANT IN CONNECTION  
WRITE FOR RESERVATIONS

bert-Alvin. "The Passing Show" returns next.

"Maytime," fifth time, is playing the Pitt this week and still getting good returns.

"June Love" is drawing at the Nixon. Else Alder and Josephine Whittell, the latter last seen here in "Betsy Be Good," are featured. "Century Midnight Whirl" next.

The Eagle theatre, a movie house on the lower North Side, has again changed hands, the third time in the last two years.

Under a new system inaugurated by the local branch of the A. F. of M., the wage scale in local legitimate orchestras will be formulated by a new theatrical commission to consist of ten members, three of them to be the three chief officers of the organization, the others to be seven active musicians chosen from the various orchestras. The

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to whom the artistic in furniture presents ever its strongest appeal, should follow the example of the hundreds of leading members of the profession who have furnished their homes through us, and thereby not only save from 25 to 40% on the price, but avail themselves of the privilege of our convenient deferred payment system, the most liberal in New York for over a quarter of a century.

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THE STUDIO OF UNUSUAL STAGE SETTINGS. NOVELTY CREATIONS IN FIGURED BROCADES, PERSIAN SILKS, FANCY VOILES, SATIN AND SILK PLUSHES, PLAIN OR DECORATED IN NUO-ART, PY-TONE, OR RINEART METHODS. IF YOU REQUIRE CLASS WE CAN GIVE IT TO YOU. SETS TO RENT ALSO.

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## NEW YORK THEATRES

**CAPITOL** B'way & 51st St.  
BEGINNING SUNDAY  
THOS. H. INCE'S  
Amazing Love Drama  
"LYING LIPS"  
CAPITOL GRAND ORCHESTRA  
ERNO RAPEL, Conductor  
Presentations by S. L. ROTHAFEL

**STRAND**  
"A National Institution"  
B'way at 47th St. Direction: Joseph Plunkett  
**DOUGLAS FAIRBANKS**  
in "THE NUT"  
UNITED ARTISTS' PRODUCTION  
STRAND ORCHESTRA

**SAM H. HARRIS** Thes., 42d. 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 BACON** in

**"LIGHTNIN'"**  
**GAIETY** B'way & 46th St. Eves. 8:30.  
Mats. Wednesday & Saturday.

**REPUBLIC** Thes., W. 42 St. Eves. 8:30.  
Mats. Wed. and Sat. 2:30.

**JOHN GOLDEN** Presents

**HALE HAMILTON** and  
**IRACE LARUE** in

**"DEAR ME"**  
A SELFISH COMEDY

**ELTINGE** THEATRE,  
W. 42d St.

Evenings 8:30. Mats. Wednesday & Saturday 3:30.

**"LADIES' NIGHT"**

A Farce Comedy in Three Acts. With

**J. CUMBERLAND** and **CHARLES RUGGLES**  
**ALLEN KING** and **EVERLY GOSSELL**

**"GOOD TIMES"** AT THE

**HIPPODROME**

SEATS SELLING EIGHT  
WEEKS IN ADVANCE

**MITZI**

In the Musical Comedy HIT "LADY BILLY"  
BEST SEATS SAT. MATS. \$2.00

Now directs three motion picture  
houses in Seattle.

Laura Arnold, who has won suc-  
cess both as a dramatic actress and  
musical comedy prima donna, will  
be the new leading woman with the  
Wilkes Players, taking the place of  
Jane Morgan, who is going to Cali-  
fornia. Miss Arnold played the  
leading role in "Nothing But the  
Truth," with William Collier, in  
New York city. She has appeared  
as leading woman with stock com-  
panies in Albany, New Haven and  
Halifax.

H. A. Smith, charged with grand  
larceny for an alleged hold-up in  
front of the Liberty, when Robert  
Cameron and H. C. Robertson, em-  
ployes of the theatre, were relieved  
of a bag containing cancelled the-  
atre tickets, the robber thinking he  
had been handed the cash, was ac-  
quitted this week by a jury in Judge  
J. T. Ronalds' department of the  
Superior Court.

Cushman Hospital patients, 168  
of them, were entertained Thursday  
night by Flora Haley. Miss Haley  
is seven years old, but plays like  
an adult virtuoso.

**ST. LOUIS.**

By GEORGE W. GAMBRILL.

Manager Phelps of the Grand  
Opera house (Junior Orpheum) re-  
ports that business has been above  
normal at this house despite Lent.

A moving picture house said to  
cost over \$225,000, with a seating  
capacity of 3,000, is to be built with-  
in one block of the Union Station  
here. The enterprise will be con-  
trolled by John K. ... who con-

**EMPIRE** B'way 46th 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. 2:30.

**"THE MEANEST MAN  
IN THE WORLD"**

Cast includes OTTO KRUGER & Marion Cookley

**COHAN** Theatre, B'way & 45d St.  
Eves. 8:30. Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL

**"THE TAVERN"**

"WHAT'S ALL 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)

**ASTOR** THEATRE, B'way & 45th. Eves. 8:30.  
Mats. Wed. (Pop.) & Sat. 2:30.

SEATS ON SALE 8 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. Matinee  
Thurs. and Sat. 2:30.

**FLORENCE**

**REED** in **MIRAGE**

EDGAR SELWYN'S GREAT PLAY

trols four other houses here, and  
Jacob Weiss and Adolph Diamant,  
retired capitalists, who were for-  
merly in the liquor business. This  
will be the first big house in this  
neighborhood, the nearest being 17  
blocks away.

Benny Leonard, lightweight cham-  
pion, who fought here a few nights  
ago, paid a visit to the Orpheum  
and was recognized by Eddie Leon-  
ard, who heads the Orpheum bill  
this week. Eddie invited Benny to  
come up on the stage and sing.  
Benny proved that he was game,  
and "almost" put over a number.

Some houses here are complain-  
ing of lack of business because of  
Lent, while others claim that it has  
never been better.

Boys and girls of St. Louis with  
musical talent who wish to follow  
music as a profession and who are  
without financial means for gratify-  
ing their ambitions will be the bene-  
ficiaries of the late John Lambert,  
cigar manufacturer, through a be-  
quest of \$5,000 for the encourage-  
ment and aid of such children.

**SKETCHES WANTED**

SNAPPY STORIES IS IN THE  
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LETS WITH PEP AND PUNCH.

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## "The Grand Army Man"

**JOE BOGGS**

of WELLS and BOGGS

TOURING PANTAGES CIRCUIT

Direction, SAM BAERWITZ



**PAULINE SAXON**  
SAYS:  
"I look back now and  
laugh and laugh  
at silly things I've done  
I don't regret  
them the  
because—  
I've had a lot  
of fun."

## 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.

Raymond Hitchcock, playing at  
the American theatre this week, ad-  
dressed members of the Chamber  
of Commerce, and owing to the fact  
that the new St. Louis Police Board,  
which has been very active in raids  
for "hootch" during the past week,  
was also present, it is thought that  
because of this Raymond did not  
use wet jokes from his act, but in-  
stead talked on "The Funny Side of  
Business."

Clara Kimball Young, the film  
star, arrived in St. Louis late last  
week and departed the same even-  
ing. She did not make any public  
appearances, and it was said at the  
Peacock Film Exchange that Miss  
Young was just passing through St.  
Louis on her way to Tulsa, Okla., from  
Louisville, Ky. Her husband accom-  
panied her.

"The Kid" played one week at the  
New Grand Central, two at the West  
End Lyric, and is now in its second  
week at the Central, which is a re-  
cord for St. Louis.

**SYRACUSE, N. Y.**

By CHESTER B. BAHN.

**EMPIRE.**—Again dark this week,  
but has the Marcus Show of 1920  
booked in for last three days of next  
week. Judging by stuff brought  
around by the advance man, the  
Marcus Show runs mostly to legs.  
So "hot" is some of the art that the  
pictures left for layout purposes in  
one local newspaper office were  
stolen before they could be used.

**WIETING.**—All the week, first  
public presentation of "Making  
Good," the Thomas Mott Osborne  
prison reform propaganda film. The  
Osborne reputation—Tom hails from  
Auburn, near this city—is proving a  
big drawing card at the box office.

**B. F. KEITHS.**—Nine acts this  
week, and show running so long  
that it was necessary to advance  
opening 15 minutes after first  
matinee. Father of Irv and Jack  
Kaufman of this city, who appear  
on the bill, was in a front box on  
Monday afternoon, and the boys  
aimed quite a bit of added comedy  
in his direction.

**BASTABLE.**—First part, "Follies  
of the Day." Gerard's show is good.

**STRAND.**—All the week, "Man-  
Woman—Marriage." Established a  
new box office record on Sunday.  
Forced the box office to shut down  
on sale at intervals to permit the  
house to handle the crowds.

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## GUY RAWSON

and

**FRANCES CLARE**

BOOKED SOLID

BOOKED SOLID

BOOKED SOLID

BOOKED SOLID

BOOKED SOLID

BOOKED SOLID

BOOKED SOLID

BOOKED SOLID

BOOKED SOLID

## "WITCHING HOUR"

Jack Brookfield.....Elliott Dexter  
Violet Prentice.....Winter Hall  
Jude Campbell.....Ruth Renick  
Frank Hardmuth.....Robert Cain  
Play Whipple.....Edward Sutherland  
Helen Whipple.....Mary Alden  
Low Ellinger.....Fred Turner  
Mrs. Campbell.....Genevieve Blinn  
Tom Denning.....Charles West  
Judge Henderson.....L. M. Wells  
Colonel Bailey.....Clarence Geldart  
Harvey.....Jim Blackwell

The William D. Taylor production of Augustus Thomas' play presented by Jesse Laskey via Paramount is not an especially happy translation from stage to screen. It is current this week at the Rialto. It is a painstaking effort in adaptation and as far as it closely follows the spoken play is understandable. But when the translator tries to interpolate touches of characteristic film comedy the effect is not good. The play managed to cover up the newspaper exposure of the wretched district attorney by Brookfield without going into details, but the screen must be very literal about it, filming the very newspaper text, headline and all. The newspaper that printed such an item as the one Mr. Taylor shows would have its editor in jail in half an hour, and the man who wrote the headline would have been fired "pronto" or sooner. Mr. Thomas used to be a practical newspaper man in New York. He never would have allowed such a faux pas. However, that's but a trifling detail.

More serious was the interpolated bit of having Lew Ellinger, presumably a person of some rank in the community and a white man, engage in a game of craps with a group of darky boy rascals. The film people seem to be held in no restraint by any laws of probabilities. The crap incident struck someone as a comedy point and they went to it without reserve of good sense or good taste.

The story doesn't lend itself to picturization anyhow. There is too much explaining to do. That was a defect in the play. It was all argument and not much action as it was played on the stage, even with all the aids of dialogue. On the screen the task of covering the abstract subject of "mental telepathy" upon which the whole tale hangs is beyond the power of printed titles. It took all the art of Thomas, who had dramatic technique at his finger ends, to reconcile so intangible a theory to stage expression.

Without the illusion of living, speaking actors the screen story is not convincing, although the players who interpret the screen version are uncommonly sincere and genuine. Elliott Dexter was especially fitted to play the picturesque gambler, Jack Brookfield. It gave him opportunity for portraying a clear cut, intellectual hero, for which he is equipped in appearance, and a certain quiet dignity of method.

Winter Hall, as Judge Prentice, gave the part the touch of distinction in just the right shade of natural poise and forcefulness. The character stood out clearly, the actor was concealed. Few screen players have the nice judgment to get this effect. Ruth Renick was a pretty heroine, therein fulfilling her entire obligation. Clay and Hardmuth were picked with a sure eye. The latter is an unsympathetic role and Robert Cain drew it appropriately. Clay, in the hands of Edward Sutherland, was perhaps a little too much the immature weakling, but probably that was the effect aimed at.

Added to the crap game and the newspaper passages, the filming of a negro cakewalk scarcely seemed to be in the atmosphere of the story, given as it was with such strong emphasis. Here again the director was led astray in his effort to inject comedy interludes in a story which should not for a moment be permitted to relax in its tension. They had much better have stuck to the Thomas text. That at least had consistent dramatic values, whatever may be said for its plausibility, a subject that provoked wide debate when it was presented more than a decade ago on Broadway. In a faultless stage presentation the story was not too convincing. As a silent drama it is doubly hard to swallow.

Rush.

## THE CONCERT

Augustus.....Lewis S. Stone  
Mary, his wife.....Myrtle Steadman  
Dr. Hart.....Raymond Hatton  
Delphine, his wife.....Mabel Juliette Scott  
Elliott.....Gertrude Astor  
Pollinger.....Ruth Powell  
Mrs. Pollinger.....Lydia Yeaman Titus

"The Concert" is a Goldwyn production, last week's feature at the Capitol. It is a debased version of the stage play of the same name done in a dainty spirit of high comedy by Leo Ditrichstein as a vehicle in the theatre of spoken plays, but here degraded to the cheapest sort of suggestiveness to catch the neighborhood "shock absorbers."

The scenes are bad enough and the coarse displays of undressed women worse, but the titles have disagreeable quality of "smart" cynicism that is utterly degrading. Nobody appears to have told the

producer that there are censorship measures pending in 36 legislatures in the United States.

A sample of titling in this gem (which deals with the attitude of the girl who is about to write an anonymous letter to an injured husband): "None are so moral as those who are prevented from being immoral." That sweet sentiment is repeated a score of times. Spoken on the stage with all the palliating circumstances of shaded voice inflection and gesture these things might be endurable, but in staring print they have no excuse.

The whole thing bears the same resemblance to the play as would a deft French innuendo, translated into Ninth Avenue barroom vernacular. This is not reading an evil meaning into what might have been intended as a mere comedy entanglement. The man who made the picture read the nasty slant into the story that could easily have been told without offense. That bathroom episode proves the purpose of the whole wretched affair. The woman had written a note informing the supposedly wronged husband that his wife had fled with the musician.

In the morning she (the writer) became frightened at the possible consequences of her act, but this thought did not strike her until she was in her bath tub. And the incident is shown with all the literalness of a plump young woman in a bath tub. What the director or scenario writer or whoever was responsible for the picture wanted was not a scene to make clear the essential fact that the girl regretted writing the letter. What he wanted was a startling revelation of a woman taking a bath, and that's what he got with all it implies. The intent is the whole point.

It is the same in the scene at the log cabin in the woods where the musician and the flirtatious wife make their rendezvous. The wife goes into the bedroom to change her clothes. Such a detail might have been managed with seamstress, but instead the thing is done with a wealth of detail and elaboration of lingerie that is all to the Polly Hyman. The figures on the screen made the situation sizzle sufficiently, but the leering inference bluntly emphasized by those nasty, crossed-eyed titles were insufferable.

It was plenty bad enough to offer a picture which degraded practically every woman in it without adding those printed aggravations.

The picture is riddled with faulty direction. The only man in the story drawn as a real human being is a scientist. Imagine a scientist who wears a Norfolk jacket and belted in the back and wears it in his study. Raymond Hatton played the part of Dr. Hart. He was supposed to be a smooth, clever intriguer. The best he succeeded in getting over was an impression of being boisterously "fresh."

Rush

## GUILE OF WOMEN.

Yal.....Will Rogers  
Hulda.....Mary Warren  
Skole.....Bert Sprotte  
Armstrong.....Lionel Belmore  
Captain Larsen.....Charles A. Smely  
Captain Stahl.....Nick Cogley  
Annie.....Doris Pawn

Will Rogers in the role of a Swede sailorman is a long leap from the cow range, but he gets away with it in splendid style in this Goldwyn production, given its first New York showing at the Capitol this week. The story, written by Peter Clark MacFarlane, has real humor in it, together with a bit of pathos, and a surprise ending. Clarence Badger has done a creditable piece of work in its direction and, with actual locations in Frisco, where the action occurs, has been able to provide some very interesting shots.

While Rogers is the star of the picture, and all honors are due him, the story actually centers around the heroine, and Mary Warren, a beautiful girl and an unusually intelligent actress, all but steals it away from the comedian. This is no reflection on Rogers, because he gets every ounce of value out of his part and is especially effective in the close-ups, where his facial expressions register strongly. Next to Miss Warren the best results attained by the supporting players are those of Bert Sprotte and Doris Pawn. The others are simply in the picture.

The story opens with Yal leaving Hulda and sailing for America to make his fortune. Later it is learned he has sent her \$1,000 to come to him. But five years pass and he hears nothing from her. Meantime he has found another girl, Annie, and opens a delicatessen store with savings of \$3,000, putting her in charge. When he seeks to draw it out and invest in a ship she laughs at him and, as he has nothing to show he ever had invested in the store, it is a dead loss. He becomes mistrustful of women. Then one day he sees Hulda on the waterfront. Between his love for the girl and his fear of women's guile he is in a quandary. But he surrenders to love. Hulda is living at the home of Captain Larsen, ship owner, but pretends to Yal she is a servant. When Yal has saved sufficient money to furnish a home they get ready to wed. But on his wedding eve he is shanghaied by hirelings of

Armstrong, secretary of the late Captain Larsen.

Yal dives off the ship into San Francisco Bay, gets aboard a fishing boat and arrives back in town in time to be married. He is a barefoot bridegroom. Subsequently Armstrong's duplicity is revealed and Hulda, whom Yal believed to be double-crossing him, confesses she has been made sole heir to the estate of Larsen.

The interest in the story is well sustained and the narrative well told.

## OFFSHORE PIRATE.

Ardis Farnam.....Viola Dana  
Toby Moreland.....Jack Mulhall  
Uncle John Farnam.....Edward Johnson  
Ivan Nekova.....Edward Cecil

"The Offshore Pirate" will not be set down as one of Viola Dana's best, although it is an adaptation of a "Saturday Evening Post" story written by F. Scott Fitzgerald. The director, Dallas M. Fitzgerald, has tried to do something with it, but the story is too frivolously fragile for a five-reel production.

It is one of those hidden identity yarns—hero posing as a daring criminal in order to win heroine—which was done so strikingly well in "The Mark of Zorro." There real purpose motivated, but here the author has only a "cute" piece of fluff.

Miss Dana is pretty and vivacious, wears some nice fluffy dresses and is stunning in her close-ups. Jack Mulhall is an agreeable hero.

The director has done well with his lightings and composition, but the outstanding feature of the film, all things considered, is the snappy style of title used. These may have been used to save the picture, but there was not enough solid matter involved to make the attempt rescue a worth-while undertaking.

The best portions of the picture are those where six black aces, first introduced as jazz band players, appear aboard the yacht of the heroine and, after some rough battling, engage the white sailors in a contest of skill with "Mississippi marbles." This crap game, in its variations, is good.

## GIRLS DON'T GAMBLE

This is one of three of D. N. Schwab productions, made independently, by and with David Butler as the star. It has been sold independently throughout the country, and in New York is released through First National.

As a Loew's New York audience received it, there were evidently manifestations of pleasure in its more humorous passages, but the story is scarcely one of the pictures whose material has the requirements of lasting through five reels.

The plot is adapted from a Saturday Evening Post story, "Girls Don't Gamble Any More." The hero, with a penchant for machinery, leaves home, enters the employ of a department store as a chauffeur, comes in contact with a Cinderella-type of maiden, is "framed" by co-workers, foils them after they rob his ex-employer's department store, and receives the blessing of all.

The direction of Fred J. Butler is consistent and gives his namesake every opportunity to register. A stirring fight scene in the final episode is the most salient point in action. The comedy between Harry Dodd and Butler in the second and third reel registered effectively. The cast is not distinguished except for Elinor Field as the demure, kitten-like sweetheart, and Elsie Bishop in a bit in the first reel. Rhea Haines, Alice Knowlton, Margaret Joslyn, Elmer Dewey, Rex Zane and Jack Cosgrave complete the cast.

A flash is given of "The Restless Sex," with a close-up of the title and magazine, just why is hard to explain.

The production in its entirety does not represent a large investment. The photography is excellent on long shots of rustic scenery.

A satisfying picture in the neighborhood houses.

Step.

## WOMAN IN HIS HOUSE

Los Angeles, March 3.  
Hilla.....Mildred Harris  
Sigurd.....Garth Hughes  
Andrew Martin.....Winter Hall  
Dr. Philip Emerson.....Ramsey Wallace  
Peter Martin.....Thomas Holding  
Bob Livingston.....George Fischer  
Baby.....Richard Hedrick

For more than a year the Louis B. Mayer partisans, both salaried and otherwise, have been doing advance work for "The Woman in His House," stating that the picture was destined to be one of the greatest ever screened. It is the current attraction at the Mission here and on the night that it was reviewed there were any number of seats available, but there was a line held out of doors to give the impression that business was a turnaway. It wasn't, however, and it is doubtful if the picture will ever achieve that distinction, but it is nevertheless a good production that is capable of attracting business and entertaining in the first run houses. It is not by the widest stretch of the imagination a picture that will go in for a run.

John M. Stahl is credited with

the directing of the production and the story is the work of Frances Irene Reels.

Its greatest asset is the work of and the sympathy that is attracted to Richard Hedrick, the little kiddie about whom the plot of the piece revolves.

Miss Harris plays the role of a sea coast maiden who is wooed and won by a famous physician. After they are wed she becomes "the woman in his house," the doctor becoming wrapped up in research work. A child is born to them, and when it is about four years old there is an epidemic of infantile paralysis. The doctor throws his heart and soul into the work of fighting the plague, and while working on a charity case his own child is stricken. On his return home he hurries into the sick room just as another physician pronounces the child dead.

The wife collapses, and then it is discovered that the child still lives, although there are indications that it will be a helpless cripple. The doctor decides not to inform his wife that the little one is alive until such time that he has restored it to complete health. While he is trying to achieve this the wife is drifting from him. There is a mutual friend who steps in at the opportune moment and saves her from falling victim to the villain, and as he has just been apprised of the fact that the child is still alive, he takes her home and into the rooms that have been set aside for the little invalid. Here mother love achieves what science has failed to accomplish and the child rises from its chair and walks.

There is an underlying current in the story that seems to shoot at a mental science target but somehow falls short. At one place in the picture there is a reflection on the wall that is supposed to represent the crucifix, and a mother, after making an appeal to the doctor to save her baby, because she knows he is the only one that can do it, has her attention directed to the cross and she offers a prayer, after which the child begins to get well. This touch and the later one of the crippled child walking both suggest faith healing.

Miss Harris is doing by far her best work of recent pictures in this production, but Garth Hughes, in a character role of a crippled half-wit, and the kiddie run away with the acting honors. Ramsey Wallace as the husband and Thomas Holding as the family friend both gave studied performances that were acceptable from all angles, but George Fischer as the heavy did not seem to strike the proper note, either in his performance or in his manner of dressing the part. In a business suit he actually appeared slovenly, so ill fitting as the costume that he affected. There are technical touches that are not authentic. One showing the main dining room of the Hotel Ritz in New York, makes it possible to see the street and the crowds passing there on New Year's eve. If that many people ever got over on Madison avenue on that night it would have to be a fire to attract them. By the by, it is also the first time that the reviewer ever knew that one could see the street from the Ritz dining room, and also that the hotel management would keep the windows uncurtained in such manner as they were in the picture.

But other than that Mr. Stahl has done his work real well and there are but one or two other minor defects that can be easily remedied. They are principally titles.

## "MAKING GOOD."

Syracuse, March 2.

Created for the purpose of arousing interest in prison reform, to give the underdog a chance, Thomas Mott Osborne, distinguished "reformer" of Sing Sing and commander of Portsmouth Naval Prison, has produced a wonderfully gripping film story in "Making Good."

The picture was given a first showing in Mr. Osborne's home city, Auburn, N. Y., two weeks ago, but made its first commercial appearance in Syracuse for a week's run at the Welting, February 23.

The scenario was written by Basil Dicky and produced under the personal supervision of Mr. Osborne and Edward H. McManus of the staff of Collier's Weekly.

Penal institutions, prison life and the heart throbs and the emotions that surround them have not been overlooked by producers. They have been woven in many screen dramas, given filmdom something new. He has drawn upon his years of study of prison life, analyzed as warden of two great prisons and as "Tom Brown," convict, in giving the outside world not merely an interesting picture, but food for study.

Filmed for the most part behind prison walls it is true to life there. He has insisted on accuracy of detail—from his point of view.

The story deals with two opposite types, the slum born and one born in the lap of luxury whose roads converge at the prison gates and make them equal stone breakers. These characters, too, are true to life. They are types that Mr. Osborne has learned to know intimately, the rich man's son sowing

wild oats, the low born son who was pushed into a life of crime, but both with the inborn germ of righteousness waiting to be brought to the surface to grow in the light of right living and right seeing.

The picture shows the old prison system with zebra uniforms, lock step, its solitary bread and water confinement and the nine-tall lash, the ball and chain and brutal guards. The double cross and counter double cross, subterfuge and intrigue back of the walls.

Then the new era, the Osborne way. The Mutual Welfare League and the honor system, the rebuilding of life's derelicts, salvaging the human wrecks, all in a gripping story.

So much for Mr. Osborne's picture and his sincerity, but beneath it all lies the great question, will it serve the purpose of its creation in the right way?

Already many students of criminology and punishment are questioning whether it will make for good. They declare that it is overdrawn, that it pictures the ideal, but fails to picture results as they work out in practice. Will the picture, pulling upon the emotions of the public, give the right impression or build up a false state of mind regarding the nation's penal institutions? These students admit that the Osborne system has worked for good in some respects, and that it has its good points, in others it has failed. Escapes have been numerous. The beating of guards, even their murder, has grown and is growing under the system which has tied the hands of prison officials to a great extent in dealing with cases where strict discipline is the only measure, they claim.

One sub-title of the picture perhaps explains the objections of those who see possible harm in "Making Good" as well as anything. The hero, returning to prison to find the new system installed, remarks: "It don't seem like being in prison."

Lahn.

## THE CHEATER REFORMED.

Jordan McCall.....William Russell  
Dr. Luther McCall.....William Russell  
Carol McCall.....Seena Owen  
"Buster" Dorsey.....Jack Brummall  
Thomas Edinburgh.....Sam De Grasse  
Mrs. Edinburgh.....Ruth King

This newest William Russell starring feature (Fox) has him doubling. This is about the salient point to this picture—its acting by Russell in widely contrasting parts; that of a rector and his twin brother, holdup man. The enactment of the two parts by the same man registers greater interest than the exaggerated story furnished by Julius G. Furthman. Scott Dunlap was director.

The photoplay belongs to that type of picture which has emanated from the Fox studios. The fault with the preceding pictures is similarly found in "The Cheater Reformed." It is a hurry-up job. No great care has been given to detail. Sequences in this scenario occur in many instances without sufficient preparation and here is an abundance of immaterial episodes which could easily have been eliminated. There is a tendency to clog up the action. In titles there are enough to make one forget that action is essential in pictures. The picture as a whole becomes so awkward that the characters who start out with lifelike semblance become vague and phantasmic.

The story could never stand the application of reason. Or at any rate in its present form it is barren of logic. The rector of a one-man-run-town is conveniently killed for a twin brother, a crook who steps into the shoes of the rector. The usurper after an ostensible convalescence finally reaches the point where he delivers his first sermon. Here the author asks his audience to believe that the departed brother's inspiring influence is sufficient to maintain the place he assumed. Moreover, it does not occur to the authors that the departed rector's wife can be taken into the conspiracy as easily as the picture would have it. Conveniently no mention is made of this, but the authors ask the audience to swallow too much. The wife goes on believing that the twin brother is her husband. The picture goes on to show the crook's surrender to conscience and self-sacrifice, so that he exposes the "boss" of the town, in return is exposed by the former, but is forgiven by the community as well as his sister-in-law.

The acting is not of a high order in any case. Seena Owen neither in appearance or manner represents the appropriate type. A bit handled by Jack Brummall has some good points in character work. The photography is only fair. The interior and exterior are fair, but not strikingly artistic.

Step.

## WHAT EVERY WOMAN KNOWS.

Maggie Wylie.....Lois Wilson  
John Shand.....Conrad Nagel  
Alice Wylie.....Charles Ogle  
David Wylie.....Fred Huntly  
James Wylie.....Guy Oliver  
Charles Venables.....Winter Hall  
Sybil Tenderen.....Lillian Tucker  
Contessa de la Briere.....Claire McDowell  
Scotch lawyer.....Robert Brower

William De Mille's production of Sir James M. Barrie's "What Every Woman Knows," at the Rivoli, attracted interest by reason of its (Continued on page 43)

## COAST FILM NOTES

By FRED SCHADER.

Judge Valentine has handed down a decision which gives Snitz Edwards and his wife, Eleanor Edwards, judgment for \$2,000 against G. A. Lyster, L. Simonson and J. Johnson, promoters of the California Photoplay Co., for services. When the company dissolved the individuals stated that the players should look to the company for their pay, but the courts held that the individuals were responsible.

Maurice Tournour is to make his productions at the Ince studios.

Edward Sutherland, leading man for T. Hayes Hunter in a Dial production, was burned about the legs last Thursday by the backfire of an old-fashioned revolver which was being used in a film.

Jack Pickford, who was reported on the verge of death late last Wednesday as the result of pneumonia, is on his way to recovery. Dr. R. B. Griffith, who has been attending him, states that he will be about again in about a week or ten days.

William S. Hart is going to retire from active picture making for about a year. His final production under his contract to deliver nine to the Famous Players-Lasky will be completed about the middle of April. Five of the productions have been released, and Hart figures that the four that he has completed, in addition to these, will keep him in the public eye while he is resting.

The Pacific Coast Film Co., with John J. Hayes at the head, have started work on a series of George Ovey comedies at the Essanay studios.

Watterson Rothacker has arrived here with Wm. A. Johnson, Charles E. Pain and J. D. Williams. Rothacker is to open a coast film printing plant.

The Oakley Super-Quality Productions are now located at 931 South Grand avenue.

Jack Mulhall has been re-engaged as leading man for the next Bebe Daniels Realart picture.

Tom Forman, the director, and Thomas Meighan are to go to New York in a few weeks to work on the screen version of "Cappy Ricks" at the Eastern Famous Players-Lasky studios.

The Warner Brothers have taken over the former Jesse Hampton studios on Santa Monica boulevard, where the Special Pictures Productions held forth until recently.

"False Colors," the latest Priscilla Dean production, has been completed and Stuart Paton, who directed it, is completing the cutting.

Neal Hart and Webster Cullison have been in San Francisco shooting water front stuff for the Pinnacle production, "God's Gold," in which Hart is starring.

Lillian Rich is playing opposite Frank Mayo in the U production, "The Truant."

Mary Thurman and Monte Blue have been signed by Allan Dwan for the Saturday Evening Post story, "Johnny Cucabod," which he is making for the A. P. Mary Jane Irving, Lizette Thorne, Arthur Millett and Martha Mattox are also in the cast.

Sessue Hayakawa has started work at the Robinson-Cole studios on "The Swan."

William A. Brady is here to speak on the anti-blue law program. The M. P. Producers of Southern California have arranged a luncheon party for him.

Earl Kenton, Mack Sennett director, has resigned. He had been with Sennett for a number of years.

Irvyn Cobb has been secured by Irving Lesser to title "Pock's Bad Boy," in which Jackie Coogan is starred. The Cobb stipend for the job is \$1,200, picked up on the side while he was here on his lecture tour.

Tod Browning's contract with the Universal has only a few more months to run, and he has already had half a dozen offers from producing companies for his services.

Carmel Myers is to be directed by King Baggot in her next story which is entitled "For Thou Art With Me."

Charles Conklin, the well known Sennett comedian, has started producing two-reel comedies on his own. May Cummings and Max Asher are with his organization.

Harvey O'Higgins has been

signed to write for Realart stars, arriving here yesterday.

The Western Motion Picture Advertisers held their second meeting last week and were addressed by William S. Smith of the Producers' Association.

Doug Fairbanks and Mary Pickford have been grieving over the fact that Coppet, Doug's police dog, was run down and severely injured by an automobile a week ago. The dog was presented to Doug by Henry P. Davison, New York financier.

Clara Kimball Young, who has been making a personal appearance tour through the south, is due back in Los Angeles. She will immediately start work on a new picture written by Sada Cowan.

Viola Dana arrived from New York yesterday. She brought with her Mayme Krasne, the winner of a popularity contest in Omaha, Neb.

Shirley Mason, the Fox star, has returned to work, having fully recovered from her recent illness.

"The Four Horsemen" is to open at the Mission theatre on Monday for a run. "Polly With a Past" is the current attraction at the house for one week.

Frank J. Zimmerer has been appointed art director for the Ambassador and Kinema theatres, working in association with S. Barret McCormick.

Bill Keefe is claiming a record for the Kern company. He says it is the only producing organization in all of Los Angeles that does not have a pair of puttees on the lot. If it's true it must be a record.

Gosh, 'tain't done at all in these parts, 'cause puttees make hits with pretties.

Alec B. Francis, who has just been signed by Famous for the Elinor Glyn picture, is on the sick list threatened with pneumonia.

Roy Stewart has been engaged as leading man for Katherine MacDonald.

Five Universal directors have started work on as many productions during the last few days. Jacques Jaccard is working on "Renunciation," a Peter B. Kayne story, Tod Browning on "Fanny Herself," an Edna Ferber yarn; Harry B. Harris on "The Man Tamer," in which Gladys Walton is starred; Fred LeRoy Granville on a new story, and Rollin Sturgeon on the old melodrama "Human Hearts."

Norman Dawn is directing Eva Novak in "The Evil Half," an Alaskan story, the company being located in Northern Canada. In the cast are Herbert Hayes, Percy Challenger, Starke Patterson, Barbara Tennant, William Eagle Eye, Clyde Tracy and Mille Impolito.

Edith Roberts has started work at the U. on "The Opened Shutters" under the direction of William Worthington. The cast includes Edward Burns, Joe Swickard, Mal Wells, Joe Singleton, Clark Comstock, Charles Cleary, Floyd Brown, Nola Luxford, Andy Waldron and Lorraine Wieler.

Lee Kolmer is directing two reels at the U.

## CHAS. RAY, DIRECTOR.

In his next picture, in which he will be presented by Arthur S. Kane through First National release, Charles Ray makes his debut as a director. In assuming this role Ray is satisfying a long-cherished ambition.

Mr. Kane has received word from Ray that the actor has decided to postpone his New York visit until next December.

## JOE HORWITZ PRODUCTIONS

(FORMERLY OF DETROIT, MICH.)

HIS FIRST PICTURE FOR NATIONAL DISTRIBUTION

## "DOLLARS AND DESTINY"

STARRING

## PAUL CAPELLANI

AND

AN ALL STAR CAST

THE GREATEST PICTURE SINCE

## "MICKEY"

You all know what JOE HORWITZ did with "MICKEY." Now see what he does with "DOLLARS AND DESTINY."

See—THE GREAT HORSE RACE SCENE

See—THE UNUSUAL ATMOSPHERE

See—THE WONDERFUL PUNCHES

See—THE MARVELOUS CAST

See—AND ENJOY LAUGHTER; TEARS AND THRILLS

Then Wait—FOR THE BIG SURPRISE FINISH—and you will admit that "DOLLARS AND DESTINY" is the greatest picture ever shown in this country.

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DON'T WAIT BUT BE THE FIRST TO CASH IN ON THIS WONDERFUL HEART STORY, CLEAN, MORAL PICTURE

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Room 501

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## LICHTMAN-"BIG 6" DEAL HANGS FIRE

Reported Oscar Price Has  
Been Called to Coast

Los Angeles, March 2. Affirmations and denials galore continue to be circulated concerning the report that Al. Lichtman is to assume charge of distribution of the Associated Producers.

The latest rumor in the affirmative line is that Oscar Price, who is chairman of the Board of Directors, has been asked by wire to come to the coast and approve the Lichtman deal.

Lichtman's deal, if it is consummated, is for him to become a partner in the distributing end, not only on a percentage of profits, but also as a stockholder, with absolute authority to handle all distribution matters without interference. If at any time the producers become dissatisfied with Lichtman's methods the controversy would be submitted to a member of the Los Angeles Chamber of Commerce appointed by the producers, a man occupying a similar position in New York and the two to select a third Chamber of Commerce man in Chicago, where the hearing is to be held.

At the New York offices of Associated Producers it was admitted Oscar Price was shortly leaving for the coast.

### NEW FOX ECONOMY.

Los Angeles, March 3. A new rule regarding work on location has been promulgated at the Fox west coast studios. All locations selected for picturing must be within 30 miles of the studios.

This order makes it possible for the companies to return to the studio each night and thus does away with the expense of boarding and lodging the players on location by the company.

### OVER-SUPPLY DANGER

Walthall Sees Advantage to the Exhibitor.

Kansas City, March 2.

Henry B. Walthall, appearing at the Grand this week in his new comedy drama, "Taken In," will return to the coast in the early summer to make four new films, for which he is under contract.

The stars of proven drawing powers, he thinks, have nothing to fear regarding the talk of cutting of salaries. He thinks the closing of many studios is caused by the uneasiness of the producers, who fear the exhibitors may get the upper hand and dictate what they will pay for films as there are too many pictures now being offered that an exhibitor can practically make his choice, and with an over-production could name the price.

## CASEY AGAINST NEW BOSTON CENSOR BILL

Official Finds Quality of Pic-  
tures Improving.

Boston, March 2.

The fight before the committee hearing arguments on bills to place the censoring of motion pictures in this State in care of the Commissioner of Public Safety is on again. Representatives of women's clubs appeared before the committee in favor of the bill, as did several clergymen and individuals. Much talk was made about the recent censoring of the film "Way Down East" in Quebec, but Judge J. Albert Brackett, who appeared for the opponents of the bill, said that the censoring was for "ridiculous reasons only."

John M. Casey, Boston's censor, said the bill would not bring desired results. He stated that he cuts from 500 to 1,000 feet of film a week out of five to ten plays, each of which may run from 1,000 to several thousand feet in length. Films are improving, he claimed.

Other opponents heard were Miss Mary June, president of the Boston Telephone Operators' Union; Thad C. Burrows, president of the Moving Picture Operators' Union, and Mayor Creamer of Lynn.

The committee took the bills under advisement.

### STANLEY TAKES ANOTHER.

Circuit Acquires Washington, New  
Chester House.

Philadelphia, March 2.

The Stanley people have taken over another big picture house in this vicinity to add to their lengthening string.

This fact is contained in the an-

nouncement that the Washington Theatre, Chester's newest picture house, has been bought by the Stanley Company of Chester.

The Washington Theatre, which is located on Market street, right in the heart of the business section, and has a frontage of 150 feet and a depth of about 75 feet, opened about six months ago under the management of Edward Mergollin and partners, a Chester company.

Johr. J. McGurk, a vice-president of the Stanley Company of America, is president of the Stanley Company of Chester, which has taken over the Washington. The house will be booked by the Stanley company, running photoplays only, as before. The new management took hold this week.

### CLERGY SPLIT ON FILM

Violent Division on "Inside of the  
Cup"

Kansas City, March 2.

"The Inside of the Cup," now showing at the Newman theatre, has caused more discussion and received more newspaper space than any picture presented here in years. It all started after a private showing given for a party of ministers. Dr. Aked, of the First Congregational Church, took exception to it and denounced it in scathing terms, declaring that it should not be

shown and that Manager Newman would be making a popular move to cancel the showing.

Other ministers took the opposite side of the question and defended the film and its story, agreeing that while the picture is a bold denunciation of evil masquerading under cover of religion, it is by no means an indiscriminating assault against the Church, although it is true that it mercilessly exposes hypocrisy in high places.

In addition to the ministers, the members of the Athenaeum and other civic bodies who are active in the movement for a more severe censorship have viewed the picture and have decided that it measures up to their idea of a "Perfect Film."

# King Midas Is With Us and Turning Film Into Gold

The ancient Phrygian King was reputed to be so gifted of the Gods that everything he touched was turned into gold.

It takes only sound business judgment to do that today. Exhibitors with a keen sense of showmanship are turning film to gold every day by playing

## The Big 5 Productions

They are doing it with "Passion"

They are doing it with "The Kid."

They are doing it with "Man—Woman—Marriage."

They are doing it with "Sowing the Wind."

They'll do it with "The Oath" as soon as released.

### FIRST NATIONAL ATTRACTIONS

Play the Big Five Productions

## A Grand Picture Season

Five Powerful Reasons Why

There'll Be a Franchise Everywhere



### INCORPORATIONS

Rosemore Amusement Co., Brooklyn, capital \$20,000. Directors: P. and H. J. Rosen, M. Hearst, 158 Bayard street.

Kazoo Co., Buffalo, manufacturing musical novelties; capital \$50,000. Directors: M. J. McIntyre, O. C. and E. G. Sorg, Buffalo.

Brighton Beach Sporting Club, Brooklyn, capital \$20,000. Directors: E. C. Hallam, T. J. and J. E. Molloy, 558 First street.

Polish Amusement Corp., capital \$110,000. Directors: I. P. Morris, C. Auerbach, M. H. Lewis, 111 Broadway.

Aycie Pictures Corp., capital \$6,000. Directors: A. A. Corn, L. Lewis, B. H. Bernstein, 1476 Broadway.

Patchogue Amusement Corp., Patchogue, capital \$200,000. Direct-

MacAdams Pictures active capital, \$352,000; directors, S. H. Watson, T. H. Graydon, M. MacAdams, Hotel Woodward.

ors: O. Nielson, H. O. Wechster, W. G. Gilks, 145 West 45th street.

Fleck Bros., musical agency; capital \$5,000. Directors: A. H. D. and D. P. Fleck, 166 West 122d street.

Dissolution—U. S. Phonograph Co., Brooklyn.

Name Change—Klaw & Erlanger Const. Co. to New Amsterdam Realty Corp.

Mission Theatre Co., capital \$3,000,000. Directors: T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

### IN BANKRUPTCY

Modern Yiddish Theatre Co., Inc.; liabilities, \$15,000; assets, \$5,000.

## HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

# SAYS RAW STOCK TARIFF WOULD AID U. S. MONOPOLY

**Importer Cromelin Files Brief in Congress Against  
Eastman Agent's Appeal for Protection from  
Foreign Competition.**

Paul H. Cromelin, president of the Inter-Ocean Film Corp., has submitted to the Honorable Joseph W. Fordney, chairman of the House Committee on Ways and Means in Washington, a statement protesting against the imposition of an ad valorem import duty of 30 per cent. on "raw stock."

This is in opposition to the proposal of Jules E. Brulatour, who appeared before the committee Feb. 10 and made a plea for an import tax on raw stock.

Brulatour stated that, although scheduled to speak on behalf of Eastman Kodak Co., he appeared personally.

According to Mr. Cromelin's statement, seven years ago Eastman Kodak Co. controlled 95 per cent. of the raw stock sold in the United States. He adds: "It is only when the distributor of Eastman raw stock comes before a committee of Congress asking to be saved from the terrible onslaught of possible future competition, that we get indignant and feel impelled to make a plain statement of the true position."

"Such attempts as have been made by any concern to break into the Eastman monopoly in the United States by manufacturing in this country in competition have made very little progress. There are three other companies organized in this country in recent years and who are now endeavoring to make a satisfactory raw stock, but the sum total of their output is so small as to be practically negligible. It is estimated that upward of 650,000 feet of motion picture film is used in the United States annually, of which, while figures are not available, it is pretty safe to estimate that 85 to 90 per cent. is the product of the Eastman company."

"Heretofore such raw stock as was made by others was not considered in the class of Eastman film. That which is imported from France by Pathe (their own manufacture) is used almost entirely to print this country such pictures as the American Pathe Company distribute here."

"The Gavaert Company of Antwerp has, however, in recent years developed a film which under very carefully conducted tests seems to be equal if not superior to Eastman's. Various producers of motion pictures and laboratories, where motion pictures are printed have been using a portion of Gavaert stock as well as Eastman, and it now looks as if this material, unless it is prevented from coming in because of tariff restrictions, may prove a real source of supply, independent from Eastman. It was suggested that because of cheaper labor in Belgium, the raw stock could be made there and sold here so much more cheaply, that a duty should be placed upon it to protect the American producer (Eastman)."

Filed with Mr. Cromelin's protest is a letter from the Gavaert Co. of America, Inc., importers of raw stock, which is in part as follows:

"In response to your inquiry concerning the material which enters into the manufacture of raw stock made by the Gavaert Company for which we have the sale in this country, I confirm the statement which I made to you personally that the base material (celluloid), the most important item entering into the manufacture of motion picture raw stock, is celluloid which the Gavaert Company purchases in the United States and sends to Belgium for the purpose of having it treated chemically and thus converted into motion picture film by a sensitizing process. The cost of this celluloid base is more than two-thirds the cost of the film. The Gavaert Company thus in selling its finished product in the United States is handicapped to the extent that it has to buy this base celluloid in America, pay the freight to Antwerp and then pay the freight back to the United States in order to sell in competition here."

rected by William de Mille, and proved itself delightful for the many ingredients of Barrielsm which it disclosed in text and denouement. It follows the stage play closely.

It is likely that a younger generation will see "What Every Woman Knows" as a picture, although there will be a sprinkling—plentiful at that—of those who remember the legitimate version of the play. The distinct feature of the picture is that although it is based on a great play it stands up as a picture regardless of its stage fame. Unlike "The Admirable Crichton," Barrie's "What Every Woman Knows" has no twisted continuity or a remake into

something "modern." Barrie in this latter picture is undiluted Barrie. His text is used freely and with discretion and in not a single instance is it misapplied. It retains, therefore, a great deal of its original flavor, and that is very satisfactory.

"What Every Woman Knows" finds a new starring combination in Conrad Nagel and Lois Wilson. They are capital in their roles, and it is difficult to assign the major part of the credit to either one. It seems that both are in the foreground with equal number of opportunities, and both take advantage of skillful direction. It is all character work, and the Maggie of Miss Wilson stands out boldly for its repression and modesty to the pomposity of John Shand, played by Nagel. There is, in fact, so much that is delightful in their performance that when an element of shallowness in the work of the supporting cast asserts itself the duo (Nagel-Wilson) immediately lift the tempo.

A singular fact about this picture from the standpoint of continuity asserts itself in the instance that there are no big climaxes to be registered.

Olga Printzlau is the continuity writer on this occasion. The opening scenes depicting John Shand prior to his surreptitious entrance into the Wiley household could easily have been enacted with greater emphasis. A note of sus-

pense, it seems, could have been registered.

In casting Mr. De Mille (assuming that he did cast) does not select his character for their true import and relationship to English society. In the case of Miss Tucker as Sybil better judgment might have been exercised. A type more distinct than hers was essential, it seems, to convey the reason for Shand's folly. The three Wylles, played respectively by Messrs. Ogle, Huntly and Oliver, were in substantial hands.

The art direction of Wilfred Buckland shows the latter's skill in maintaining unity of purpose in staging the piece and giving it the appropriate atmosphere. The photography is of a high order and the lighting effects are on an equal plane. The production is not expensive. It is a striking instance of absence of lavishness where it is unessential. The story in this case speaks volumes, the background is secondary, and the total absence of pretentiousness is one of the most welcome things in it.

What does every woman know? As Barrie proves it, every woman knows her husband's true capacity. That is her little joke—or "our," as she declares—but she is artful about not letting him (her husband) know that she knows so much.

The Rivoli audience applauded the picture at its conclusion, in proof of its excellent qualities to please.

Step.

## FILM THEATRE "MOTHER."

**Policewoman to Handle Kids in Mt. Vernon.**

Mt. Vernon, N. Y., March 2. As a result of a suggestion made by Police Commissioner Wynne to Mayor Kincaid, a matron is to be employed by all local theatres to serve at the houses on non-school days. They will be designated, upon employment, as special policewomen by the commissioner, and will be clothed with full power to eject any youthful disturbers.

The matrons will be in attendance on Saturdays, Sundays and holidays in winter and every day during the summer.

This is one of the features that developed at a conference held in the office of the mayor at which were present, besides the police commissioner and mayor, Fire Commissioner Havey, Manager McCormack of Proctor's, Manager Hughes of the Westchester, Manager Weinberg of the Playhouse, and Manager Bloom of the Lyric. Several aldermen were also in attendance.

King and Florence Vedor are en route from Los Angeles to New York.

## "One of the Finest Pictures of the Season"

**THOSE** who were familiar with the charm of Barrie and the skill of William DeMille knew in advance that "What Every Woman Knows" would be a winner.

**Because the stage play was one of the most delightful ever written—**

**Because William DeMille of all directors is admirably fitted to realize Barrie on the screen—**

**Because the cast, headed by Conrad Nagel and Lois Wilson was one of the most perfect ever selected.**

**And its reception in New York has justified all that was expected.**

*The critics say:*

"It surpasses anything done before by Mr. DeMille. It is one of the season's best pictures. It breathes of human nature and life as we see it."  
*New York World.*

"Well worth seeing. There is not a weak spot in the cast."  
*Evening Mail.*

"The picturization is just as convincing as the stage play."  
*New York Sun.*

"One of the finest pictures of the season, just as the play was one of the finest of the stage."  
*Evening Telegram.*

JESSE L. LASKY

Presents

## William Demille's

Production of

Sir James M. Barrie's play

## "What Every Woman Knows"

With Conrad Nagel and Lois Wilson

Scenario by Olga Printzlau

## A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION



**WHAT EVERY WOMAN KNOWS**

(Continued from Page 40)  
having been one of the truly great stage productions which Maude Adams made famous.  
It is one of the best pictures di-

## FIRST RUN CONTRACT NO GOOD AS PROTECTION, COURT FINDS

Refusing to Enjoin Showing of Picture at Strand, Brooklyn, Judge Holds Famous, in "Zone" Clause, Guarantees Nothing to Olympic.

A suit brought by the Olympic, Brooklyn, against Famous Players-Lasky for an injunction to restrain the Strand, Brooklyn, from exhibiting "The Inside of the Cup," involves a novel "first run" controversy. The term "zone," as it affects the ordinary motion picture contract between exhibitor and producer is clarified in the court's opinion in refusing the order applied for.

The Strand management said it "innocently" entered into a contract with Famous for the presentation of the picture week Feb. 20. The Olympic manager alleged he also held a contract for a first showing of the same picture. The affidavits further stipulate on behalf of the Strand that it extensively advertised the fact that it would show the picture at a certain date and at an expense to the theatre of approximately \$1,500. It alleges that the Strand employs 96 people, and the weekly operating expense is approximately \$11,000.

"This defendant knew nothing of the alleged contract referred to by the plaintiff, and this defendant is now unfortunately in the position of an innocent third party who has the right to present the picture 'The Inside of the Cup,' at its theatre; has advertised it; and will be without a picture for its week's performance if this injunction is granted," the papers in the case recite.

"It appears from the moving papers that no date has as yet been agreed upon by the plaintiff, upon which to present the picture, so that, so far as the plaintiff is concerned, it has 'booked' or pictures to be presented, during the following week, and did not intend to present, nor has it contracted to present 'The Inside of the Cup,' during the coming week (Feb. 20).

Justice Kelby's opinion reads: "The success of the plaintiff upon the trial will depend upon establishing that under his contract with the defendant Famous Players-Lasky Corporation, he had the right to the first run of the picture and that the Strand theatre is in the same community or 'zone' as his theatre, the Olympic. Both these matters are put in issue upon this action, and upon the question of the zone there is a very hard and direct conflict. The contract itself does not fix any zone, or define the meaning of zone. The word apparently is printed in the contract as if it were the equivalent of 'community.' Lexicographically it is not such. Community is a term of social or political organization, while zone is a term of physical or geographical division. The conjunction of the two words indicate that they were not used in their strict meanings, and makes it a question of fact as to the meaning in which they were used.

"Plaintiff seems to contend that the 'zone' is principally determinable by the considerations of neighborhood, while defendants contend that it is a matter of rigid boundaries or conditions, but to be variously fixed in various contracts, r consideration of the particular type of entertainment or picture, the

character of the theatre, the scale of prices, and the class of patronage. I do not think that the plaintiff has established his claim with the certainty requisite for a temporary injunction so immediately effective and so directly damaging to the Strand theatre as this temporary injunction would be. Nor do I think that plaintiff's damages in the event of his final success are incapable of ascertainment (see *Levison vs. Oes*, 98 Misc. 260).

"We have, therefore, a situation where the contract sought to be enforced by a temporary injunction is itself indefinite and uncertain in meaning; where there is a direct conflict of fact between the parties as to the correct meaning and a hopeless contradiction of fact as to alleged statements said to have been made by the general manager of Famous Players Corporation, and where the balance of damage or inconvenience consequent upon the temporary injunction will apparently be most heavily against the defendant, Mark Strand, Inc., which is shown by the papers to be entirely innocent of any wrongdoing. Under these circumstances a temporary injunction should not issue."

Dittenhoefer & Fishel, attorneys for Famous Players, made the point that if an injunction should be granted, it would compel Famous to break its contract with this defendant. "In other words, if the injunction were granted to enforce Famous to comply with the contract with the plaintiff, the same injunction would thereby enforce Famous to break its contract with the defendant.

### DIRECTOR NAMELESS.

Realart's "Outside Woman" Silent on Identity.

Realart is releasing a feature called "The Outside Woman," from a play by Philip Bartholomae called "All Night Long." The director's name is omitted from the picture and also no mention is made of it in the press book. There is a sub-current report it was made by Cecil DeMille. Wanda Hawley plays the lead.

It is understood Famous Players is turning over a 10-reel English production to Realart, to be released as a special.

### CENSORS PASS THEMSELVES

Kansas City, March 2.

The three women who make up the Kansas state board of motion picture censors are up against a new problem which has them guessing. When William A. Brady attended one of their sessions last week, a camera man was present and "shot" them as they bid the movie magnate farewell.

The print shows the three ladies shaking hands with Mr. Brady and talking and Brady laughing with them as he left their building. The film has been sent back for the board's approval before being shown in Kansas as part of a news weekly. The board has viewed the film several times.

## "MERCY OF TIBERIUS" COPYRIGHT HELD VOID

Court Refuses Injunction Against Sunrise Pictures.

Judge Augustus N. Hand in the U. S. District Court at New York this week handed down a decision refusing to enjoin the Sunrise Pictures Corporation from making "At the Mercy of Tiberius" into a motion picture. The application for injunction was made by Isaac Silverman, who claimed to have purchased the rights to the book from the heirs of Augusta M. Evans, the author.

In the consideration of the case the argument was introduced that Silverman's rights stood because the next of kin of Mrs. Evans, after the discharge of the executors of the estate, had made formal application for renewal of the copyright on the book, which expired Oct. 12, 1915. The bill of sale was executed last October.

The Silverman argument was what defeated him, because Judge Hand, in his opinion, cited the law of copyright, which specifically declares that application for renewal of a copyright must be made by the executors of the estate, while the next of kin are without authority to make the application.

"At the Mercy of Tiberius" was published in 1887 and is a powerful romantic story.

### Kaufman Sells Out.

Al. Kaufman has sold his interest in the Allan Holubar special production, "Man, Woman, Marriage," which is to be released by First National.

Holubar owns a one-half interest in the production, and those associated with Kaufman and Holubar in the production are Joseph M. Schenck and First National, who are believed to have taken over the Kaufman holdings, returning to him his original investment.

## CLOTHES IN PICTURES

Viola Dana in the picture "The Offshore Pirate" is as delightful as ever, with her cute mannerisms. In a simple evening frock of pink crepe de chine she looked sweet. The gown has a petal skirt, plain bodice and tiny sleeves, while at the side of her bobbed looks she wears a small bow, giving her a quaint appearance. A dainty dress was of white net that practically comes to ruin in the picture when Miss Dana dives into the water to save the man she loves.

For the scene at the auto races Miss Dana wore blue serge heavily outlined in jet beads, with the hat of black satin, turned up brim, a huge rosette resting in front. Charming indeed was a chiffon gown with its tight fitting bodice and very full skirt. It was finished off at the waist by a sash of flowered ribbon that ended in a huge bow at the side. The hat, which was turban shape and most becoming, was made of the same material. In a bathing suit of black taffeta Miss Dana made an attractive figure, and proved herself quite an Annette Kellerman in the water.

In the picture "The Cheater Reformed" William Russell plays a dual role, that of twin brothers, one a parson, the other a notorious crook (quite a difference) who, when the parson is killed in a train wreck, takes his place. It appears easy sailing until he is confronted with the fact that he has a wife, played by Seena Owen. Of course love comes to both and she promises to wait for him while he goes out into the world to make good.

Miss Owen wore a beautiful evening gown of black sequins, slightly draped to the figure, with black satin forming loops at the side, which also formed the long train. Over this was worn a wrap of dark velvet made quite full with the deep collar of marten fur.

A negligee of pale pink flowing chiffon had good lines with its square neck outlined in shadow lace. For an afternoon frock Miss Owen's choice was black satin, the skirt falling into pleats while the front of the bodice was stitched in white silk. The back was perfectly plain.

The picture "Girls Don't Gamble" has nothing to do with cards, as one might suppose from its title, but deals with girls choosing their "better half," marriage being just a gamble. Elinor Field is pretty as one of the "gamblers," while David Butler is very amusing as the stake. For her first evening out with her beau, Miss Field wore a summer affair of flowered voile, with a large hat of organdie. A dress of check taffeta was becoming with a white lawn fichu draping the bodice. At the finish of the picture one sees Miss Field in sport attire, with the pleated skirt of white cloth, worn with a black knitted sweater and sailor shape hat.

### Kathleen Norris Signed

Kathleen Norris has been signed by Goldwyn to write original scenarios; also to contribute her other work for picturization. Several of Mrs. Norris' novels have been picturized.

### Goldwyn's "Poor Relation"

Goldwyn has secured the picture rights to Edward E. Kidder's "A Poor Relation," in which the late Sol Smith Russell starred for a great many years. It will be used as a vehicle for Will Rogers.



**ALLAN DWAN**  
presents

# A Perfect Crime

A Comedy-Drama from the  
Saturday Evening Post story  
by  
CARL CLAUSEN

Personally directed by Mr. DWAN

In a recent canvass conducted by one of the largest producer-distributor organizations, 1700 exhibitors declared their patrons showed the strongest liking for swift-moving comedy-dramas. All the motion picture trade journals are unanimous in their approval of "A Perfect Crime."

MOTION PICTURE NEWS: "A Perfect Crime" has romance, humor, pathos, and Allan Dwan keeps his story moving swiftly."

MOVING PICTURE WORLD: "Allan Dwan's newest picture 'A Perfect Crime,' is a sincere and fine production of one of the most ingenious stories of the year."

EXHIBITORS HERALD: "If entertainment was uppermost in Allan Dwan's mind in making 'A Perfect Crime' for release through 'A. P.' he has been successful. The picture is mighty good entertainment."

WIDS: "A Perfect Crime" is another good Dwan production and it has a highly interesting philosophy in its story."

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

## MR. BARNES OF NEW YORK

The Famous Novel and Play by Archibald Claverling Gunter is shortly to be released as a feature film.

Mr. Gunter's equally famous comedy

## PRINCE KARL

so successfully played by the late Richard Mansfield for so many seasons, and

## The First of The English

which is probably the greatest novel A. C. Gunter ever wrote, is also available for picturization.

For details, address

WM. J. ATWATER

East Moriches, N. Y.

## YEAR ON B'WAY SET FOR "WAY DOWN EAST"

Third Extension Carries to Sept. 3 at 44th St.

For the fourth time the booking for "Way Down East" at the 44th Street theatre has been extended, which will give the D. W. Griffith picture a solid year on Broadway. This will break the continuous run record of any film. Last week it was arranged that the picture should continue up until Sept. 3. It opened on that date last year.

Originally "Way Down East" took the 44th Street under a guarantee arrangement to the end of October, last season. The booking was extended until Christmas. Long prior to the holidays a third extension was made to April 2, and from that date the latest booking will continue.

There are sixteen prints of "Way Down East" now being toured by Griffith as special companies, the itineraries taking in all of the U. S. and Canada.

The original "showing" at the 44th Street, however, is still making money and figures to net a profit even through the summer. It has not fallen below \$14,000 weekly, and it was only within the last two weeks that the pace fell to that level. The scale of admission is still \$2 for the orchestra floor, with the boxes (located in the rear of the house), selling at \$3. There were a dozen box seats for which \$5 each was charged up until several weeks ago. The balcony is virtually a sell-out nightly.

The new arrangement of Griffith with the Shuberts for the 44th Street provides that if in the summer the gross shall fall below the profit margin for the house, notice of two weeks by either side may be made.

## WALSH ASKS \$245,000

Sues for 94 Weeks' Pay Under Mayflower Contract.

R. A. Walsh, through his attorney, Nathan Burkan, has brought suit against the Mayflower Film Corp. for \$245,000.

Walsh was engaged as a director for Mayflower at a salary of \$2,500 a week and a percentage of profits. He claims there is due him \$10,000 for four weeks' work and \$235,000 for 94 weeks of the unexpired term of the agreement at \$2,500 a week.

Attorney Burkan has filed attachments against First National and Famous Players tying up all monies due Mayflower from the two distributing companies handling Mayflower releases.

## THEY'LL ALL BE THERE

San Francisco, Mar. 2.

The Allied Amusement Industries of California, has completed arrangements for the first annual motion picture ball to be held at the Exposition Auditorium March 5. The following picture stars have sent letters stating they will be present.

Clara Kimball Young, will lead the grand march; Bebe Daniels, Mary Miles Minter, "Fatty Arbuckle" and Charles Murray will act as masters of ceremonies; Phyllis Haver, Leatrice Joy, Irene Rich, Bessie Barriscale, Hobart Bosworth, Priscilla Dean, Edith Roberts, William Carleton, Beatriz Michelena, and Mary Thurman.

## MISSOURI CENSOR LIKELY

Kansas City, March 2.

In spite of an adverse report made by the committee on criminal jurisprudence the bill providing for a board of moving picture censors for Missouri will probably be adopted without much more opposition.

The bill now provides for a \$2 fee for each 1,200 feet of original film and \$1 for each duplicate reel. The board will be composed of three persons, one of whom shall be a woman. A bill was also engrossed making it a felony to accept a bribe or throw a baseball game.

## BOOMING "LYING LIPS."

A special advertising campaign is being conducted by the Capitol for "Lying Lips," next week's attraction.

The feature is put out as a special by Thomas H. Ince with an all-star cast, including House Peters, Florence Vidor and Joseph Kilgour. S. L. Rothafel is preparing an elaborate presentation.

# BRADY SUGGESTS "BUSTING" ALL ORGANIZATIONS AND UNIFYING

California Theatre Owners Walk Out of Meeting, but Return When It's Explained President Is Not Urging Affiliation with National Association—Purpose Explained as Fight on Censorship.

Los Angeles, March 2.

A clash between William A. Brady and Glenn Harper, local head of the Theatre Owners of America, was the outstanding feature of the meeting of 15 local organizations of the picture industry called Monday night by William D. Taylor, Lasky director, for the purpose of forming an organization for a general fight on censorship.

The meeting started out with a purpose that was very high sounding and finally ended by the formation of an organization to be known as the Affiliated Picture Interests, which is to be a State body to com-

bat any legislative measures that are harmful to the industry.

Brady appeared as a guest at the meeting at the request of Taylor. The theatre owners present saw in his presence a menace directed at their organization and after some heated words withdrew from the meeting. Later when they were assured that Brady was not there to speak for the National Association or to urge an affiliation of the body in the process of formation with the National Association they returned during the discussion.

Brady offered to "bust" both associations and make one.

The fifteen organizations represented in the new body are the Screen Writers' Guild, Los Angeles Actors' Association, Society of Cinematographers, Art Directors, Assistant Directors, Motion Picture Operators, Los Angeles Exchanges' Board of Trade, Directors' Association, Producers' Association, Playwrights League, Theatre Owners' Association, Western Motion Picture Advertisers, Ethical Motion Picture Corporation, and Palmer Photoplay Corporation.

Mr. Brady left for the East today and will confer with Eastman in Rochester before returning to New York.

## POLA NEGRI MAKING "MACBETH" FOR UFA

Star of "Passion" at Work on New Special.

Berlin, Feb. 15.

Several new Pola Negri films are soon to be begun. The first will be a massive spectacular production of "Macbeth," with Pola, star of "Passion," as Lady Macbeth and Emil Jannings as Macbeth. Ernest Lubitsch will direct from a scenario by Norbert Falk and Hans Kraly. Ernst Stern will design special scenery. In sight also is "The Mountain People" (Die Bergkuppe), by Lubitsch and Kraly, in which she will be supported by Paul Heidemann.

The new Ufa super-special, "The Steer of Olvera," Jan. 24 at the Ufa Palast am Zoo, did not fulfill all expectations. The scenery was adequate, but one noted now and again sets that had done service previously in "Sumurun" and "Anne Boleyn." Moreover, the print was hastily assembled and showed it.

The story moves with speed and is consistent in characterization. Period, Napoleonic. A French general, a one-eyed, woman-hating monster, sent by Napoleon to gain as commander of an expeditionary force, falls under the spell of a beautiful Spanish girl and sacrifices his honor for her, only to be betrayed by her to the rebel Spaniards.

The real feature of this film is the acting of Jannings (the Henry of Anne Boleyn) as the general. He gives a performance grotesquely powerful, grotesquely humorous, grotesquely pathetic even; in short, a masterpiece of film technique.

Jannings was born in America and is still a United States citizen.

## FAMOUS SIGNS STANLAWS

Penrhyn Stanlaws, the artist, who has been studying the production of motion pictures at the eastern and west coast Paramount studios, has signed a five year contract to direct Paramount pictures.

He will be in charge of the first Betty Compson production, entitled "At the End of the World," an adaptation of a European stage success of the same name by Ernest Klehn.

## \$50,000 STUDIO FIRE.

Los Angeles, March 2.

An explosion and fire at the Chester studios Saturday morning caused damage amounting to \$50,000. The blaze started in the cutting room and spread to the film vault.

Thomas McGovern, one of the cutters, was severely burned. A number of comedies and travel pictures were destroyed.

## FIGHT STATE THEATRE TAX.

Los Angeles, March 3.

A state tax on theatre tickets is proposed by the administration in the event that the King tax bill is defeated. The press has been putting up a fight against the King tax measure.

## BACK TO ONE-REELERS

Los Angeles Houses Put on Old Biograph Griffiths.

Los Angeles, March 2.

Last week there was a turning back of the hands of time at two of the picture houses here and the two Biograph short reels made in the days when the infant industry was still a squawling babe were revived and screened. At Grauman's a D. W. Griffith photoplay of about 14 years ago, entitled "Stolen Jewels," was shown. At the Hip, Nat Holt started on Wednesday to show Mary Pickford in "The Mender of Nets," directed by Griffith, also a Biograph single reeler that was made about the same time.

"Stolen Jewels" has about three sub-titles and much exaggerated action when judged from the standpoint of film productions of today. The picture is shown in a reproduction of the old nickelodeon of other days and it caused something of a sensation locally.

## NEWS OF FILM WORLD

Bob Doman, press agent for Lois Weber, gives 61 reasons why Claire Windsor is unique among screen stars for the things she does or does not do. In the list is the admission that Miss Windsor stands ready to admit that her camera tears are pure glycerine.

"Bride's Play" is the title of Marlon Davies' newest starring picture, which has been completed and out at the International Studios. George Terwilliger is the director. It will probably be Cosmopolitan-Famous Players' release about June.

Simultaneous with the completion and occupation of the Robertson-Cole home office building, 723 Seventh avenue, New York city, comes word from Los Angeles of the completion of the Robertson-Cole Studios, which were begun in the spring and part of which was first used several months ago. The entire plant is now virtually completed and in use.

John E. Storey, assistant to Elmer Pearson, director of Pathe exchanges, has been appointed sales manager for the reorganized Associated Exhibitors, Inc., assuming his new duties March 1. E. A. Eschmann, feature sales manager of Pathe, succeeded Storey as assistant to the director of exchanges.

Katherine Hilliker, who made the American titling for "Passion," is at work on another special production which was made principally in Europe, although some of the foreign actors employed were brought to America for the concluding scenes of the story.

First National will handle the special feature, "Peck's Bad Boy," starring little Jackie Coogan, who played the orphan child in Chaplin's "The Kid."

Metro Pictures Corp. will remove its executive offices to Loew's State theatre building, having sublet its present offices in the Longacre building to the National Drug Stores Co.

William DeMille's Paramount production of Sir James H. Barrie's play "What Every Woman Knows" will have its English premiere at

the Palace, London, early next month. Sir James will be present in person.

Dorothy Dalton has been selected to play the leading feminine role in Cecil DeMille's next all-star production.

W. A. Brady addressed Los Angeles theatre owners on censorship this week.

W. K. Ziegfeld is seeking a Broadway theatre for "The Black Panther's Cub," starring Florence Reed.

A two-reel Bebe Daniels subject, "The Savage," is to be offered to state righters.

The Pathe Exchange, heretofore at Little Rock, Ark., has been transferred to Memphis.

Fred Niblo is to direct a special production for J. Parker Read, Jr., the name of which has not been divulged.

The secret marriage of Carmel Myers to I. G. Kornblum, which took place July 16, 1919, was revealed this week.

Jack Pickford, who was forced by illness to halt work, is better.

In Trenton, N. J., Sunday films are putting up a hard fight for freedom, but up to now have made no progress. In Albany, however, there seems to be a friendly attitude toward pictures on the part of Governor Miller.

"Dream Street," the new Griffith production, will open at the Central theatre, New York, April 3.

William Allen White, author of "In the Heart of a Fool," joins a woman critic in her assertion the picture was bad. He says, under the court ruling, he sold all authority over the story when he sold the film rights, and that the producers made "a nasty sex thing" of it.

"Playthings of Destiny," is the title of Anita Stewart's latest film, instead of "The Tornado." Herbert Rawlinson plays lead to Miss Stewart.

## SLAIN OUTLAW ONCE TRIED PICTURE GAME

Henry Starr Attempted to Rival W. S. Hart.

Los Angeles, March 2.

Henry Starr, the outlaw, who died on Feb. 23, at Harrison, Okla., of gunshot wounds received while trying to hold up a bank with a couple of companions, at one time tried to shine as a picture star. Starr felt that if the public were willing to pay to see W. S. Hart and a number of others in giving exhibitions on the screen of two-gun work and stick-up jobs, they might pay to see some one who was the real thing.

He managed to finance a company and shot a picture of some of his exploits and traveled with it. He delivered a lecture with the picture and advised his audiences that the "straight and narrow" was the only path.

However, he couldn't stick to the path himself, for the audiences would not come fast enough and he stranded in Kansas City about three years ago after which he went back to Tulsa and tried the real estate game, but that also proved too slow for him, so he returned to the stick-up game and met his death.

## LIST 20,000 FILM HOUSES.

Cahn-Hill Guide Makes New Count for U. S.

There are 19,966 picture houses in U. S. and Canada, according to a new census by the publishers of the Julius Cahn-Gus Hill guide. They are listed by States as follows:

Alabama, 191; Arizona, 97; Arkansas, 263; California, 679; Colorado, 273; Connecticut, 239; Delaware, 35; District of Columbia, 60; Florida, 110; Georgia, 220; Idaho, 159; Illinois, 957; Indiana, 625; Iowa, 378; Kansas, 439; Kentucky, 252; Louisiana, 340; Maine, 177; Maryland, 192; Massachusetts, 570; Michigan, 646; Minnesota, 646; Mississippi, 153; Missouri, 344; Montana, 163; Nebraska, 498; Nevada, 30; New Hampshire, 123; New Jersey, 468; New Mexico, 62; New York, 1,715; North Carolina, 107; North Dakota, 311; Ohio, 1,772; Oklahoma, 349; Oregon, 243; Pennsylvania, 1,749; Rhode Island, 49; South Carolina, 115; South Dakota, 242; Tennessee, 198; Texas, 826; Utah, 161; Vermont, 48; Virginia, 283; Washington, 353; West Virginia, 189; Wisconsin, 524; Wyoming, 67; Territory of Alaska, 28; Territory of Hawaii, 44; Canada, 679; total, 19,966.

## TERRISS QUILTS VITAGRAPH.

Director to Join International Staff.

Tom Terriss, for the last three years the principal director for Vitagraph, has severed his connection with that organization and has become affiliated with The International Film Co., for whom he will at once commence work upon a special production, the title of which will be announced later.

Mr. Terriss' last two specials for Vita were "Trumpet Island" and "Dead Men Tell No Tales." His next release will be David Belasco's "The Heart of Maryland."

## HARING-BLUMENTHAL HOUSE

Haring & Blumenthal, who recently purchased a piece of property at 138th street and Brook avenue, Bronx, from the estate of Edward Sarroll, of which John P. O'Brien is executor, plan the erection of a new theatre on the land, with a seating capacity of 2,500 at an estimated cost of \$400,000. The price of the property was \$100,000.

The new owners are completing a similar house at Belmont and Tremont avenues, Bronx.

## JAPAN FOR COAST MARKET

Los Angeles, March 2.

K. Mukaeda, representing the Oriental Film Co. of Tokio, is fostering a movement to make Los Angeles the center of the market for pictures for the Orient.

The Japanese film man, who is now here, states that the trip to New York is too great a hardship after the trip across the Pacific. He has closed with J. Parker Reed, Jr., for a number of Louise Glaum specials for his company.

# OPERATORS' UNION ENJOINED FROM PICKETING FILM HOUSES

**Brooklyn Court Protection to Empress and Pulaski Owners, Whose Men Are Non-Union—Strikers Deny Using "Stench Bombs."**

Justice Kelby, in Part I, Special Term, of the New York Supreme Court, this week granted permanent injunctions to two Brooklyn picture theatre owners restraining officers and members of the Moving Picture Operators' Union from picketing their houses or otherwise interfering with their performances. The beneficiaries are the Pulaski Amusement Company and the C. & S. Amusement Company, the latter owner of the Empress Theatre, 887 De Kalb avenue.

In his opinion, reciting the facts in the Empress case, Justice Kelby said:

"Defendants are officers and members of the Moving Picture Operators Union, an unincorporated association. The papers show that the plaintiff has spent upwards of \$15,000 in the equipment and decoration of its theatre, which it has maintained for a number of years. There is but one operator employed in the Empress Theatre. He does not belong to the defendant union, nor has he at any time been a member thereof, and it further appears from his affidavit that he has no desire to become a member of the union or to go on strike. It further appears that he is contented to remain in his present employment, under present wages and conditions, and that there is an existing valid contract of employment between him and the plaintiff.

"There has been at no time any strike of employees in this theatre. There has been at no time any lock-out of the employees by the plaintiff. There is no existing controversy between the plaintiff and its employees. Since about the first day of December, 1920, the defendant union has caused pickets to patrol up and down the street on the sidewalk immediately in front of the entrance of plaintiff's theatre, and this for the purpose of inducing the moving picture operator to join the defendants' union and to break his contract of employment with the plaintiff.

"Coincident with the establishment of the pickets on patrol the pickets wore a sign containing the following inscription: 'Moving Picture Operators, Local 306, affiliated with the American Federation of Labor, on strike.'

"On or about the fourth day of January, 1921, a noisome odor was created by some foul-smelling chemical by the use of what is denominated in the papers as stink balls, and again on January 28, 1921, there was a repetition of the foul odor, and, upon investigation, bottles containing some evil smelling liquid were found on the floor of the theatre.

"On December 16 and January 6 last past there appeared advertisements in the Jewish Daily Forward, printed in Yiddish, the translation of which reads as follows: 'The following moving picture places in Brooklyn are on strike. The moving picture machine operators give notice that they have strikes on in the following place, and enumerate, among others, the Empress theatre owned by the plaintiff. The answering papers admit the picketing, but deny that the pickets speak to anybody. The only alleged justification by the defendants for their activities is a denial of knowledge of any stinks created in the theatre and a statement that the 'strike' arose out of the fact that the plaintiff corporation and its other corporations own six theatres; that three of its operators were members of the defendant union.' Neither the names of the operators in question nor the names of the theatres are given by the defendants. The plaintiff denied that it owns any other corporations, but alleges that it is a distinct entity by itself. Under the state of facts, there being no existing strike at this theatre, it has been held that picketing is a malicious and unlawful act. The motion to continue the injunction is therefore granted."

In the Pulaski Amusement Co. case, he said: "The facts presented on this motion are substantially the same as those in the case of C. & S. Amusement Co., Inc., against the

same defendants, decided herewith, the only difference being that the present operator has been in the employ of the plaintiff under a contract existing for the past four months, whereas in the other case the operator was employed for two years. For the same reasons, therefore, the motion to continue the injunction is granted."

## 24 FAMOUS FILMS COST ABOUT \$3,000,000

**Releases Cost Between \$125,000 and \$150,000.**

The twenty-four releases of Famous Players-Lasky, including Cosmopolitan productions for the months of June, July and August, show a \$3,000,000 line-up, it is officially estimated.

Officials figure the productions averaged in cost between \$125,000 and \$150,000 each and only two productions in the list cost more than this average. They are "The Wild Goose" (Cosmopolitan's), and a William DeMille, "The Lost Romance."

The Ethel Clayton subject scheduled for release August 21 next has been changed from "The Almighty Dollar" to "Wealth," while the title for the MacLean subject has been definitely established as "Passing Through," released August 14.

In the same week William Hart's "The Whistle" will also be released. The price for the exhibitors on the latter picture has been altered, and with Famous has been changed from a classification from "E" to "F." The difference, according to Famous New York exchange, in this classification means about \$50 on the day, with the price, also, relative as far as the smaller houses are concerned.

## LOEW'S ROOF PARTY

**Film Stars and Magnate See Helen Davis Specialty**

Thursday night a flock of film stars, headed by Marcus Loew, invaded the American Roof to witness the "single" of Helen ("Smiles") Davis. Miss Davis has been included in most of the "parties" that N. T. Granlund uses to open a new Loew theatre, the stunt being to introduce the different stars from the stage with Granlund pulling comedy ad lib.

In the Loew party were Ruth Roland, Montague Love, Hope Hampton, Alan Holubian, Creighton Hale, Zena Keefe and Crawford Kent. Will Morrissey climbed into the orchestra leader's position and clowning while the party invaded the stage to be introduced by Granlund.

Following the performance downstairs in the theatre, the party went to supper at the Loew home.

## LOWER BID FOR SCRIPT.

**Famous Offers \$7,500; Thomas-Hamilton Price \$12,500.**

There appears to be depreciation in the market price of plays or stories suitable for film use judging from the cut in price of an A. E. Thomas-Clayton Hamilton script called "30 Days," which Famous wants for Arbuckle. Thomas asks \$12,500, the same price Joseph M. Scheek paid him for "Her Husband's Wife."

Scheek wants "30 Days" for Buster Keaton. Famous started with a bid of \$5,000, and finally the price went up to \$7,500. It is likely, however, that Famous won't go over that. The piece in the "legit" ran 10 weeks in a Chicago playhouse.

Fred Niblo is to direct the next Louise Glaum picture, the scenario of which has been completed by C. Gardner Sullivan. It is entitled "Daughters of Joz."

# PROTESTS SEIZURE OF RETURNED FILM BY U. S.

**Cromelin Says Practice Aids Picture Pirates.**

The Treasury Department, the customs officials and the National Association of the Motion Picture Industry are at odds over the recent action by government officials who disposed of a miscellaneous lot of film at auction which had been sent to the "seizure room" of the United States appraisers stores on being returned from abroad.

The original number of lots totaled 28, five of which were disposed of for between \$400 and \$500. The remaining number which had arrived from abroad were consigned to dealers here. They were rescued from the auction by the quick action of their owners.

The auctioning of these films bring to light a serious negligence on the part of American dealers, who, through neglect, permit films to pile up on the docks and as a result they are brought to the seizure room of the custom house awaiting disposal by auction.

The National Association declares this practice by the customs officials permits valuable film to be sold and offers an opportunity to pirates in the industry, "who are watching every opportunity to get possession of films such as these, which they can put out with disregard to the original owners and lesses."

The customs officials after being interviewed by a Variety representative declare that the fault is entirely with the motion picture industry. It was explained that incoming consignments have been permitted to remain on the piers over the 48-hour limit allowed by the fire laws. In more cases than not, shipments had been permitted to remain lodged in the customs warehouse despite official notification of arrival, both by it and the steamship concerns. The fire department in turn has been after them, the customs official declared.

Two Chaplin films, "Shoulder Arms" and "A Dog's Life," were almost included in the auction. It appears that two prints each of the Chaplin films were sent over for entertainment purposes in the A. E. F., and were loaned gratis to the Red Cross. In returning the film the American Express is declared to have misplaced them, and not until quite a period after notification of their having arrived were they found.

In addition to the protest filed by the National Association with the Secretary of the Treasury, a formal protest was telegraphed to the Collector of Customs by Paul H. Cromelin, chairman of the Exporters Division, as follows:

"On behalf of the motion picture industry, I protest emphatically against the sale of motion pictures, notice of which, dated February 21, has just been received, signed Peter F. Bradley, Acting Deputy Collector, to take place at 10 o'clock today, February 23, at the seizure room, 641 Washington street. Regardless of whose property may be involved this high-handed, arbitrary action practically without notice is unjust and unfair to a great industry, whose representatives have been assured in Washington such a course would not be taken and we insist and demand that the property of motion picture exporters and importers be protected against such confiscatory action as is announced in the notice of sale complained of."

He also stated in this letter that it is not customary in the motion picture industry to sell films outright, but to lease them, and that the sale of any films by the customs officials for unpaid duties is a dangerous practice.

## WENGER QUITTING APRIL 15

**Salary Issue with F. P. Said To Be Reason.**

Walter Wenger, production manager for Famous Players, is to retire from that post April 15. This time the report seems to be official.

He has been receiving a salary of \$400 per week, and it is understood the reason for his retirement is the refusal to meet his request to raise his stipend to \$1,000 a week.

Louis B. Mayer has secured the services of Lewis Stone for the leading role in his forthcoming production, "Muffled Drums." Mr. Stone will be remembered best for his work in "River's End."

# COURT RULES FILMS OF PEOPLE IN NEWS EVENTS ARE PRIVILEGED

**Decision Handed Down in "Eagle's Eye" Case Favors Four Square Because Wettig Admits Action Was Not Fiction—Compared to Newspaper.**

The suit of F. H. Wettig, former Secret Service operative, against the Four Square Pictures, Inc., was dismissed this week by Justice Newburger in Part IV, Special Term, Supreme Court.

This was an action for damages and a restraining order by which Wettig sought to enjoin projection of "The Eagle's Eye" serial, made by Warner Brothers during the war, because of matter in the eighth episode which included a picture of Wettig and action in which he was a figure. The court, in reviewing the case, referred to the case of Jack Binns against the Vitagraph company, in which the latter was enjoined from exhibiting a film because it was proved to be pure fiction. In the present instance the case of Wettig, who figured in the conviction of Lieutenant Fay as a German agent, was held to be different in so far as he admitted the pictures were actual reproduction of an event. The court compared such a picture to a newspaper publication of a news photograph.

Justice Newburger's decision was as follows: "The complaint alleges that in or about the month of January, 1918, the defendant publicly, and without the consent of the plaintiff, has been selling, displaying, circulating and using in the State of New York, for the purpose of trade and advertising photographic films for use in motion picture machines, pictures of plaintiff; that by reason of certain services rendered by him to the United States Secret Service and the Police Department of the City of New York in the conviction

of Lieutenant Fay plaintiff gained great notoriety and fame, and that the pictures complained of injured him in his good name and fame.

"The film in which it is claimed plaintiff's name and picture appear in episode 8 of a serial known as the 'Eagle's Eye,' which consists of twenty episodes. The film was manufactured by Wharton, Inc., a corporation situated in Ithaca, N. Y., while the defendant was the distributing agency, having succeeded to the business of M. H. Hoffman, Inc., with whom the original contract was made by Wharton, Inc. The defendant, in September, 1918, returned all the films to Wharton, Inc., and ceased distributing the same.

"On October 26, 1915, there appeared in the New York Herald a story of plaintiff's connection with the 8th episode referred to in the film, and on the witness stand he admitted that the article was true, and that he furnished the information to the reporter. In Binns vs. Vitagraph Co. (210 N. Y., 51), relied upon by plaintiff, it was held that the defendant had manufactured a picture, not of an actual current event, but mainly a product of the imagination based, however, largely upon information relating to an actual occurrence as could be readily obtained, and the court, at page 57, refused to discuss the question whether a person, firm or corporation would be liable under the statute for making and using a picture of a living person when it is included in a picture of an actual event in which such person was an actor, and such picture is a mere incident to the actual event portrayed."

In Humiston v. Universal Film Mfg. Co. (189 App. Div., 467) Mr. Justice Smith says, at page 475: "In the Binns case (210 N. Y., 51) the presentation was not of pictures actually taken at the time of the occurrence of the events, but the film was taken in a studio, with actors dressed for the occasion, in order to present a representation of what might have occurred. It was held to be pure fiction, and not fact, and as such it was held to be within the act, and the exhibition of that film was enjoined. In that case Judge Chase said in his opinion: 'It would not be within the evil sought to be remedied by that act to construe it so as to prohibit the use of the name, portrait or picture of a living person in truthfully recounting or portraying an actual current event, as is commonly done in a single issue of a regular newspaper.' The representation of this plaintiff was published in a single set of films, to be distributed at the same time to different parts of the country as a news item. It was interesting when first exhibited. The fact that these films were widely distributed, so as to be seen by many people, cannot make the offense any greater than would be the offense in a newspaper with a large circulation publishing the same picture or the same names in a single issue. The fact that the picture may have been seen by the same person more than once would not condemn the publication, because a single issue of a newspaper is often seen several times by the same person."

"The exhibitor of these films, with the interest of the public in view, is not going to exhibit any news item after the interest in the item has died out. The fact that this publication is so markedly different from the publication which is recognized as the inspiration of the passage of the law in question in itself furnishes a strong probability that it is not within the prohibitive act, and when the right to an injunction and to damages is based upon an act made criminal by the same statute, the law of strict construction should lead us to interpret the act in favor of the party charged with crime."

In view of the publication of the interview in the New York Herald, and the testimony of the plaintiff, it is apparent that the picture of the plaintiff in episode 8 of the serial known as the 'Eagle's Eye' was a portrayal of actual events. The complaint must therefore be dismissed."

## U. S. FILMS LOSING PRESTIGE IN EUROPE

**Foreigners Are Gaining in Our Production Total.**

America is gradually losing its grip on the world's film market, is the sentiment among exporting circles. The present year's indications show a perceptible depreciation in the demand for American made films by European, South America and other countries which have heretofore depended on us for as much as 95 per cent. of their product.

In the present year England is using 20 per cent. of her own product, exporters say, while five per cent. is being contributed by French and Italian makers, and Scandinavia is supplying two per cent. to English exhibitors. America is still in the lead, it is said, but the reason is in the block system of booking which has a few years to endure before expiration of agreements between English exhibitors and American producers.

From 75 per cent. estimated to have been used by French exhibitors, American-made films have depreciated in 1921, 10 per cent. This slump is only temporary, it is believed, with the rate of exchange making it almost impossible to deal with American producers who expect payment for leasing the film on the basis of the dollar. In the meantime, a foothold is being secured by the French and Italian film there.

Only Scandinavia, it is said, seems to be using the same amount of American films, the percentage being between 80 and 85 per cent.

Italy is one of the few countries that shows an almost total absence of American films. The percentage of United States products used there is two per cent.

Australia, New Zealand, and the rest of the Antipodes are suffering from an oversupply of American films, with the result that the price for them is depreciating in the bidding.

Oliver Morosco is to make the film version of "The Bird of Paradise." The piece has been a constant repeater on the spoken stage for 10 years and has earned a fortune for Richard Walton Tully, the author, and part owner of the play with Morosco.

Friday, March 4, 1921

OHIO CENSOR WANTS  
CONTROL OF POSTERSMrs. Miller Protests Proposed  
Screen Law.

Columbus, March 2. Maude Murray Miller, chairman of the State Board of Motion Picture Censors, declares that if the McCoy bill to eliminate from the films anything depicting crime is passed by the Ohio Senate, every motion picture theatre in this state would have to close.

"Ohio has the cleanest motion pictures in the world," Mrs. Miller said in an address before the House Judiciary Committee at a hearing on the bill. "There is crime depicted in the plays based on Dickens and Shakespeare and all other classic writers. There is crime in the old Biblical stories."

Mrs. Miller suggested that the Board of Censors should control motion picture "paper" and "stills." Many of the posters she added suggested objectionable scenes which were never permitted to be shown. She asked that the censors be given a larger appropriation so they could employ inspectors and other agents to see that their orders were enforced. Miss Genevieve Kline, of Cleveland, representing the State Federation of Women's Clubs, urging the passage of the McCoy bill, asserted that "the Censor Board is not functioning."

## REVIER SUES NATIONAL.

Asks Court to Take "Tarzan" from  
Howells and Rubey.

Charges of non-fulfillment of contract were made in a suit brought in the New York Supreme Court last week by Harry Revier, motion picture director, against the National Film Corporation, Capt. M. Rubey, former president of the National, who was added as defendant, and David P. Howells. The case was adjourned from the preceding week into this with a motion granted to the defendants to file an answer by yesterday (Thursday).

Revier alleges that the National Film induced him to leave New York to go to Los Angeles, to make the serial, "The Son of Tarzan." It was agreed that he was to receive a "substantial" drawing account, and, in addition, one-eighth of the gross income of the serial, deducting only the actual cost of production. Revier alleges further that the National Film refused to pay him the amount. Instead of receiving the money, he says he has been met by the attitude that Mr. Howells claims that the National Film made this picture for him on a contract basis of 15 per cent. above the cost of production.

Revier asserts that there was a private contract entered into between Howells and Capt. Rubey, who was then president of the National Film, whereby they were to own the serial and were to finance it equally.

Revier attacks this arrangement on the ground that it is illegal and that Capt. Rubey, as president of the corporation, could not have any personal competitive interest against the corporation in a picture made by it, and asserts that Howells, knowing Rubey's relationship to the corporation when he made the private agreement, forfeited any rights not only to receive profit but in addition even to recover money he spent for exploitation of the picture. Revier further charges that Howells in his anxiety to sell the picture and carry out the arrangement made with Rubey has sold it at prices that are far below the value of the serial, and that his interests have been prejudiced because the market value of the picture was at least \$700,000.

He asks that a receiver be appointed to take the picture and the moneys out of the hands of both Howells and Rubey and to declare that the agreement between them was void.

At the same time Joe Brandt, through his attorneys, attached various moneys due to the National Film in the hands of Goldwyn and other distributors, upon his claim for services rendered to the corporation in connection with the serial.

## Directors Dance

The Motion Picture Directors Association will hold their third annual supper-dance at the Hotel Astor ballroom, April 2.

BLUE FORCES ROUTED IN FILM CENSOR  
BATTLE AT THE NATIONAL CAPITALD. W. Griffith and Other Picture Interests Backed by  
Leading Washingtonians in Fight to Stop Re-  
strictions Regarded as National in Effect—Prob-  
ationary Period Proposed by Advocates of Plan.

Washington, D. C., March 2. Backed by leading official and business interests here, the motion picture industry has apparently won the first skirmish with Rev. Wilbur Crafts, of Blue Law prominence, and other elements which seek to impose rigid film censorship on District of Columbia theatres. A public hearing, attended by D. W. Griffith and other picture leaders from New York, the heads of local civic organizations and representatives of church associations, was held here by the District Commissioners Monday.

So strong was the battle put up by the anti-censor faction, which included not only the picture people, but Mgr. C. F. Thomas, pastor of St. Patrick's church; Major H. L. Gessford, superintendent of District Police; bankers, labor leaders and district officials, that the restrictionists were forced to propose, as a compromise, that a three-months' probationary period be instituted. This a leading local editor today characterized as "a hedge behind which the advocates of the movement wish to save their faces."

The whole matter has been taken under advisement by the District Commissioners, who have been flooded with communications pro and con, and they will announce their decision later.

## Nation Watching Fight.

This test of strength here has been awaited by the entire country, because the theatrical interests have regarded it as a barometer by which may be judged the prospects of federal restrictive legislation. It was here the prohibitionists got in their opening wedge, and, as Congress is the monitor of the District's moral welfare, successful advocacy of theatre censorship in any form would be regarded by the reformers as having the support of Congress and the beginning of general federal legislation.

In addition to these already mentioned as opponents of censorship, the following made addresses denouncing the proposed regulations: Representative George W. Tinkham, of Massachusetts; Maurice Rosenberg, an attorney; Charles Sebring, chief clerk of the Police Court; Col. Robert N. Harper, banker and representing the Chamber of Commerce, and A. B. Brylawski, manager of the Cosmos theatre, a combination vaudeville and picture house.

Considerable heckling took place throughout the meeting, and when John Temple Graves referred to Doris Keane's picturization of "Romance" as an example of the type of pictures in which long kisses and "clinging body" embraces were featured to the injury of the morals of youth, he brought forth a storm of protests.

The hearings opened with all indications of a big fight ahead for those in favor of the censorship. The board room of the District Building was crowded to the limit. Dr. Lucius C. Clark, of the Washington Federation of Churches, opened for the advocates of the regulations by introducing Deets Pickett, research secretary of Methodist board of public morals; William McK. Clayton, of the Federation of Citizens' Associations; the Rev. Wilbur F. Crafts, superintendent of the International Reform Bureau, and John Temple Graves.

## Griffith Plea for Fair Play

D. W. Griffith made the principal talk against the censorship, he being ably abetted by Congressman Tinkham and Charles W. Darr, a local attorney.

Mr. Griffith made an impassioned appeal for fair play for the motion picture, stating that to place such a ban as censorship on this great industry would next lead to the curtailment of the press, and then even further inroads on our personal liberty. Both Mr. Griffith and Mr. Darr pointed out that sufficient reg-

ulations now existed in the District laws to control any over-stepping of the bounds, this power being granted under an act of Congress of March 5, 1901.

Griffith quoted the late Mayor Gaynor's statement when the mayor vetoed a bill requiring censorship of films in New York. He said: "In this late civilization it seems strange that we should come to the Nation's Capitol to plead for free speech. The moving pictures are nothing more than a pictorial press, and if you would censor pictures it follows that you must censor the press. I admit there are some pictures that should never have been exhibited. But there are also many words spoken and many novels written which should never have been spoken or written."

"What is right and what is wrong? Advocates of censorship favor the elimination of murder, seduction—crime. Yet 'David Copperfield,' a story of seduction, is one of the most beautiful stories of the English language. 'Hamlet' has in it five murders. With censorship a modern Shakespeare who wrote a drama having five murders would be condemned."

## Wilbur Crafts Denounced

At the conclusion of Griffith's remarks, which were greeted with prolonged applause, Wilbur C. Crafts, sponsor of the movement, left the board room and did not hear the lacing he got from Darr. In his summing up for the anti-forces, Mr. Darr went after the reverend Mr. Crafts with hammer and tongs, both in reference to the man himself and his record. He said:

"Crafts read a written statement in presenting his case which we quote in part as follows: 'I do not ask autocratic exclusion of films, but only such supervision as the Government gives to all other great financial interests. As we do not

leave it to the packers to inspect their bad beef with no outside pressure except patronage and public opinion, we should not allow the film producers, with no supervision save their own National Board of Review, to handle the bad pictures that poison not the body only, but the minds and souls of our dear youth.'"

Although not appearing at the hearing Major Harry L. Gessford, Superintendent of the District Police, issued a statement to the press yesterday that film censorship was not needed here. The major pointed out that section 15 of article 16 of the police regulations provided ample censorship, he further stated:

"No raw pictures are being shown here. The theatre and moving picture managers are good judges of what is proper and improper. Instances when the police require them to omit something are very rare. We never have to go to the extreme of revoking their license, which authority we have by virtue of the same act of Congress."

"There are some people who will always find fault with everything and see evil where none is intended. It depends all together on the mind of the spectator, except on rare occasions, as to whether or not they think a show is naughty. You know the old saying 'evil to him who evil thinks.' The law is in full force and effect, and has stood the test of 20 years. Under it we are ready to investigate any complaint now, just as we always have in the past."

## Public Against Censorship

Major Gessford, it would seem from the many protests against the movement, has struck the popular feeling. The meeting brought out representatives of practically every citizens' association in the District. These associations are the bodies composed of neighboring business men, who gather together and present the needs of their various communities to the Board of Commissioners. They are the recognized bodies of the District and their recommendations are, as a general rule, acted upon favorably by the commissioners. These associations have practically all come out against the proposed regulations.

One body did vote in favor of it and ten of its members resigned.

At the hearing the names of Harry Crandall, Marcus Loew and Tom Moore, owners of the local theatre circuits and their respective house managers, Robert L. Long, Lawrence Beatus and E. J. Stutz, were referred to and received praise.

The American Legion has gone on record as being opposed to the movement. Col. James A. Drain, commander of the Legion yesterday informed the Commissioners that the executive committee a few days ago passed a resolution denouncing the fact that "certain self-styled reformers are apparently determined to force a so-called blue Sunday upon the unwilling people. We believe the vast majority of the people of the District of Columbia are bitterly opposed to any legislation that bears the marks of fanaticism."

Col. Drain in transmitting this resolution from the Legion added on his own part: "Our local department consists of 9,000 men and women. We feel that there are already too many laws intended to correct the morals and preserve the virtues of a people who should be free, but who are being deprived to a very considerable degree of their just rights."

The probationary plan was submitted jointly by Dr. Lucius Clark and Charles A. McMahon, of the National Catholic Welfare Council. They asked that during this probationary period that the rules that govern under the Pennsylvania censorship board be in force here.

Burlington, Vt., March 2.

The bill for State censorship of pictures did not pass. It was reported unfavorably from the general committee and did not even get a speech in its favor. Not a vote was heard for it.

Among those who spoke against it were: J. J. Whalen, manager of the Strong in Burlington; A. W. McKay, manager of the Grand and the Strand in Rutland, and A. S. Black of Boston, head of the Black Circuit of theatres. Many other Vermont movie men made speeches of opposition.

## \$61,000 WEEK FOR THE KID

First National Sharing Plan Cut  
Into Strand Profits.

One of the stockholders in the Strand Theatre is authority for the statement that Charles Chaplin in "The Kid" played to \$61,000 in one week of the fortnight's engagement at that house.

He bewailed the fact that the house had to share on all over a certain amount with the First National, and complained that picture rentals are altogether too high. He added that the first feature playing the house, "The Spoilers," cost the management \$800 for the week and played to capacity.

## MONOPOLY FOR PERU

Los Angeles, March 2.

Manuel L. Ojeda returned here from Peru last week, having been granted a patent giving him the sole right to import motion picture equipment into that country. The importations are to be duty free and in addition the grant calls for making pictures in the South American country. Ojeda was formerly a picture actor here.

He states that he has an arrangement with Empresa de Teatros Cinemas, Ltd., to show pictures in their 122 theatres.

## "JEKYLL AND HYDE" ON ROAD

The "Je yll and Hyde" production by Famous Players, with John Barrymore starred, is not turning out so well on the road. Exhibitors throughout the country fail to see it in the light that New York did and it is understood to have only grossed thus far in the neighborhood of \$300,000.

## INDUSTRY'S HOOVER

## FUND IS \$660,000

Half Million Goes to Relief of  
Europe's Needy

The total sum collected by the picture interests throughout the United States to date was made known Tuesday in conjunction with ceremonial exercises consisting of photographing two checks representing a total of \$660,000 as their "bit" contributed to the European Relief Council and the Hoover drive. The occasion was marked with a battery of cameras being focused on the two checks in the offices of S. L. Rothapel in the Capitol Theatre.

The first payment from greater New York represents \$160,000. The first payment, nationally, represents \$500,000.

The following list of New York theatres contributed the following sums: Capitol, \$10,405.47; Plaza, \$1,146.75; Rivoli, \$1,049.40; Strand, \$1,006.78; Rialto, \$729.95; 44th street, \$576.58; City Hall, \$411.; Olympic, \$408.22; Audubon and Washington theatres, \$1,101.57; Adelphi and Symphony theatres, \$926.15.

L. J. Dittmar, president of the Motion Picture Theatre Owners of Kentucky, and chairman of the Hoover drive in that state, forwarded to the European Relief Council checks for \$6,012.2 raised by Kentucky theatres. The sum of \$3,615.99 was collected in Louisville on Motion Picture Day.

The Mutual Theatre Company, operating the Palace, Colonial and Lyceum in Orange, N. J., forwarded a check for \$1,530.93.

## HOUDINI'S \$500,000 CO.

Escape King to Make 4 Films a  
Year

Harry Houdini has formed the Houdini Film Corp., with a capitalization of \$500,000. He will be president and general manager, as well as the principal stockholder.

Houdini plans to make four pictures a year and has not yet fixed on the method of release.

## N. H. CENSOR BILLS DEAD

Senator C. H. Bean, of New Hampshire, president of the Motion Picture Theatre Owners of New Hampshire, sent the following wire to the New York offices of the organizations:

"Both censorship bills killed in house today (March 1.) unanimously. Vermont killed censorship last week."

## SEMON TO MARRY?

Los Angeles, March 2.

Larry Semon won't confirm the report that he is to marry his leading lady, Lucille Carlisle, who lately returned from New York, but it is generally believed here that the two are to be wed in about ten days at the Mission Inn, Riverside.

## Studio for Church Films

Los Angeles, March 2.

The Super Feature Film Corp., organized for the purpose of producing screen subjects suitable for churches, is to make its headquarters in Pomona, Cal., where a studio will be located for the shooting of its productions.

The officers of the corporation are C. C. Craig, president; L. J. Burred, vice president, and R. W. Reed, secretary.

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# VARIETY

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40 PAGES

## COUNTRY CLUB FOR N. V. A.

### PLACING SAFES BACK-STAGE FOR ARTISTS' PROTECTION

**Keith Office Issues Order—Back-Doormen Responsible—Required to File Bond of \$1,000—Numerous Dressing Room Robberies Lately.**

Following numerous robberies of dressing rooms, and to prevent a repetition of the same, the Keith office this week ordered the installation of safes, back stage, in all of their houses.

The safe is under the care of the stage door man, who is bonded for \$1,000, beginning immediately. The artists are notified by conspicuous signs posted back stage that the doorman will store their valuables in the safe, thereby making the theatre responsible and protecting the artist while absent from the dressing room.

The doormen are being bonded as fast as possible and are taking charge of valuables until the safes have been installed.

#### DAVIS SUES MISS STARR

**Summons in \$10,000 Suit Served, Without Complaint.**

Frances Starr this week was served with a summons in a \$10,000 damage suit begun in the Supreme Court by Edwards Davis.

No complaint was attached to the summons and neither of the principals' attorneys would vouchsafe any information anent the particulars for the action.

Davis is president of the National Vaudeville Artists. He is also an actor and previous to adopting the stage as a profession was a minister.

#### 18-YEAR OLD DIRECTOR

**Young Author Will Put First Story on Screen.**

Brewster Morse, age 18, author of "His Brother's Keeper," "The Crimson Cross," and other screen productions, is to become a director. He is working on the script of an original story entitled "Domestic Relations," and will personally direct his story for a new company now being formed for the purpose.

#### SHOW STOPS IN CANADA

**"Good Morning Judge" Winds Up at Hamilton**

Because of poor road business in Canada, "Good Morning Judge," controlled by Sanger & Jordan, closed in Hamilton, Ontario Saturday.

The piece toured Canada under its London title "The Boys."

### HOPPER'S VIGOROUS PLEA CANCELS MEET

**Mayor of Phila. Swayed Anti-German Argument.**

Philadelphia, March 9.

De Wolf Hopper, here in "Erminie" at the Forrest, attracted considerable attention by a vigorous speech delivered at a meeting of the Poor Richard Club in the Ritz-Carlton Hotel, in which he warned Philadelphia against allowing the projected mass meeting of Germans to protest the occupation of the Rhine valley by French colonial troops.

All the papers gave extended space to Hopper's talk, which received an ovation from the several hundred diners. The comedian followed Mayor J. Hampton Moore, whose subject was the proposed World's Fair here. Hopper, after a few humorous remarks along this line, jumped into the German mass meeting business.

"Propaganda" was his description of the proposed meeting in the local Metropolitan opera house, and he spared no words in condemning the plan. When he finished Mayor Moore arose again with the announcement that the decision had been reached to refuse permission for the meeting.

#### LEASE MacINTOSH HOUSES

**Report in Frisco They Have Been Taken for Pictures.**

San Francisco, March 9.

Late advices from Australia tell of a big theatrical deal in which all the Tivoli theatres under the Hugh D. Macintosh directorship have been leased by a syndicate, with Harry Musgrove at the head, for the presentation of First National attractions.

#### 4 THEATRES IN MONTCLAIR

Montclair, N. J., looked upon as a suburb of Newark, which at present has but one theatre, will have four before the current year expires. The present amusement house is a picture theatre. On completion of the others it will be closed for repairs, after which it will reopen as a home for legitimate stage productions.

### 800-ACRE TRACT IN WESTCHESTER

**Nine and 18-Hole Golf Courses Complete—Clubhouse Secured Likely to Be Used as Permanent Retreat for Needy Members—To Be Self-supporting Institution—Everything Paid on Book-Ticket System.**

#### OPEN YEAR 'ROUND

A tract of 800 acres in Westchester County, New York, has been secured for the National Vaudeville Artists. It will be laid out for golf for the N. V. A. membership. Two courses of 18 and 7 holes are planned. On the course will be a clubhouse that in reality will be the long-cherished home of the vaudeville artists, to be operated in a somewhat different manner from the customary home of this character.

There isn't much doubt, although no direct announcement has been made to that effect, that E. F. Albee has taken the site for the N. V. A.

(Continued on page 6.)

### DRY CLEANING "GERTIE" FOR BOSTON SHOWING

**First Performance Causes Talk—Pruning Follows.**

Boston, March 9.

A. H. Woods and Avery Hopwood had a conference Tuesday afternoon in regard to "Gertie's Garter," the new Woods' show which is playing at the Plymouth. It was decided at this conference that some lines would be cut out of the show but that it would not be pruned to any great extent. One of the lines extracted was the big laugh getter at the Monday night performance.

The town was buzzing today with the story of the opening performance. Selling the house out to the Bank Officers' Association was a wise move, as it gave him plenty of advertising for the show in the right quarter. It played to a turn-away again Tuesday night.

John Casey saw the show Tuesday night, but did not announce immediately after the performance what, if anything, he found of an objectionable nature. The best play the show can get now is for him to ask for some more trimming.

### 95 MARCUS LOEW THEATRES OPERATING NEXT SEASON

**Will Include 27 New Loew Houses Built Within Two Years—Loew's State, New York, Opening About June 15—State's Policy Undecided.**

### TANGUAY SIGNS FOR N. Y. SUNDAY SHOWS

**Week End and Cabaret Dates Net \$3,500 a Week.**

Eva Tanguay will make her debut for the Shuberts next Sunday at the Central and Century, Shubert Sunday concerts, doubling the two houses.

Beginning Monday Miss Tanguay will begin a week's engagement at the Hotel Walton, Philadelphia, at a reported salary of \$2,500 weekly, under an arrangement which allows her to play Sunday concerts for the Shuberts in between.

The following week she will play the Blackstone, Atlantic City, on the same arrangement. Her Sunday concerts will net her \$500 a performance or \$1,000 for the day, which, added to her Hotel Walton salary, brings the figure up to \$3,500 for the week.

Following the announcement that Tanguay would consider cabaret offers, the Marigold Gardens, Chicago, offered her an eight weeks' engagement, beginning April 1, at \$2,500 weekly.

Barring one digression, where she took out a road show following a salary dispute with the Keith people, this is the first time she has appeared outside of the Keith houses in years.

#### "SALLY'S" LONG RUN

**Going Out of Amsterdam into Liberty, Then Back.**

"Sally's" success is considered so solid, booking plans have been made for it following the annual advent of Zeigfeld's "Follies" at the New Amsterdam. The Liberty will likely be assigned for "Sally" during the "Follies" run and it is believed that "Sally" will again be put back into the New Amsterdam in the fall.

P. Zeigfeld, Jr., and his wife, Billie Burke, are still at Palm Beach, this being their longest stay in the southern resort.

Marilynn Miller, co-starring with Leon Kroll in "Sally," has taken a house in Great Neck, L. I., for the summer, in anticipation of the show's continuance in New York.

Mr. Zeigfeld will leave for New York late this week and is due back Monday.

By Sept. 1 next, the Marcus Loew Circuit will be operating 95 popular-priced vaudeville theatres. Of this number 27 will be Loew theatres erected and opened within two years. The building of so many new houses almost simultaneously, and the rapidity of their opening, is a phenomenal theatrical feat, never approached in the past.

The single exception to the Loew building schedule is the proposed new Loew theatre for St. Louis, where site difficulties have interfered with progress.

The star Loew house, the new State theatre, at Broadway and 45th street, is expected to be in readiness around June 15. Its policy has not been set. Mr. Loew this week stated he had not given the matter his attention as yet. He refused to intimate the possible State's policy, saying as it was undetermined it was impossible to forecast.

There is a report circulating among picture people that the plans of the Famous Players concerning the New York theatre building have undergone a change of late, and that the Famous Players has proposed that Marcus Loew continue the present daily change picture entertainment at the New York until such time as Loew and the F. P. mutually agree to discontinue it. This, says the report, may account for the delay in fixing the policy for the new State.

Loew's State is a daily topic among all show people. Unlimited curiosity is expressed in repeated questioning of showmen as to the nature of the entertainment Mr. Loew intends placing in the State. First reports said the New York's policy would be removed to the State, through F. P. having concluded to reconstruct the New York into one mammoth theatre. The later stories of the altered F. P. plan and the Loew retention of the New York further complicates the hazards of those who venture to say what the State will play.

In the new Loew's State office building portion of the structure, together with the 46th street office annex, seems certain to open May 1. All of the buildings on the Loew Broadway-45th street site have been closed in through extraordinary rapid work, and the office building on the Broadway side presents about the most attractive and imposing front of any office building uptown.

## "POLLY" HIT IN LONDON; YOUNG BUFFALO ALSO LANDS

Edna Best Has Role Created by Ina Claire—"Savage and Woman" Success Due to Indian Star—Maugham Sex Play Produced.

London, March 9.  
"Polly With a Past," presented at St. James's, March 2, has gone over to a big success. The piece was given a magnificent reception on its opening night, and Edna Best, in the role created by Ina Claire in New York, gives a brilliant performance. The rest of the cast is unusually important throughout.

"The Savage and the Woman," which is reminiscent of Robert Edson's "Strongheart," also looks like a probable winner, principally through the personality of Young Buffalo, who is starred in the production. Opened at the Lyceum March 3, the show was greeted by a packed house, and at the end of the final curtain Young Buffalo was the recipient of an enormous ovation. The play is an old-fashioned melodrama, full of sensational material. It deals with a red Indian's love for a white girl and her's for him. At the last it is discovered he is an English earl, so that the racial wrinkle is ironed out. The staging is good, but aside from the star the cast is ordinary.

"The Circle," by Somerset Maugham, was given its premiere at the Haymarket, March 3. It is a very nasty sex thing, and not any too well played. In fact, the first night audience several times exhorted the actors to speak up.

"Love," a very amateurish comedy in which a man hesitates between two women, opened at the Playhouse, March 5.

### SELWYN BUYS TWO.

Announces Rights to "Daniel" and "Chasseur."

Paris, March 9.  
Archibald Selwyn, here for several weeks, was seen at the press performance this week of "Lilas," and stated he has acquired the American rights to "Daniel," in which Sarah Bernhardt appeared here and which has been running for some time in London, and "Chasseur de Chez Maxim," now at the Palais Royal.

Mr. Selwyn declared that Sam H. Harris is his partner in the deals. Both plays probably will be offered in New York next season.

## IN PARIS

By E. C. KENDREW

Mme. Daynes-Grassot, the actress, aged 85, who recently retired, has been operated on for cataract.

Lionel Laroze and Jean Richepin are busy on a four-act play, concerning "Pascal."

Trebou, manager of the Theatre Michel, has acquired the summer lease of the Ba-Ta-Clan, and will present melodrama, opening with Zola's "L'Assommoir."

The recent action of Silvain and Jaubert, joint authors of a version of Eschyle's tragedy "Persians" against the Revue des Deux Mondes to constrain the publishers to insert their reply to criticism of the play, has been decided in favor of the plaintiffs. The ruling has come as a surprise in newspaper circles, and the critics threaten to ignore future productions by Silvain, who is the doyen of the Comedie Francaise. As an author can now legally compel a French journal to print his explanation when he considers the report as an adverse criticism, the question of reporting new plays until the law is changed is being discussed. The Syndicate of the Parisian Press is studying the situation created by the judgment of the French courts, and a change of legislation is demanded. It is possible a bill will be introduced into the French parliament modifying the law.

"La Petite Marlee," the comic opera of Charles Lecocq, produced

## FRENCH FARMERS FLAY PARIS MERRY-MERRY

So Deputies Fear to Subsidize Paris Opera

Paris, Feb. 24.  
The French Chamber of Deputies (Congress) has rejected the proposed extra 700,000 francs a year for the Paris Opera, although having previously voted the additional subvention. The proposition was turned down by the Senate and when again discussed in the Chamber led to some lively speeches which led to the majority revoking the earlier decision.

Maurice de Rothschild opposed the measure introduced by the Minister of Public Instruction and Fine Arts, attacking the management of the Opera by Rouche, referring to the late strike and complaining certain singers had been dismissed though they had taken no part in the strike.

Some rural deputies, favorable to supporting the Opera, feared to vote openly on the question, not to run the risk of being accused by their country constituents of voting money for keeping up ballet girls in the capital. The Minister in his appeal explained the Opera is now being run at a loss of an average of 12,000 francs each performance, and that "Valkyrie" and "Faust" only brought sufficient receipts to cover expenses. If the extra subvention, now only 800,000 francs (never increased since 1871) was not granted he thought it would not be possible to settle a dispute with the staff which might soon arise. His appeal did not avail.

### Revue Artiste in Legit

Paris, March 9.  
"Madame Sans Gene" is being revived at the Porte Saint-Martin theatre this week, with Mme. Mistinguett in the title role, supported by Pierre Magnier, Andre Calmettes, Daragon, Lucy Mareil and Carletta Conti.

at the Renaissance in 1875, has been revived at the Mogador, as already reported by cable. The look by Letierrier and Vanloo bears a mossy appearance. San Carlo has had an amorous adventure with the wife of the local podesta in an Italian city, and the said magistrate is determined to treat him in the same manner when San Carlo marries. However he is disarmed by the artlessness of the little bride (hence the title), and finally renounces all idea of revenge. Jay Gould, who is now personally at the head of the management of the Theatre Mogador, formerly Palace (managed by Alfred Butt), has supplied a fitting mounting.

"Nelly" at the Theatre de la Gaite seems to have caught on. This musical comedy in three acts was known at the Oxford theatre, London, as "Maggie" by Thompson. Jacques Bousquet and Henri Falk have supplied the French book, while the music of Marcel Lattes, who conducted at the premiere, pleases the Parisians.

May Ward has passed through Paris on her way for a rest in the South of France from London, accompanied by her husband, Freeman Bernstein. She states she will be back soon for a longer stay. She has signed to appear in a picture play in England, "Black, the Dog," in April.

The death is announced of Arthur E. Drouillon, French composer, aged 58 years.

## "HEART OF LILAS," UNDERWORLD PLAY

Heroine Is Murderess, Hero Detective Who Loves Her.

Paris, March 9.  
"The Heart of Lilas," a new drama of the underworld, written by Charles Henry Hirsch and Tristan Bernard, was nicely received upon its premiere at the Theatre de Paris on March 5. Leon Volterra is the producer, with Andre Brule the star and Madeleine Lely his chief support.

The critics praise the work, which is a melodrama in three acts. It tells of an elderly man, accustomed to visiting women in Tenderloin houses, who is found murdered. The victim's foreman is accused by the authorities, who apparently are unwilling to reveal the dead man's private life because of the high standing of his family. Andre, a young detective, is convinced the prisoner is innocent, but thinks a girl named Lilas, previously arrested and released, is implicated in the crime. He obtains quarters in a shabby lodging house, there making Lilas' acquaintance, and falls in love with her. She reciprocates his affection, and he takes her into the country, there proposing marriage. The girl accidentally ascertains Andre is connected with the police and, in outraged indignation at what she considers his trickery, denounces him. She confesses the crime, declares it was committed inadvertently. He professes his love is unchanged, but the girl shoots herself, leaving Andre broken-hearted.

Volterra put the play on in succession to the expensive "L'Homme a la Rose," and announces several new subjects that have been accepted for future production at this theatre. One is a play by Pierre Wolff, another an English comedy adapted by Francis de Crolset and Robert de Flers. In addition, there are "Les Don Juanes," by Marcel Prevost; "Moliere," by J. J. Frappa and H. Dupuy-Mazuel; and Maeterlinck's "La Puissance de la Mort."

### GUITRY COMEDY REVIVED.

"Berg Zoom" Given Good Reception at Bernhardt Theatre.

Paris, March 9.  
The comedy of Sacha Guitry, "La Prise de Berg-op-Zoom," was revived at the Theatre Sarah Bernhardt on March 2 with a cast including MM. Baron, Jr., Chamery and de Couer and Mmes. Printemps, Jean Dandjou, Gorgette Armand and Bally.

This play was produced some years ago at the Vaudeville, with the author in the chief role, that of the Police Commissioner, and now again meets with a flattering reception. The story of the married woman, who is courted by an elegant police captain and who finally promises him a tender kiss on the anniversary of the fall of Berg-op-Zoom (herself tearing off a few dates from the calendar to hasten the time) is wittily told.

### ACTRESS WINS VERDICT

Cecily Debenham Gets 500 Pounds Against Publishers

London, March 9.  
Cecily Debenham, musical comedy star, has been awarded a verdict of 500 pounds damages against a firm of newspaper publishers whom she sued for libel. Evidence was introduced showing that the defendants published a photograph of the actress wheeling a baby carriage, the contention being that the caption on the picture gave readers to understand the baby was that of Miss Debenham.

The actress is unmarried.

### NEW STAR AT ALHAMBRA.

Paris, Feb. 23.  
Really for a try out a new Russian comedienne vocalist, Sophie Goloub, made her debut at the Alhambra this week, prior to going to London, where she is expected to open at the Coliseum. She made good here, singing in Russian, but comprehensible to all by the manner she rendered her songs.

Mme. Eugenie Fugere, who has been absent from Paris for years, appeared in the same bill.

## PEGGY O'NEIL

SAVOY THEATRE,  
LONDON

## \$5,000,000 ALLIANCE FILM APPEARS NEAR COLLAPSE

London Staff Dismissed with Verbal Notice—Studio Employees Expect Same Fate—\$1,000,000 Stock Sale in Court Action.

## TWO BRITISH SHOWMEN COMING TO BUY HERE

Laurillard Will Bargain For "Scandals."

Edward Laurillard is due to come to New York from London shortly to negotiate for the English rights to a number of American legitimate successes. Among other productions he will contract for are George White's "Scandals of 1920," taking over the production intact but recruiting an all-English cast.

William J. Wilson has cabled he is coming over to have a look at George M. Cohan's "Mary," with a view to staging it in London for J. L. Sacks, who has the English rights.

### TRIX GIRLS REMAIN

Conflict with Dolly Sisters in Same Show Smoothed Out.

London, March 9.  
"The League of Nations" will retain the Trix girls, Helen and Josephine, who have been the outstanding hit of that production, which also contains the Dolly Sisters, Jennie and Rosie.

The two pairs of sisters were in a clash for a while, but are now reported to have smoothed out their differences. During the conflict the Trix girls gave notice they would not renew their contract with the Charles B. Cochran show. After peace had been declared the Misses Trix signed for another term.

The Trix Sisters have grown exceedingly popular in "The League of Nations." Besides having been called upon to appear before royalty numerous times, their services have been in strong demand for the making of phonograph records over here.

### BLUMENTHAL TO BERLIN

London, March 9.  
Ben Blumenthal, foreign sales representative for Famous Players, expected here this week, went instead to Berlin. He left the Adriatic at Cherbourg and proceeded at once to the German capital. The exact object of his visit there is not divulged here, but it is believed to be for the purpose of arranging details of the deal between Famous Players and the Unione Film Aktiengesellschaft (UFA), whereby the two companies are to handle each other's products.

### Fratelli in Charge

Paris, Feb. 24.  
M. Fratelli, who has been managing an independent stage society here, has been definitely appointed stage manager of the Theatre des Champs Elysees by Jacques Hebertot.

## IN LONDON

By IVAN P. GORE

London, Feb. 20.  
The slump has set in and scarcely any West End theatre is doing the business hoped, a sure sign of this being the diminishing crowds of devotees awaiting admission to the popular parts of the house. Meanwhile rents continue to soar. Five hundred pounds is quite a normal figure and in one case where the rentage is a mere trifle of £350, ten per cent. on the gross takings is exacted by the landlord if the pay-boxes show £1,200. Therefore if the tenant plays to capacity and does £2,400, Mr. Philanthropist-Landlord takes £590 without any expense or risk.

"The Garden of Allah" has broken all records for Drury Lane, where previously the most popular spectacular melodrama has had to come off to allow of the production of the annual pantomime. The three

London, March 9.  
The Alliance Film Corporation, the \$5,000,000 concern whose officers and directors soon must appear in court in connection with charges involving approximately \$1,000,000 of stock sales, is apparently on the brink of complete dissolution. Nothing but chaos exists at the head office of the corporation. Saturday, the office staff was given verbal notice of dismissal by the secretary of the company, and, while the employees at the studio have not yet received their notice of discharge, all are standing around doing nothing and expecting to be out of jobs most any day.

Only three directors of the corporation—Messrs. Hutchinson, Raper and Hunter—are in London at present, and they seemingly are without power to prevent the shutdown. The only person who could prevent it is a wealthy member of the board who has seen a lot of his money wasted already in the enterprise and is not likely to risk any more.

"Carnival," the massive production in which Matheson Lang is starred, has been pronounced by all critics as one of the most perfect film features ever turned out in Great Britain, but owing to the muddled condition of Alliance's affairs, it is a question if it can be used as an asset for a long time to come. Contracts with British exhibitors for the display of the film have not been confirmed, nor have the contracts for foreign and other territorial rights.

Harley Knoles, erstwhile Famous Players' director, who came over here especially to make "Carnival," is traveling about the country with a print of it, presenting it at trade showings only. But even if he is successful in obtaining contracts for the film, it is questionable if they can be carried out, because the print he has with him is the only one that has been completed. When others will be made is a matter for the future—and probably, the courts—to determine.

Sir Walter De Frece, whose name was a powerful magnet in attracting investors to Alliance, and who is one of the directors summoned in the pending suits, is said to have put up the money for the trade showing here and in the provinces. He tried in this way to save the situation for Alliance but is said to have refused to do more.

### BOSTOCK LEFT £31,000

Will of Menagerie Man Killed in Auto Crash Filed

London, March 9.  
The will of John Wombell Bostock, of Bostock's Road Menagerie, who was killed in a motor accident some time ago, was filed for probate here this week.

It was revealed by the document that the deceased, only 20 years old, died possessed of an estate valued at £31,000.

hundredth performance has now taken place. When the Hitchens play does finish the old building will probably pass into the hands of the builders for big structural alterations. It is said that over £100,000 has been spent by the management in bringing exits, etc., up to county council requirements.

Dorothy Reeve, the cousin of Ada Reeve and the only member of the family to take up the dramatic side of the profession, has sailed for Canada as leading woman of the Percy Hutchinson-Walter Howard company which will present such popular Lyceum favorites as "The Midnight Wedding" and "The Prince and the Beggar Maid." She has already played leads with Herbert Sleath, Weedon Grossmith and the Brothers Melville. On this tour, which opens in Montreal Feb. 28,

(Continued on page 22.)

## MINOR REACTIONS IN STOCKS DUE TO LISTLESS TRADING

**Famous Players Sags to 66, Although Street Tips Common as a Buy—Loew Holds Fairly Well—Future Course Clouded.**

The amusement stocks were slightly reactionary this week, although trading was so narrow that the price trends were not significant. The demand for the film and theatre group appeared to have run its course. It was a case of no influence either way and, as usually happens under these circumstances, the movement was slightly downward. Famous eased off to 66 as against a high on the movement of better than 68. Loew drifted to 16, but on Wednesday recovered sharply to better than 17. Orpheum also was off to 26, two points under its best since Jan. 1.

Transactions in the amusements have been at a minimum. Tuesday there was not a trade in Famous Players until nearly noon and the day's turnover reached only 500 shares. Wednesday no dealings came out up to noon. Wall street bankers who are interested in Famous Players are said to have openly recommended Famous Players as a promising buy either for "probable appreciation" (which is the frock-coat-top-hat equivalent of "plunge for a quick profit") or for investment. The word has gone out that the annual statement will show between \$25 and \$28 a share net earned on the common for 1920, and it is said that this figure does not reflect all the excellent showing of the business.

This indefinite statement might mean a good many things, such as a generous provision for depreciation in the statement or healthy growth of earnings since Jan. 1. What the details of the rumored advantages in positions are did not come out. However, one of the leading financial men in the company is reported to have declared the takings of the company's Broadway theatre properties have been exceptionally gratifying. Last Sunday was one of those mild days, which, at this season would ordinarily be expected to draw patronage away from the theatres, but the box office takings of the Rialto, Rivoli are said to have been large. The film business in general is said to have been good in all its branches during January and February.

In the case of Famous Players the price reaction probably comes from the fact that partisans of the stock have bought to their limit in the effort to discount the 1920 statement and now are awaiting developments. When the buying power of a stock is used up, it always reacts somewhat. Holders are content to hold on for the long pull while no new demand is present to drive the price higher. Thus trifling sales by weak holders are reflected in disproportionate setbacks.

Orpheum is under the same influence. There never was any question of the substantial nature of this security for investment; its 1920 consolidated statement showed the dividend earned twice over and the figures for January, 1921, disclose a gain of nearly a third in net profits over last year. Nevertheless the issue was lifeless and dropped two points to 26 in minimum dealings. For four business sessions there was not a trade in the stock. This illustrates the trend of values. All influences surrounding the stock were favorable, but it sagged from pure inattention.

This development was the reverse of expectations, for interests identified with the company looked for the stock to go to 30 by March. The performance of Loew was mystifying. It had advanced steadily from 16 to 18, and then, for no reason discernible on the surface, retraced the gained ground. On Wednesday it showed some animation, getting back to better than 17, again actuated by nothing in sight.

Wall street, or at least the speculative side of the financial community, looks forward with a good deal of uncertainty. The market upset of last November and December is fresh in their minds and a disappointment in the expectation of a brisk advance for March would not occasion great surprise.

Last October everybody looked for a reactionary market until election and an advance afterward. Buyers held off until after the first

Tuesday following the first Monday, fully intending to get in then. But nothing stirred after election day and holders unloaded. Since Jan. 1 all the talk has indicated a downward course of prices until the taking over of the government by the new administration and an upturn coming promptly after March 4. It is still pretty early to say that this prophecy has failed to materialize, but Wall street is beginning to figure on a repetition of the autumn upset. There is also the European situation to be weighed and interpreted in terms of market prices. The developments so far have been received with striking complacency, the only flurry noticeable being a sharp break in the rate for sterling exchange on Tuesday.

One trader took the view that March would tell the tale. If the definite upturn did not get under way before April 1, he figured, it would probably mean a long trading market, characterized by narrow price movements and a chart line of unimportant zig-zags, but holding in a generally horizontal direction.

Goldwyn's position is entirely in the dark. Only two trades have come out from the curb, one of a 100-share lot and one of 400 shares, all at the 5 1/2 level. This is only a point and a half better than the stock's extreme low of last fall and would not seem to point to any substantial betterment in the company's position. Triangle continues to be a dead issue on the Broad street market. Both sides seem to be holding on until something else comes out of the house cleaning process which has just gone into the courts. It is significant that nobody appears to be interested in working the price up for a turn on the short side.

The summary of transactions March 3 to 9 inclusive, are as follows:

### STOCK EXCHANGE

Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L...	3900	68	67	67 1/2	+ 1/2
Loew, Inc.....	2400	16 1/2	16 1/4	16 1/2	..
Orpheum.....	100	26 1/2	26 1/4	26 1/2	..
Friday—					
Fam. Play-L...	400	67 1/2	67	67 1/2	- 1/2
Loew, Inc.....	100	16 1/2	16 1/4	16 1/2	- 1/4
Orpheum.....	100	26 1/2	26 1/4	26 1/2	..
Saturday—					
Fam. Play-L...	900	68 1/2	68	68 1/2	- 1/4
Loew, Inc.....	700	16 1/2	16 1/4	16 1/2	..
Orpheum.....	100	26 1/2	26 1/4	26 1/2	..
Sunday—					
Fam. Play-L...	2700	67 1/2	66	66 1/2	- 1/4
Loew, Inc.....	100	16 1/2	16 1/4	16 1/2	- 1/4
Orpheum.....	100	26 1/2	26 1/4	26 1/2	- 1/4
Monday—					
Fam. Play-L...	500	66 1/2	66	66 1/2	..
Loew, Inc.....	3900	17 1/2	17	17 1/2	+ 1/2
Orpheum.....	400	26 1/2	26	26 1/2	- 1/4
Chicago sold 125 Orpheum at 26 1/2.					
Tuesday—					
Fam. Play-L...	300	65 1/2	65	65 1/2	- 1/4
Loew, Inc.....	1000	17 1/2	17	17 1/2	..
Orpheum.....	100	26 1/2	26	26 1/2	- 1/4
Chicago sold 125 Orpheum at 26 1/2.					
Wednesday—					
Fam. Play-L...	300	65 1/2	65	65 1/2	- 1/4
Loew, Inc.....	1000	17 1/2	17	17 1/2	..
Orpheum.....	100	26 1/2	26	26 1/2	- 1/4
Chicago sold 125 Orpheum at 26 1/2.					
Thursday—					
Goldwyn.....	100	5 1/2	5 1/4	5 1/2	..
Friday—					
Goldwyn.....	200	5 1/2	5 1/4	5 1/2	..

### BIG ENGLISH CONTRACT

One of the biggest contracts given an American turn for English bookings was closed this week with Odiva and Captain Adams. It calls for 72 weeks starting late in May, the salary being 250 pounds sterling weekly. It is provided that the act be paid the equivalent in American money at the normal pre-war rate of exchange—\$4.86. The contract salary is net.

Odiva will take 9 sea lions now used in the act and it is agreed each house management is to pay one half of the fish bill for feeding the animals. The swimmer has not played England for 13 years.

### "OWL SHOWS" SOUTH

New Orleans, March 9.

The Lyric, catering to colored people, has been giving special midnight performances at different times for white people only with unusual success.

Now comes the Saenger Amusement Co., announcing it will give a special midnight showing of Chaplin in "The Kid," one week prior to its scheduled booking at the Strand. Feeling there are enough people waiting and anxious to view the film to pack the Liberty, where the "owl show" is to be given.

## CON CONRAD LOSES "BREVITIES" ACTION

**Boston Judge Denies Petition for Accounting.**

Boston, March 9.

The petition of Con Conrad, a song writer, against the Buckeye Producing Co., producers of "Broadway Brevities," which ended a four weeks' run at the Shubert here Saturday, was denied by a judge in the equity session of the Superior Court. Conrad sought an accounting for profits under an alleged contract to write the words and music used in the show.

Conrad claimed he was engaged to write the lyrics and music and was to get 1 1/2 per cent. of the gross receipts. He said he told the producers originally he would charge "the usual," which he explained, meant 2 1/2 per cent. of the gross receipts, but later modified it by 1/2 per cent., because all the songs used in the show were not his.

The master who heard the facts in the case reported that while Conrad had been a writer of songs for fifteen years, he was not qualified to use the trade significance of the phrase "the usual," because he was not an expert in writing "production numbers."

Allen K. Foster, stage director with the show, said the agreement was that Conrad was to write the music and lyrics, but was not to receive any remuneration, as the production was not in shape to pay him anything. Foster claimed he had told Conrad that all he could offer him in lieu of money was such advertising as a song writer would get from a successful musical revue and stated that if the show was successful there would be a demand for his songs, which would be "turned loose," and he would derive a revenue in that way.

Conrad claimed the show was earning gross receipts of \$13,000 weekly and as he was not receiving his royalties, to which he claimed he was entitled, he asked the court to name a receiver to take charge of the receipts pending a disposition of his case and also to enjoin the management from permitting the properties of the show to be removed from the jurisdiction of the Massachusetts court until his claim was established.

The master found there was no agreement for the 1 1/2 per cent. royalty.

### LIEBERT-LAWRENCE WED

Syracuse, N. Y., March 9.

While playing at Keith's in "The End of the World," Sam Liebert and Marie Lawrence of the company were married Saturday by Deputy City Clerk George Hancock. Liebert gave his age as 32; his wife, 24.

## N. Y. LEGISLATURE BACKFIRES ON PURITANICAL RESTRICTIONS

**City Assemblyman Introduces Sweeping Measure Wiping Out All Old, Obsolete Blue Laws—Would Repeal Statutes Against Sunday Shows.**

Albany, March 9.

A sizzling backfire was started in the New York Assembly this week when Assemblyman Frederick L. Hackenberg, representing the Fourteenth District in the greater city, introduced a sweeping measure which would wipe out all the dead letter blue laws on the statute books, including the ancient section of the penal law which prohibits Sunday performances.

The "kick" of the proposal lies in the fact that it shows plainly that half a dozen of the old blue laws are absurd and have not been in force for years. All the curfew laws would be cleared away and many restrictions upon personal liberty which have not been invoked for decades would be repealed.

Mr. Hackenberg's proposal includes an enactment of an amendment to the civil rights law permitting State and local legislation restricting personal liberty. This amendment adds a new section to be known as section 10, providing that "No citizen of the State shall be deprived of or restricted in the exercise of any right of governing his individual conduct or his personal happiness in such manner as he may deem proper, provided the public peace and safety is not thereby endangered. No ordinance, resolution, rule or regulation of any city, town, village or county shall be passed so as to conflict with the provisions of this act. All acts, or parts of acts, inconsistent with the provisions of this act are hereby repealed."

### "Aark-vark" Races Barred.

In the amendment to section 987 of the penal law Mr. Hackenberg has included with horses all animals from aark-varks to zebras and has also included automobiles, balloons, flying machines, kites, steamboats, powerboats, sailboats, rowboats or any combination thereof, and other mechanical devices that may not be raced for any bet, stake or reward, thus lucidly clarifying the section of the law. The present law simply provides that horses and other animals, not specifying the animals, shall not be raced for stakes.

The other amendments proposed are as follows:

Repealing sections 100 to 103 of the penal law, relating to adultery. These are obsolete sections and

there has scarcely been a conviction under them in a decade. They are used now principally for blackmailing purposes.

Section 830 of the penal law is amended so as to permit parachute jumping from balloons. No penalty under this section has been enforced in this State for many years.

Section 833 of the penal law, relating to puppet shows and rope and wire walking and dancing, is repealed. This is another obsolete section of the law. At the present time such shows are prohibited.

Another measure repeals section 834 of the penal law, relating to the prohibiting of certain exhibitions without permission of town authorities. This section has been much abused and many legitimate circuses, carnival companies and the like have been subjected to unreasonable fees for license privileges under its workings.

### Transfer Provision.

Section 942 of the penal law which prohibits the transfer of a complimentary or personal ticket of admission to a place of amusement is also repealed on the principle that a ticket of admission is good for admission and cannot be restricted as to the user thereof.

Another bill repeals article 164 of the penal law which relates to prize fighting and sparring. This article is now unnecessary, all such activities being regulated by the state athletic commission.

Another measure repeals section 2145 of the penal law, relating to public sports on Sunday. A recent amendment to the section legalized fishing on Sunday but this measure allows all public sports on Sunday.

Section 2149 of the penal law at present provides that any person who exposes or offers for sale any goods or merchandise on Sunday shall in addition to the fine imposed forfeit all such goods, the same to be sold and the proceeds given to the overseer of the poor. No one ever heard of seizing the stock of a merchant under the provision of this section.

Section 2151 of the penal law prohibiting parades on Sunday is also repealed.

Another measure provides for theatrical performances on Sundays, repealing section 2152 of the penal law which now prohibits the same.

### MRS. GRESHAM IN SKETCH

Will Join "Ladies of Jury" in Vaudeville

The wife of Herbert Gresham the play director who recently died will return to the stage. She will appear in "Ladies of the Jury," a vaudeville production starting next week, taking the role of the "forewoman of the jury."

The act is a satire on all-women juries, now possible through equal suffrage. It was produced by Clarence Jacobson, having been written by Howard Emmett Rodgers. Frank Fay interpolated some bits.

Ethel Gresham, a daughter of the late director, has been in the city since it opened.

### BAYES SHOW FOR LONDON

That the Nora Bayes show, "Her Family Tree," may go abroad became known this week when it was learned that Carle Carlton had made an offer to take the piece to London and produce it at the Princess theatre there in April.

The venture calls for some slight changes being made in the book to suit the foreign public with the cast and scenery being taken over intact. The project is not definite as yet.

### LAYDEN'S COAST WEDDING

Salt Lake City, March 9.

When "Putting It Over," played Pantages here, it developed the act's manager, John R. Layden had married the Sunday before at Los Angeles, Ruth Trammel of that city, non-professional, who is accompanying her husband on the Pan tour.



DO YOU BELIEVE IN IT?  
**IRENE FRANKLIN**

113. Thirteen Letters. She was born on the Thirteenth of June. Married on Thirteenth of May. Opening on the Orpheum Circuit March Thirteen. (Sunday Next) at Omaha.

# PENN. WOULD KEEP ACTORS' COMMISSIONS WITHIN STATE

Three More Restrictive Measures Affecting Theatricals Introduced—Penalties for Seating Behind Post or Overselling Seating Capacity.

Harrisburg, March 9. Deducting employment commissions from actors' salaries if the money deducted is to be sent outside of Pennsylvania would become illegal if a bill just introduced in the legislature becomes a law. Representative Harold C. Pike, Montgomery county, is the sponsor of the bill. It prohibits any individual, firm or corporation engaged in the amusement business from making any deductions unless the commissions are to go to persons or firms within this Commonwealth. The penalty for a first offense is \$500 and for a second offense it is \$500 or six months in jail, or both. If the manager of a theatre sells a ticket behind a post or other place in his playhouse where a clear view of the stage is not possible, he can be fined from \$10 to \$25, or if he does not pay the fine he is sent to jail for five days. These provisions are in a measure offered by Representative Joseph M. Denning, Schuylkill county. His bill provides that in all places of amusement every seat shall be so arranged that the occupant can obtain a "full, fair and complete view of the stage during the performance."

A third bill relating to amusement places came from Representative Arnold W. Blumberg, Philadelphia, and it prohibits the sale of more tickets of admission than the seating capacity of a playhouse. The provisions of this bill relate to theatres, moving picture houses or other places of amusement where a charge is made for admission. The penalty for violation is a fine of \$25 to \$100, or imprisonment for one to three months, or both at the discretion of the court.

## JACK MILLER DISAPPEARS

Left "Hitchy Koo" at Bluefield, Va., Feb. 19.

The mysterious disappearance of Jack Miller (Miller and Davis), both members of Marty Sampter's "Hitchy Koo of 1920," while the company was at Bluefield, Va., has not been solved.

Miller vanished Saturday, Feb. 19, and was last seen at 11 p. m. on that date. He left his trunks and other personal belongings. The act is man and wife, who were doing a blackface turn on the Southern Keith Circuit when the manager of the Sampter aggregation signed them. They, opened with the "Hitchy Koo" in Birmingham.

The Bluefield authorities took the case in hand and sent out a general alarm and a description of the missing artist, but all efforts to locate him have so far proved fruitless.

## PALMER-SIEGEL MARRIAGE.

Shimmy Dancer Marries Pianist in Davenport, Iowa.

Davenport, Iowa, March 9. Bee Palmer and Al Siegel, her pianist, were married here a week ago (March 2) at midnight by a local justice of the peace, while the Palmer act was at the Orpheum.

Miss Palmer gave her age as 22, home as Chicago, and stated it was her first matrimonial venture. Siegel said he was 25 and lived in New York.

There was some attempt to keep the marriage a secret.

## "KID" DOUBLE

Elizabeth Kennedy, 10 years old, who has appeared in legit with Maude Adams and Eleanor Painter, is rehearsing a novelty "kid" double turn with Ben Grauer, last in "Florodora," 11 years of age.

The act is titled "Twin Stars" and is being staged by Sam Jaffee of the "Samson and Delilah" company.

## BRIGHTON OPENS MAY 23.

The Brighton theatre, Coney Island, is scheduled to reopen for its regular summer season May 23. The Brighton will play two a day vaudeville this season, as formerly, with the bills supplied through Lawrence Goldie, of the Keith office. George Robinson will again operate the Brighton.

# WIDOW FORBIDS USE OF HERRMANN NAME

Instructs Lawyers to Stop Her Magician Nephew.

Mme. Adelaide Herrmann, widow of the Great Herrmann, magician, has instructed House, Grossman & Vorhaus, her attorneys, to enjoin Felix Kretschman, a vaudeville magician now on the Loew circuit, from using "Herrmann the Great," or "The Great Herrmann." While only one "r" distinguishes one from the other typographically, Mrs. Herrmann's grievance is that the similarity is too close, considering her offering is parenthetically billed as "the widow of the Great Herrmann."

Kretschman, who is a nephew of Mrs. Herrmann's, signed an agreement Dec. 30, 1909, when Mrs. Herrmann was about to bring similar proceedings at that time, agreeing to desist from using the litigated billing professionally. The late magician's widow is of the opinion he has been employing that name for some time on the road, and through her counsel has instructed the Loew people to that effect.

## SHUBERTS' MAN, SHELDON

Has Carte Blanche from J. J. Shubert—Interested in "Count-Ups."

Pittsburgh, March 9. There's a new man on the road for the Shuberts. He is Arthur Sheldon and is reinforced with a letter of authority from J. J. Shubert.

The letter gives Sheldon carte blanche when in a Shubert house and also permits him to move about without explicit instructions.

It is said Mr. Sheldon usually arrives at a theatre just about the time the count-up commences.

## NESBIT-NORTON REHEARSE

In New Act with Fletcher Norton for Orpheum Time.

Evelyn Nesbitt and Fletcher Norton have teamed for vaudeville and are now rehearsing. After breaking in for a week or two in the East, the turn will play out the rest of the season on the Orpheum Circuit. It will be an Orpheum "office act."

# COMEDY ACTS TO TAKE LEAD; DAY OF BIG REVUES WANING

Keith Bookers Declare Laugh Producers Will Be Given Preference Next Season—Cite "All-Comedy" Bill as an Example.

## WILLIAMS' KEITH DATE

Comedian, Out of "Brevities," Appears at Lawrence.

Boston, March 9. Bert Williams, who played four weeks at the Shubert here with "Broadway Brevities," played the Colonial in Lawrence, the Keith house, Sunday. Before he accepted the Keith offer Williams got in touch with the Shuberts and inquired if it was permissible for him to do so. He was told that as "Broadway Brevities" finished Saturday and was going to Buffalo, and as he was playing the vaudeville engagement on his own time, there were no objections.

For several weeks past there has been a row on between the Keith house and the Cobe house in Lawrence, with both bidding for big acts for the Sunday shows. Eddie Cantor, while here with the "Rounders," played the Cobe house on a Sunday, without permission from the Shuberts.

## 4th CHANGE IN "BUBBLES"

William Kent Obligated to Leave Through Death of Father.

With the fourth change of the lead role, that of a comic, in "Bubbles," last week, the Chas. B. Macdock turn has made something of a record in bad breaks in the cast. The father of William Kent was killed in an elevator accident in St. Paul Wednesday. The son immediately withdrew. This brought William Lynn back to the act this week. Lynn was in the turn originally, and is said to have left because of illness. He was succeeded by Bobby Woolsey, but the latter had a contract for a show. Woolsey jumped into the act for four performances last week when Kent left.

Kent was engaged to play in "Bubbles" for four weeks. It was intended the business used in his own act was to be inserted in "Bubbles." The booking of Kent in two acts for the same bill brought about a change. It is not known when Kent will return. It is understood his father left a large estate.

## JOHN MORAN ILL.

Removed to Hospital in New York, Suffering from Internal Trouble.

John Moran, of the Pat Casey Agency, is at the Presbyterian Hospital, New York, suffering from internal trouble. Mr. Moran is reported in a serious condition.

A couple of weeks ago Moran started for Florida to regain his health. At Jacksonville Moran's condition precluded further travel south and he was taken off the train, going to a local hospital. Later he returned to New York.

## ACT SPLITS INTO 'SINGLES'

Mother, Son and Daughter Each Appearing Alone.

Three "singles" where but one act bloomed before is the result of the disintegration of the former Luba Meroff turn.

The son, Ben Meroff, is doing a "single" on the Loew Circuit; the daughter, Sonya, is doing likewise for the Keith office, and Luba is offering her former turn. Lew Brown wrote all three acts.

## JOE HART'S FOREIGN VISIT

Joseph Hart is going abroad next month accompanied by his wife, Carrie De Marr, who retired from the stage several seasons ago. He is taking over a number of playlets which he will produce in England.

## AL LEWIS' TRIP

Al Lewis (Lewis and Gordon) will sail for England in June on a combined business and pleasure trip. Aaron Hoffman may accompany him to supervise the staging of "Welcome Stranger" in London.

Comedy acts will take precedence over all other type of entertainment for next season, in the opinion of the Keith bookers. The booking men have concluded that the public have been surfeited with the elaborate revues of the season past, where it was a not unusual thing to see three acts of the same type on a big time bill.

The bookers contend that in justice to the producers they continued to play this style of turn long after its usefulness and novelty had worn off, to the general deterioration of the bills. Next season producers, they say, will put the heavy pedal on the "laugh producing" styles in preference to the heavy production and big chorused type.

To prove their contention they quoted figures produced from a local house where an "all-comedy" bill showed the biggest average gross for the week, excepting possibly when a big "name" was featured.

## NELLIE REVELL WALKS

May Venture Out of Hospital Within Few Weeks.

Nellie Revell, who has been at St. Vincent's Hospital for a year and a half, and most of that time bound in a plaster cast, was up and walking around her room for brief periods this week.

Recovery from her illness is expected. She may leave the hospital within a few weeks, for short excursions at least.

## DUFFY AND SWEENEY PART

Duffy and Sweeney, the vaudeville comedians, have dissolved partnership. Sweeney is to do a three-act with the Callahan Bros.

Duffy's future plans are unknown. At present he is ill. The team was forced to cancel an engagement at Proctor's 58th Street this week on account of Duffy's illness.

Duffy and Sweeney have been a team since the end of the recent war, having formed a partnership while both were in service. Jimmy Duffy formerly was partnered with Jack Ingliss (Duffy and Ingliss).

## AGENTS TOLD OF 'BLUE STUFF'

All artists' representatives doing business with the Keith office have received instructions to inform their acts that all "blue" or "suggestive" material must be eliminated forthwith.

The order is in line with the recently instituted Keith "clean-up" campaign.

## GABRIEL HAS PNEUMONIA.

Master Gabriel was stricken with pneumonia March 4 while playing the Colonial, Akron, Ohio, and was unable to open at Keith's, Syracuse, March 7.

The diminutive comedian is confined in a local hospital at Akron.



LYDIA (Single) BARRY

What JACK LAIT (Variety) Said:

Lydia Barry grabbed the comedy honors. Miss Barry has been reviewed in this department so often it need only be added that she never misses and she has a sense and style of humor all her own and more material that answers this description than most vaudevillians. She kicked it through the roof Monday afternoon for a wallowing wow. Always Working—No Life Savers—Absolutely Alone. Direction, FRANK EVANS.



HAL NEWPORT and CLIFF STIRK

Regarding "Cleaning Up Vaudeville." Now playing 25th week on Loew circuit, without having a single "gag" or "piece of business" cut out; and there are some censors on this trip. Booked by J. H. LUBIN.

# BALLARD-MUGGIVAN MERGE 3 SHOWS FOR CHICAGO STAND

**Reported Sells-Floto, Wallace Hagenbeck and Robinson Consolidation for Coliseum Will Total 130 Cars—Split After Week in St. Louis.**

It was reported in New York this week the Ballard-Muggivan interests have framed a mammoth circus to play three or four weeks in the Coliseum, Chicago, followed by a week in St. Louis, where it may play under tops or in the Auditorium. After that it will be separated into the various Ballard-Muggivan units, each of which will go its own way for the balance of the season.

The idea as it is outlined in Broadway talk is that the show will be made up of a combination of the Sells-Floto, 50 cars; Wallace-Hagenbeck, 50 cars; and John A. Robinson, 30 car outfits, totalling 130 cars. This outfit is to open in Chicago, beginning late in March. The merged show will be put into working order so that its three sections can be split apart after St. Louis and take the road as smooth working separate organizations, having the advantage of a month's preparation in actual operation.

The Chicago engagement beats the Ringling outfit into the country's second biggest stand by several months, since the Barnum-Ringling outfit is set for six weeks at the Garden, New York. The Ringling schedule is understood to follow the old arrangement with Brooklyn under canvas following the Gardner stand, then Philadelphia and the return north via Jersey City and Newburgh, N. Y., as dates preceding the route into New England. It is believed that the Ringlings have booked the show for several months and have no intention of disturbing the schedule for any opposition that may or may not develop.

A big shipment of animals from the Carl Hagenbeck establishment at Hamburg was landed in New York for the Ringlings late last week and sent on to Bridgeport immediately. The elephant-riding tiger was among the lot.

The Ballard-Muggivan people have been around the agents within the last two weeks looking up material, but none of their bookings, if there has been any, have become known. The Hannefords are out of the Hippodrome this week, preparing to join the Sells-Floto show under a contract signed last season calling for three years' tour.

## STOKER REINSTATED.

Booking Privilege Also Restored to Lawrence Schwab.

Floyd Stoker was restored to booking privileges in the Keith office last week, following a suspension of two months. Stoker's reinstatement likewise included the restoration of the booking privileges of Lawrence Schwab, out for a like period.

## \$1,000,000 FOR IRELAND.

A theatrical and moving picture division with Joseph B. Maxwell as chairman has been appointed by the American Committee for Relief in Ireland. It is planned to give benefit performances in all cities, the receipts going to destitute women and children of Ireland.

The first of these benefits will be held at the Metropolitan opera house April 3. Special publicity agents and managers are to be sent to the various cities to handle the benefits following that in New York. Frank C. Payne is in charge of the fund's publicity. The theatrical and picture committee hopes to raise \$1,000,000.

## KID ACT STOPPED.

Chicago, March 9.

The Juvenile Court stopped Maude Daniels and her act, "The Rising Generation," at Ascher's Chateau theatre. The act employs nine children, ranging from five to 16 years old. The theatre management will fight the case. Meanwhile it was compromised, the act going on with a partial cast.

## FAY MARBE BACK

Fay Marbe returned to New York after appearing for one week at the Carlton Terrace, Cleveland. She returned in time to play two Sunday concerts and is now negotiating to return to musical comedy.

## GORDON-WILSON RETURN

Palace First Keith Date Since Last July

Kitty Gordon and Jack Wilson open an engagement at the Palace, New York, Monday, offering their separate acts with Miss Gordon doubling into Wilson's "single" at the completion of his offering later down in the bill.

This is the first appearance of the couple under the Keith banner in a long time they having been playing the Orpheum Circuit since last July.

A mix up during an engagement at the Alhambra, in January a year ago was later adjusted and the act played several out of town Keith houses following. Upon that occasion Miss Gordon walked off the bill at the Harlem house with a several week lay off following before the adjustment.

## JOE LEO'S BOOK FATTENED.

Joe Leo has been assigned to generally supervise two more of the Fox houses at Springfield, Mass., and New Briton, Conn. These theatres were formerly handled by John Zanft.

This now gives Mr. Leo the supervision of five theatres.

## M'GLYNN-QUINN NUPTIALS.

Binghamton, N. Y., March 9. Joseph D. McGlynn and Miriam J. Quinn were married at the marriage license bureau, Binghamton, N. Y., March 5. The pair are vaudevillians and were at the Binghamton in the Parlor City.

## SCRIBNER BACK NEXT WEEK.

Sam Scribner, general manager of the Columbia Amusement Co., is slated to return from Palm Beach next week, after a two months' absence at the winter resort.

## Joseph in Berlin

The new work of Richard Strauss, on the legend of Joseph, has been given at the Opera in Berlin, and was well received.

## MARRIAGES

Bobby Clark, formerly of "Peek-a-Boo," was married to Bert Matthes of the Maurice Downey act.

## CIRCUS GOING TO COAST FIRST TIME SINCE UNION

Ringling-Barnum Show Opens Here March 26.

The combined Ringling Brothers-Barnum & Bailey Circus has been routed to the coast this season, the first far western appearance of the combined show. Neither big show has been to the coast for four years.

The combined show will open at Madison Square Garden, March 26, the opening being about two weeks later than last year, though it is again booked at the Garden for five weeks. It will have the same "kick off," shooting across the Mississippi about July 15.

In addition to the Hagenbeck animals, there will also be eight polar bears and a herd of trained camels as added arena turns. As a special feature of the menagerie, the Ringling Bros. will exhibit a real gorilla, the first, it is claimed by the Ringling office, to be shown here with a circus in many years. Most of the animals called "gorillas" shown with circuses have really been chimpanzees.

The same admission scale of \$3 top will obtain for the Garden engagement as last year.

## NEW ACTS

R. H. Sarsfield, from the Antipodes, with his New Zealand song scene.

Jim Francis (Francis and Overholt) and Harry Young (Rowley and Young) two act.

Lillian and Anna Roth, in "The Night of the Party," by James Madison.

James B. Carson, in "The Globe Trotter," a monolog, by H. I. Phillips, who writes the "Globe Trotter" department in the Globe.

Bertha Belmore and George Ham, who recently appeared in "Bedroom, Parlor and Bath," will open shortly in a new vaudeville act.

Virginia Cleary, late of "Pitter-Patter" songs.

Loring Smith and Dick Arnold in a new offering for vaudeville.

"Dixieland Jazz Four," a colored quartet which has been singing for talking machine records (Horwitz and Kraus).

## ILL AND INJURED

Dave Vine (Vine and Temple) is ill at his home in New York city with diphtheria. The act was to open next week up-State, but was forced to cancel.

Charles Nevins (Nevins and Gordon) is convalescing after an illness of two months. He will be disabled for another month.

Jim McKown and Paul Dempsey, Keith agents from the Frank Evans office, are at their homes doctoring colds.

Dan Hennessey, of the Keith Popular Prices Department, is away from his desk with a heavy cold.

## GALA IRISH GATHERING.

Stage Notables at Grandsons of St. Patrick Dinner March 16.

The Friendly Grandsons of St. Patrick will have their fifth annual dinner at the Waldorf-Astoria Wednesday, March 16. Jack Lewis, founder, organizer and president of the organization, has the promise of attendance of representatives of the city, state and nation.

Father Francis P. Duffy, Governor Miller and others will speak, while the 45th regiment band will play. More than 1,000 guests and members are being arranged for.

Wilton Lackaye, James P. Walsh, Henry McQueeney and William T. Phillips are the officers, while the board of governors includes Michael J. Delehanty, Frank Fallon, John J. Lyons, William T. Collins, Frank J. Priol, William F. Brennan, James F. Geraghty, Anthony P. Ludden, Andrew Mack, Patrick J. McGrath, Frank Hurley, Walter W. Joyce, John Buckley, Henry J. Elliott, Jr., Sam J. Mitchell, James F. McDonald, Daniel Kerr, John J. Griffiths, James Kelley, Patrick Crane, Daniel J. Sullivan, Frank Corbett, Al W. Darling, James J. Corbett and William Bonner.

## IN AND OUT

Leon Varvara was forced to cancel the Orpheum tour at Rockford, Ill., following the death of his father on Feb. 25.—The pianist may pick up the time in about a week.

Duffy and Sweeney failed to open at Proctor's 58th Street Monday, due to illness. Lew Hawkins substituted.

Irene and Bernice Hart did not open at Proctor's, Yonkers, N. Y., Monday. Jack Benny got the vacancy. The girls are from "Silks and Stings," and were to break in a new act, but illness prevented.

Miller and Lyle failed to open at the Colonial Monday, replaced by Wilbur Sweatman.

"The Night Boat" left the bill at the Broadway after the Tuesday night performance Denny and Barry taking the vacancy Wednesday. Illness of one of the cast was the reason.

## PRODUCTION ENGAGEMENTS

Vera Carlton, "Greenwich Village Polles."

Laura Nelson Hall, George LeGuere, "Survival of the Fittest."

Collette Ryan, "Ziegfeld Frolics."

Milton Nobles, Jr., "Happy New Year."

Margaret Anglin's production of "Iphigenia in Aulis" will have Eugene Powers, Harry Barfoot, Sidney Mather, Ralph Roeder, Mary Fowler and Moroni Olsen.

Henry Ward, for Albee stock, Providence, R. I.

## ENGAGEMENTS

Carlotta Monterey, "Nemesia."

Joe Jackson, Arthur Geary, Berlo Sisters, Belle Storey, Ferry Conway.

Pender Troupe, continuation until end of "Good Times" (Hip) season.

## BERNSTEIN IN LONDON, MANAGING "SINGLE"

Says May's Great Single Now—Touring the World.

London, Feb. 15.

My Dear Simp:—

Well, Simp, how is it breaking? Hope you are eating, whether you are paying the checks or not.

Did you get my cable about May? Hope you printed it just as I wrote it, for I had May all steamed up about how I stood with you. Don't flop me, kid, for I want to hang onto May.

The night she opened at a vaudeville hall, we were eating after the show and the credit was fine, as May was pretty well billed so I knew I could go some on the eats until lay day. I says to May: "Now that you have put it over, kid, I guess I'll cable Simp and have him print it." "Will he fall that easy for you?" asked May. "I always thought he was a tough mug to get anything out of." "Say," says I to May, "that boob will stand for anything I do. What do you think I stake him to cigars for?" "Write out the cable," said May, "and I want to read it as I'm going to pay for it."

So I write out, "Simp. May riot, panic, knockout and cleanup. Boost. Freeman."

"Holy gee," said May, "you poor dumbell, do you think he will fall for that. Tone it down and be economical. Take out that 'and' and add to 'boost,' 'boost hard,' then scratch out your name, for even Simp would know who sent that one."

So I sent it the way you got it and what she done to it so I hope you printed it. But that crack she made about her paying for it made me sore so I told her a story and I will tell it to you, but first I got to tell how it happened. You know the billing always was, "May Ward, The Dresden China Doll." Well, when I got here I heard Dresden was a town in Austria and that it was out for the English. Then I was stuck about China. I asked the hotel clerk how China stood in the war. He said he hadn't been over there for years. Anyhow, I found a guy who said he guessed China was neutral so I changed the billing to read, "May Ward, The China Doll."

I was standing outside the theatre the opening day looking at the paper when a couple of guys stopped in front of it. One read, "May Ward, The China Doll." "I wonder if she will break?" said one. I stepped forward. "Gentlemen," I says, "She broke me."

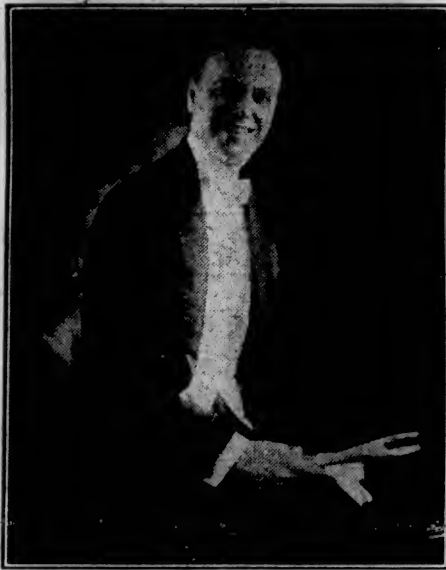
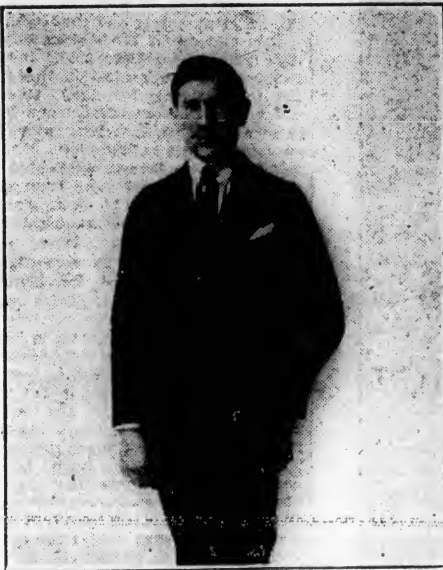
They never got it, but maybe May didn't when I told her. I was laughing but I quit when I seen how she took it. "Break you," she hollers and there is a lot of people around. "You poor nut, I never seen you often enough to make a touch, for when you came home you were broke." "Never mind," I says to May, "that was only a joke. Can't you get it?" "I can't get that," says May, "but I can give you the air" and up she blows to her room, locking the door.

I had to sign her name to a check for three quarts of wine before I squared it. Over there all I had to do was to book May and let her go. Over here it looks as if I must give personal service just because she's a single. And a good single too. Doing the old stuff and selling it just right, while that blonde make up is a bear. They tell me over in Paris they are nuts over blondes so that's where we alke from here. And I figure if they are nuts in Paris about blondes they must be crazy in Africa so it looks as though I will have to take May around the world, just to show how good looking she is and what a good single act she does. I never knew myself how good May looked until they gave her nearly a year's time after the opening. Well, maybe not a year, but some time anyway.

Now Simp don't forget to boost and pretty soon I am going to send over an ad. How much do you charge for four pages? Well, never mind, I don't care. It ain't the money, it's the trouble making up the ad.

May sends regards. Says not to kid and if you do keep her name out of it. Go easy now Simp with her, for she's a meal ticket again.

Freeman Bernstein.



## TWO GOOD REASONS

WE ARE PLAYING BOTH

B. F. Keith's RIVERSIDE Theatre

B. F. Keith's COLONIAL Theatre

This Week (March 7)

LEV

NED

HILTON and NORTON

Low Hilton, formerly a burlesque star, is establishing a precedent in vaudeville by proving that he is a real laugh creator and drawing card. Ned Norton is more than a straight man, which is confirmed by the due share he is receiving in this sensational act.

Playing B. F. Keith time, with LEW GOLDEN'S management.

## PANTAGES MAY MOVE HEADQUARTERS TO N. Y.

Visits Metropolis on Return  
from Memphis.

Alexander Pantages may move his headquarters to New York from Seattle in the fall. This will center here all the major vaudeville circuits. Mr. Pantages arrived here Thursday with Charles Hopkins, after opening his new houses in Memphis and New Orleans, and it is believed he will make definite plans to establish all the offices of his circuit here.

The "Pan" time has been booked for the most part out of New York, with fill-ins supplied through the Chicago booking branch. Since the beginning of the circuit, however, Pantages has remained in Seattle and managed his string of houses from there. It is known that he has been anxious to concern himself with the booking end, though there are no contemplated changes in the Pan booking staff.

Des Moines, Ia., March 9.

The Pantages theatre opened Saturday, with vaudeville, playing two performances daily at 50 cents, top, with the bill remaining a full week. The Pantages was formerly known as the Empress.

"Not Yet Marie" headlined the first show.

### KEITH'S ROCKAWAY HOUSE.

The Keith interests have leased the Columbia, Far Rockaway, L. I., for ten years, taking possession April 1. Following alterations the house will be operated with a small big time policy, on the order of the 51st Street, playing about six acts and a feature picture.

It has not been decided whether the Columbia will play a split or full week or two or three shows daily.

It was formerly operated by the Jutkowitz Bros. as a picture house.

### WHYTE WANTS \$500

Charles Whyte has brought suit for \$500 against J. M. Allison, producer of a vaudeville act titled "Puritania," on breach of contract grounds. Whyte avers he played through the usual "break-in" period and was guaranteed four weeks' employment at \$125 a week.

Civil action was begun in the Third District Municipal Court, where Judge Davies heard the arguments and took the matter under advisement.

### HENDERSON'S BIG TIME

Henderson's Coney Island now playing small time vaudeville through the Keith Family Department will go into the summer "big time" policy May 30 Decoration Day playing nine big time acts twice daily booked by Arthur Blondell of the Keith Exchange.

### LEW PAYTON AGENTING.

Lew Payton (Payton and Lunn) is now an independent vaudeville agent. Payton and Lunn were a vaudeville team, doing one of the Jimmy Hussey's vehicles and playing the independent circuits for years.

Payton was the Hebrew comedian of the turn.

### ALL COMEDY BILL

The Fifth Avenue is to have an "All Comedy Bill" next week, seven acts the first half and eight the second, with the Charlie Chaplin picture, "The Kid," playing a full week. This is the first time in the history of the house that a picture has played a full week.

### PANTAGES IN NEW ORLEANS.

New Orleans, March 9.

Alex Pantages is here arranging for the erection of his new theatre in Canal street. Work will begin on the structure at once.

Pantages is accompanied by his architect, builder, and general representative, Earl Edmondson.

### Mammoth N. V. A. Benefit

The N. V. A. benefit May 22, will be shown in two houses the Hippodrome and the Manhattan Opera House. The acts will be relayed back and forth, the running time and lay out of the bills being adjusted accordingly.

The demand for tickets foretells the hugest advance sale and the number of acts volunteering, the largest program of its kind ever stated in the history of the show business.

# AGENT ARRESTED IN CRUSADE AGAINST EXCESS COMMISSIONS

New York License Chief Gets Warrant Charging J. J. Livingston with Violation of Employment Agency Law—To Enforce 5 Per Cent. Limit Set by Statute—Marks Beginning of a General Crusade Against Such Agencies.

Judge Rosenblatt, in the Jefferson Market Court, issued a warrant last week in criminal proceedings against John J. Livingston, charged with operating a theatrical agency without a license and with exacting more than five per cent. commissions for his services. The warrant is returnable today (Friday), and was sworn to by Harry McRae Webster, the picture director of the much heralded "Determination" production, sponsored by Capt. F. F. Stoll. Mr. Livingston is out on \$300 bail meanwhile.

The nominal plaintiff in the proceedings against Livingston are the People of the State of New York and the Bureau of Licenses. Commissioner John F. Gilchrist has assigned Mr. Gill, who looks after the theatrical field, to investigate the case.

This marks the beginning of a general crusade by the Bureau of Licenses against employment agencies in general and theatrical employment agencies in particular to cease the flagrant practices in violating the statutes of the state. The abuse in the main is concerned with exacting more than the legal five per cent. fee for the agency's services, where legit and picture productions are concerned. The self-styled "casting agents" come under this category, oftentimes stipulating a set amount weekly for their services, ranging from ten up to as much as 20 per cent. of the artist's salary. The purpose of the definite stipulation is a trick to evade the law, the license chief contends, further embellished by clauses averring the sum to be for services rendered as manager, press representative, agent, author, etc., the "author" phase particularly permitting the offending agents considerable leeway for flagrant abuses.

Lyman Hess and Charles L. Kahn, attorneys for Webster in civil proceedings for the recovery of \$495 in the Fifth District Municipal Court against Livingston, are responsible for this crusade to protect the

artists. The lawyers consulted the License Commissioner in reference to these alleged violations.

One phase of the N. Y. statutes that is abused is the clause that an employment agency can collect five per cent. of the actor's salary for a period of ten weeks only, or the equivalent of one-half of the employee's salary for the first week. The common practice is exacting commissions for the life of the contract. Yet these facts are specifically included in Sections 270-273 of the Business Code.

For this reason, an agent seldom brings suit for back commissions in New York, but prefers to attach the actor's salary on the road. For some reason or other, out-of-town attorneys are not aware of this phase of the local statutes and the defendant usually loses.

In Webster's civil action against Livingston, the plaintiff charges excess commissions at the rate of ten per cent. of \$150 per week for three weeks, totalling \$45; and ten per cent. of \$500 per week for ten weeks totalling \$450, or \$495 in all.

### MOSS STAFF SWITCHED

Fahey at Broadway—Johnson Goes to California.

William Fahey is now managing B. S. Moss' Broadway succeeding the former manager, Johnson, who has gone to California to engage in a picture venture. Mr. Fahey was formerly in charge of the Jordan theatre, Philadelphia.

Walter Melville, ex-assistant manager of the Hamilton, is now connected with the Broadway in a similar capacity, succeeding Jerome De Rosa who has been transferred to the Jefferson as assistant to Fred Marshall. William B. Hill, the former assistant manager there, is back at the Regent in full charge.

### JACK FOX'S DAMAGE SUIT

Jack Fox, Chicago agent now located in New York has started an action against the Hotel Sherman, Chicago for \$25,000 alleging false imprisonment and defamation of character.

Adolph Marks is Fox's attorney. According to Fox, he was forbidden to enter the hotel following a "mix up" and charges of which he was acquitted by a jury. Upon entering the hotel he was arrested and charged with disorderly conduct.

Fox was acquitted of the second charge and forthwith filed suit making the above allegations.

### DAVENPORT'S FRANCHISE

J. H. Lubin, of Loew Office, Issues Booking Permit.

Danny Davenport, nephew of Harry Seamon (Hurtig & Seamon), has been given a Loew franchise by J. H. Lubin and will book all the independent circuits.

Mickey Curran, formerly associated with Sam Fallow, will be with Davenport, with offices in the Romax Building.

Davenport has been connected with the Hurtig & Seamon enterprises in various capacities and was for a time agenting on his own.

### COCHRAN RESTING

London, March 9.

C. B. Cochran left here last week for a resort in Spain where he has gone in order to obtain a rest. He will remain there about a month.

### Imogene Comer's Operation.

Imogene Comer, the old time vaudevillian, successfully underwent an operation for cancer at the Hospital Francaise, New York, on March 1.

### N. V. A. CLUB

(Continued from page 1)

It is located at Mamaroneck, bounded on the east by the Mamaroneck road that runs into the Boston Post road, and on the north by Griffin avenue. Its location is between Larchmont and Rye, N. Y., about thirty miles from Columbus Circle. The land is level and hilly in sections, providing an ideal course and country life.

It is understood Mr. Albee's intent is to have the tract eventually revert to the N. V. A. organization, through the tract paying for itself, principally from a somewhat large and unnecessary portion that may be mapped out into building lots. There will also be an income applicable to the golf course investment from any surplus arising from N. V. A. benefit proceeds that are not required for other set purposes.

The clubhouse to be erected on the tract will become an artists' home for the N. V. A. professional membership, either temporarily or permanently. It is proposed to keep the clubhouse open the year around. For indigent members who may prefer the home as an abode for the remainder of their lives, the book-ticket system that will be established is aimed to prevent the occupants of the home for life from being oppressed with the idea they are the objects of any charitable mission. These books will be provided for every one who may call at the clubhouse and will be purchasable at the N. V. A. headquarters in New York. Each book will have detachable tickets. Everything at the clubhouse, from food to lodgings, must be paid for by the tickets in the books.

The clubhouse or artists' home is one of the several institutions promised members of the N. V. A. at different times when statements were issued concerning it by Mr. Albee, presumably speaking on behalf of the Vaudeville Managers' Protective Association. The other important promise besides the clubhouse itself in New York was the life insurance feature of the N. V. A. for professionals only, which has come to pass.

## SHUBERTS' \$700,000 VAUDEVILLE DEAL OFF

Couldn't Get Keeney's Newark  
Till 1923 and Bow Out

It was reported this week that the Shuberts, who announced the purchase of Keeney's theatre in Newark, to be used as a link in their proposed vaudeville chain, have withdrawn the deposit they made on the purchase, because they could not get possession of the house until October, 1923.

It is understood the purchase price was to be \$700,000 and the Shuberts in their announcement stated they would add it to their vaudeville circuit next September. Keeney, however, has a lease of the property for more than two years.

### MILES IN SCRANTON.

Scranton, Pa., March 9.

Work on the building of the new Miles theatre here began Monday on the site of the old Lyceum, destroyed by fire in 1915. Ray M. Owens, representing Miles, closed the final contracts for the new house last week. Agreements with the contractors set the completion time in September. Jordin & Co., who built the new Klaw theatre in New York will erect the Miles. De Rosa is the architect. The plans call for a seating capacity of 2,500.

Schenectady, N. Y., March 9.

The Miles has been closed for the season. It was stated with authority by one of the executives in the Miles office that the house had gone dark because it could not secure attractions for the first half of the week. The Miles was formerly the Van Curler opera house.

### \$5,000,000 PARK SUIT.

The Exposition Catering Co. has brought suit for \$5,000,000 against the Bronx Exposition Co., alleging the failure of the amusement park concern to maintain a standard of buildings in the grounds.

The Catering Co., through Bennett E. Siegelstein, alleges that it expended "several hundred thousand dollars, relying on defendant's agreement that it would build and maintain a permanent exposition."

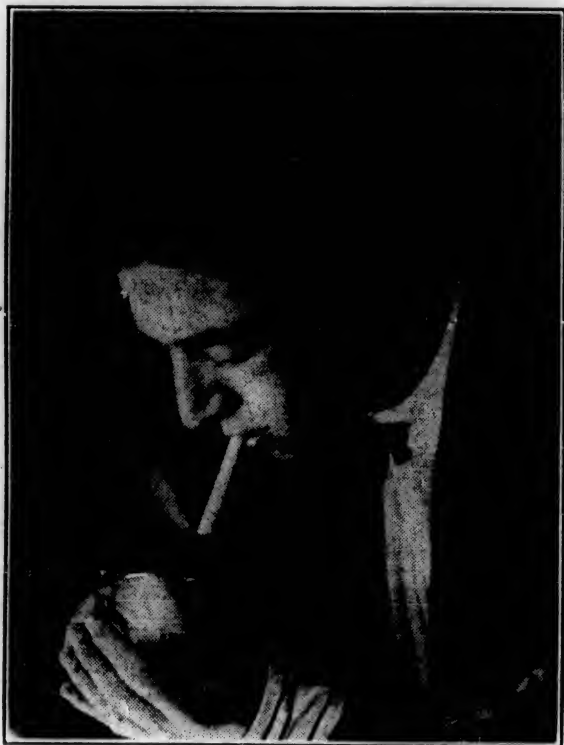
Notwithstanding the suit, the Catering Co. asserts the Exposition company continued to erect cheap amusement attractions. The plaintiffs sued out an injunction restraining the Exposition people from continuing the construction of various rides and other devices. Supreme Court Justice Giegrich signed the restraining order.

### "THE KID" BIG DRAW

All Keith houses in the 40th Street to the Harlem River zone reported capacity business the first half of the week the draw being attributed to the Chaplin picture "The Kid."

The Coliseum the largest of the Keith houses with a capacity of 3400 did turn away business since the picture and the vaudeville opened.

The feature added an additional \$100 a day to the bills which was offset by the one act short schedule. It is considered the best piece of showmanship from a box office standpoint that has been put over by the Keith people this season.



THE VERSATILE SINGLE  
**BEN MEROFF**

Possessing youth, personality, magnetism and ability. No tricks, no bunk, just unqualified versatile ability. Special songs by LEW BROWN; dancing of the highest order, playing the clarinet and cello constituting a REAL single.

LUBA MEROFF presents BEN MEROFF, the versatile single.

HAROLD SOLMAN at the piano.

Booked for ten weeks in New York (next to closing) for LOEW by MANDEL & ROSE.

This week (March 7), Metropolitan and Victoria.



**FRED ELLIOTT**

Next Week (March 14), Norfolk and Richmond, Va.  
Direction, MORRIS & FEIL.

## SET-UPS AND POISON HOOCH FOR "TOMATO"

But Con Yearns for the Sunlit Diamond.

Utica, March 9.

Dear Chick:

I suppose all the ball gamers are packin' their shoes and prayer books and hiking for the bushes and other orchards to fool the public for another great and glorious season.

I haven't begun to get my apple chasers to-gether but expect to get word any day now to put the pin-ochle deck and the apples into the old grip and take it on the lam.

In the meantime "Tomato" and me are pickin' up some small change knockin' over these raps and workin' the act. Cuthbert is gettin' so stuck on smearin' up his pan with grease paint that he will probably be ruined for the sun filled job. hat I have layed out for him.

If he hits within fifty points of the number of bows he has stole with this act he will lead the league with daylight between him and the second best guy.

"Tomato" has a yen to play ball and isn't half bad. He played a lot as a kid and might be able to hold down a job after a year on the bench with me. At any rate it's a good way for him to keep out of trouble this summer and keep in condition.

Cuthbert's wife has layed off him since I promised to smack her hubby in the kisser if she butted in any more, and everything is lovely. There's more bootleggers and hide aways in this burg than their are actors in Wolpins.

The other night I joined out some of the boys on the bill and one guy said he knew a spot. We blasted in and the prop. whispered that he had some real honest to goodness Scotch. We called for a fresh bottle with the owner relat'n the history of the hooch how it came in from Canada and was worth it's weight in German marks, etc.

Well, after we come to the mob started to argue, one claimin' we were gassed, etc. Some one had a bright idea. This was supposed to be White Horse, with the picture of the horse on the bottle. One of the gang drew a tall of the nag on the bottle. The next night we went back for more punishment. We had finished the quart the night previous. The prop. met us with his usual chatter, and we called for Scotch. Sure enough, out come the brand new bottle, with the horse sportin' a beautiful flowin' tail.

Well, they just tore the joint apart. This bird had been refillin' bottles and gettin' away with it. He also got a kick back from all the local croakers who were called in to administer the last rights to the customers. That's one thing about these fenced-in burgs—they certainly know how to keep all the jack in the family.

"Tomato" is trainin' and keepin' in shape, for we are gettin' offers from all these up-state clubs. I may jump down to Troy with him soon, for they have a local kid there named "Stockings" Conroy who they think can lick Leonard. He is named after a heavyweight who once fought Fitzsimmons. They say that before the fight Fitz was asked by "Stockings" if they couldn't start a little early, as the latter wanted to get back to Troy that night. Fitz said all right, and after they got in the ring Fitz kept askin' "Stockings" what time his train left. Finally "Stockings" said, "In about an hour." Fitz said: "Well, you just have time to dress and make it," and he biffed "Stockings" on the jaw, knockin' him dead. "Stockings" made the train under wraps.

Shoot me a sheet an', scratch and remember me to all the gang that are out. Your old-fryin' pan,

Con.

## CANTOR TAKING REST

"Midnight Rounders" Not Going to Chicago.

The report the Eddie Cantor show, "The Midnight Rounders" (Shubert's), will tackle Chicago for a summer run seems to be refuted through Cantor having expressed himself as favoring a vacation commencing in June and extending for at least six weeks.

The Cantor show will approach closely to New York week of March 28, when appearing at the Crescent, Brooklyn.

## OBITUARY

### PAUL M. POTTER.

Paul M. Potter, 68, playwright, was found dead in bed at his apartment in the Murray Hill Baths, New York, March 7.

Mr. Potter, whose real name was Walter Arthur MacLean, was born in Brighton, England, June 3, 1853, the son of the headmaster of King Edward's School at Bath. He was educated there and after graduation went to India, where he assumed the name of Potter. Early in his career he was a newspaperman, serving as foreign editor of the New York Herald in 1876. Later he was its London correspondent and in 1885 became dramatic editor, holding that post three years. From there he went to the Chicago Tribune.

His dramatization of Du Maurier's "Trilby," in 1895, gave him his first claim to fame as a playwright, but previously he had written "The City Directory" (1889), "The Ugly Duckling" (1890), in which Mrs. Leslie Carter made her debut as a Belasco star; "The World's Fair," "The American Minister" (1892) for W. H. Crane, and "Sheridan, or the Maid of Bath" (1893) for E. H. Sothern. Subsequently he wrote "Our Coun-

try Cousin," "The Pacific Mail," "The Stag Party," "Under Two Flags," "The Conquerors," "The Red Kloof," "The Victoria Cross," "Notre Dame," "The School Girl," "Nancy Stair," "The Honor of the Family," "Barbara's Millions," "Queen of the Moulin Rouge," "The Girl from Rectors," "Pretty Soft," "Arsene Lupin" and "Israel."

From 1894 to 1898 Mr. Potter was resident dramatist at Palmer's theatre.

there since Dec. 18. Toole was former manager of the Dunfee theatre, Syracuse, and also was with Cal Wagner and Gus Williams. He was the oldest member of the Syracuse lodge of Elks. His wife and one daughter survive.

### ALEXANDER GORMAN.

Alexander Gorman, for several seasons manager of Drew & Campbell's "Liberty Girls" and recently handling the "Snappy Snaps" show

IN LOVING MEMORY OF MY HUSBAND  
**NATHAN ELLIS**  
Who Passed Away March 26, 1919  
**ELLA ELLIS**

for Dave Marion, died in a Boston hospital Tuesday afternoon. He was stricken with pneumonia while the company was playing in that city two weeks ago. The body was taken to Philadelphia.

### LAURA B. KAHN.

Laura B. Kahn, until ten years ago a well known actress, died March 5 at the Actors' Fund Home. She was 67 years old and the widow of Gustavus Kahn, one-time theatrical manager. She was buried beside him in the Actors' Fund plot in Evergreen Cemetery. Mrs. Kahn had been on the stage for 30 years prior to her engagement and in her later years had appeared for Klaw & Erlanger and Joseph Hart.

### THOMAS V. EMORY

Mt. Vernon, N. Y., March 9. Word was received here last week of the death in a New York hospital of Thomas V. Emory, age 38 years, formerly juvenile lead with the old Playhouse stock company. Death was due to pneumonia.

The father of Florence, Frank, Clara and Charles Thropp, all theatrical people, died March 3. He was 91 years old.

### CLARENCE W. MULLEN

Clarence W. Mullen, veteran orchestra leader, died in Westerly, R. I., Feb. 24, after a short illness due to the rupture of an artery in his throat. He was 42 years old.

Mr. Mullen early in his theatrical career was musical director of many other road attractions. He later settled in New Britain, Conn., being orchestra leader for several houses there and in other New England towns.

### EDWARD LEVI

Edward Levi, former treasurer and secretary of the Van Curler Opera

House at Schenectady, N. Y., died last week at the home of his mother in Chicago. He had been in ill health several years, but remained at work in the Schenectady theatre until a year ago, when he went to Chicago. He was connected with the Van Curlers for 15 years.

### ANGELICA DELAPIERRE

Mrs. Angelica Delapierre, soprano soloist and a teacher of vocal and instrumental music, died at her Brooklyn, N. Y., home March 3. She was 72 years old. Mrs. Delapierre was the daughter of Albert Wilkinson, buyer for P. T. Barnum when the latter has his museum on Nassau street. She was a member of the Cecilia Musical Society.

### ALBERTS, VIOLINIST.

Albert Fell, known as Alberts, the violinist, died in Dr. Shaw's Hospital, Elko, Nev., Feb. 28, after being operated on for tumor of the throat. He was about 54 years old, a native of Germany. He is survived by a daughter, also a professional.

### GEORGE P. OGIER

George P. Ogier, for many years in the business office of Marcus Loew, died March 2. He was born in Camden, Me., in 1845, and the body was taken there for burial. Prior to entering the theatrical business Mr. Ogier was associated with the Travelers Insurance Co.

### BOB PLANT.

Bob Plant of Murphy and Plant died of appendicitis at Knoxville, Tenn., March 5. He was appearing in that city when stricken and was operated on March 1. He was formerly of Lane and Plant. The funeral was held at his home in Boston March 8. He was 31 years of age.

### GEORGE STEVENSON

George Stevenson (Stevenson and Nugent), died Saturday, March 5, after a long illness.

Intemperance occurred Tuesday of this week at Greenwich Cemetery. The deceased was about 38 years of age and was a former partner of Henry Blisset.

### FERDINAND MICHELENA

Ferdinand Michelena, father of Vera and Beatrice, died in San Francisco March 4 of heart trouble. He was at one time a Spanish opera singer and in later years was connected with the Conservatory of Music.

### WALTER MILTON

Walter Milton, who last appeared in vaudeville in the sketch "Don't Walk in Your Sleep," died at his home in Jersey City, March 7, after a lingering illness of four years.

The mother of Saul Abrahams died at her home in New York March 7. Mr. Abrahams is company manager of the "Greenwich Village Follies," which left New York Sunday and opened in Boston.

## SCHENECTADY, N. Y.

## BANS CARNIVAL CO'S.

No License Rule Follows Bribe Scandal.

Schenectady, March 9. No permits will be granted to carnival companies in this city this season.

This announcement was made today by Mayor George R. Lunn, who termed the carnivals as "little more than an aggregation of freaks and frauds."

The Mayor made the announcement following a conference with David Connell, president of the Common Council. "We both agreed that the average carnival is not desirable and should not be allowed to show in the city," said Mayor Lunn after the conference. "I have, therefore, determined that no carnivals will be allowed to exhibit in Schenectady this summer."

It is said the chief reason for placing the ban on carnivals was to make impossible such a situation as developed last summer, when two policemen were indicted on charges of extortion in connection with a carnival on the Erie boulevard in May, which was allowed to operate percentage wheels.

The activities of the carnival were investigated by the Grand Jury of Schenectady county and as a result it was charged that a sum of money was paid by the carnival management for "police protection." John E. Cole, commissioner of public safety, admitted that money had been received from the management and turned over to the police pension fund.

The Grand Jury indicted former plain clothes Policeman John Hankard and Patrolman John J. O'Brien, at the time a plain clothes man, on the charge of extortion. Hankard is now serving a term in Clinton prison for assaulting a police sergeant and the case of O'Brien will come up in May.

## ALBANY INCORPORATIONS

Frontier Features; capital \$100,000; directors H. B. Raggsdale, F. T. Buckley, A. Randolph, 15 West Sixty-seventh street.

Strand Music Pub. Co.; capital \$5,000; directors M. and J. J. Schneider, C. E. Hochberg, 717 Sackman street, Brooklyn.

C. & S. Trading Co., musical instruments; capital \$10,000; directors A. and J. Cohen, M. Stockman, 40 East Third street.

Catact Theatre Corp., Niagara Falls; capital \$120,000; directors J. A. Schuchert, A. Killian, A. C. Hayman, Niagara Falls.

Ritz Theatre Co.; capital, \$5,000; directors, M. Klein, A. Werner and H. E. Diamond, 1165 Longfellow avenue.

Hays Music Co.; capital, \$20,000; directors, H. O. Leete, L. Heck and L. A. Flanagan, 666 West 207th street.

Walker Amusement and Const. Co.; Rochester; capital, \$75,000; directors, A. Neble, J. Jardine and C. M. Walker.

Designation. Simons Film Machine Co. of Delaware; H. E. Gould, 37 Wall street, agent.

Valkyrie Pictures Corp.; capital, \$100,000; directors, C. Gumalesis, M. Gismet, R. L. Noah, 200 West 94th street.

Houdini Picture Corp.; capital, \$500,000; directors, B. M. L. Ernst, M. H. Calne, D. J. Fox, 31 Liberty street.

Artistic Equipment Corp.; musical instruments; capital, \$10,000; directors, G. H. Olsen, H. A. Iivonen, A. L. Monfort, 5 Columbus Circle.

## DELAWARE INCORPORATIONS.

Dover, Del., March 9. The following charters were issued this week:

Charles "Chic" Safe Picture Corp.; capital, \$1,000,000; directors, H. G. Eastburn, W. F. Bouzarth, M. E. Dote, Wilmington.

New Amsterdam Film Corp.; capital, \$250,000; directors, Wiley R. McIntosh, Campbell A. McIntosh, Lewis Landes, New York.

J. D. Williams Amuse. Co.; capital \$250,000; directors J. Benedict, A. Denk, E. B. Johnson, New York.

Smith Amuse. Corp.; capital \$1,400,000; directors L. B. Phillips, A. Silver, Dover.

Smyrna Amuse. Co.; capital \$25,000; directors Mark McManus, E. M. Fowler, Smyrna, Del.; H. P. Fenimore, Dover.

## COLONIAL, ALBANY, STOCK.

Stock will again be presented at the Colonial, Albany, N. Y., during the summer. It was tried out as an experiment last year during the warm weather and was retained until New Year's.

This year the venture will be in the hands of the local owners, instead of being backed by New York interests. The house is playing pictures at present.



VIRGINIA PEARSON  
AND  
SHELDON LEWIS

"The Second Chance," a gripping melodrama, replete with laughs and thrills, by Sheldon Lewis.

These famous stage and screen stars entered vaudeville for a limited engagement and are now in their 45th week. Third return engagement at PALACE, NEW YORK. Return engagements at all of Keith's New York Theatres.

Management, HENRY BELLET.

COLONIAL, NEW YORK, THIS WEEK (March 7).

ALHAMBRA, NEW YORK, NEXT WEEK (March 14).

## PAN ACT TROUBLE AT FRISCO; RUBINI REVUE HINTS PLOT

Three Attractions Quit at Oakland—One to Ask Contract Ruling, Another Refused to Accept Cut—Labor Commission "Sicced" on Latter.

San Francisco, March 9.  
The Novelle Brothers, on the Pantages time, did not play Los Angeles last week as routed, through some misunderstanding of the "or more" part of the Pan contract. One of the brothers made the trip to Los Angeles to interview the head of the circuit while the other brother remained here awaiting the verdict.

The Novelles did not play San Francisco, switched to Oakland to accommodate the Rubini revue act. The latter turn also had some difficulty with Pantages and finished at Oakland last week.

"Salvation Molly," a Chinatown act with three people, closed at the Oakland Pantages Feb. 19 after three days' notice from the circuit, according to Frank Belmont, manager of the act. No definite reason for the closing was given, Belmont states.

The Rubini revue, containing seven juveniles, closed at the Oakland Pantages last week, ostensibly as the result of trouble caused by the Labor Commission following reports made that two of the juveniles had been keeping late hours. One, a girl reported to be but 15 years of age, is in reality 18 years.

Despite the difference with the Commission, it is claimed Pantages was behind the closing action and that an effort on his part to cut the act from \$600 to \$500 per week was met with unsatisfactory results.

The act rehearsed in Los Angeles for ten weeks and then opened at the Los Angeles Pantages, where Pantages himself viewed it and voted it a salary of \$600 weekly, at an understood indefinite run to follow San Francisco and Oakland. Last week it was proposed the \$100 cut be made. Miss Rubini is credited with having spent \$2,000 getting the act in order. The act will return to Los Angeles and probably be reorganized.

### PANTAGES, FRISCO.

San Francisco, March 9.  
Pantages this week has two animal acts and an Arab turn which give the bill a circus effect, but it is good entertainment.

Madame Bedini's Horses headlined splendidly, the horses and madame herself presenting a pretty picture.

Hamid's International Nine made a corking closing act, while Sir Victor's Dog and Pony Circus, the third of the "sawdust" numbers, was a strong opener. The clown in this works hard throughout, but might be suppressed a bit.

Paul Rahn and Valerie Beck, a handsome team, destined for bigger time, were the class of the bill. Their opening as a canary and a crow proves a good novelty, as does their special drop of "Wonderland." Both possess excellent voices.

Browning and Davis were the comedy hit next to closing, with blackface comedy, conversation and songs.

Diehl, Crocker and Diehl did well in second position. A Scotch number by Miss Crocker and their impression of tough kids at the finish won big applause.

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PAUL HANSEN, Mgr.

## CALIFORNIA DRIVING OUT TENT SHOWS

License Fixed at \$500 in One Town, \$100 in Another.

San Francisco, March 9.  
That the days of tent shows in this state are numbered is evidenced by action being taken in small towns of the state. Stock companies which have been touring California and playing the small towns under canvas are now meeting serious opposition by the permanent theatre owners of the respective towns, who threaten to drive the tent show industry away forever.

In Modesto last week the city council passed an ordinance regulating the license of such shows at \$500 per day, an exorbitant price which deems it prohibitive for the tent show owners to appear. In Turlock, a much smaller town, a similar ordinance was passed fixing the license at \$100 per day. Other towns are now contemplating such action, which means the passing of tent shows surely.

### ORPHEUM, FRISCO.

San Francisco, March 9.  
The Orpheum's current bill is not so big as some that have been offered lately, but has several interesting acts, and is kept alive with good comedy. A little touch of melodrama. This latter is provided by "Scarlet," a Jack Lait playlet in which Valeska Suratt and Co., the headliner, appear.

"Scarlet" starts and finishes with a high mark, and the typical Lait underworld chatter goes over with a bang, especially with the wiser element. Miss Suratt's name and wardrobe created the usual interest among the women and she delivers her lines in telling style; but Eugene Strong, admirably cast in a big part, keeps well in front. Jack Collins, Grant Sherman, Chas. Norman and Lorraine Landee give excellent support.

Johnny Burke panicked them next to closing, his talk on war and the draft bringing riotous laughs for the hit of the evening. He finishes strong with his piano playing.

Flo Lewis, "alone," is of stunning appearance, and with her neat arrangement of material scored substantially in fifth place. Though she is billed alone, a colored maid is in the comedy.

Grey and Old Rose, with stage drapes and costumes fitting their billing, offer some neat dancing, injecting patter and songs that do not lessen the value of their act. They made a fine impression.

Harry Kahne, "the incomparable mentalist," reads, writes, talks, spells and adds a column of figures simultaneously. This, with his upside down and backward writing, won him appreciation.

Rice and Newton win instant favor. The man is a clever dry comic and surprises with some nifty acrobatics, including a "slow movie" impression of a hand somersault. The girl is an excellent foil. They went over big.

Bert and Florence Mayo gave the show an opening thrill with fast work on the swinging trapeze, and Albertina Rasch, holdover, held the audience with her dances in closing spot.

### MEDBURY QUILTS FRISCO.

Writer of Vaudeville Comedies Locates in New York.

San Francisco, March 9.  
John P. Medbury, feature writer for the San Francisco Call and author of several acts now playing the Orpheum and other time, as well as the author of several of Will King's best productions, is now in New York City where he will be connected with the King's Feature Syndicate as a feature writer. He will be on the staff of the New York American or the Journal.

Medbury is known for his "Mutterings," "Nimbles" and other comedy features.

### NANCY FAIR IN STOCK.

San Francisco, March 9.  
Nancy Fair opens as leading lady with the Alcazar stock March 15 in "Forever After." Ellwyn Harvey closed Saturday. The leading part in this week's show is being taken by Nina Guilbert.

Miss Fair is accompanied by her mother.

### TAFT, CALIF., TOUR B TOWN.

San Francisco, March 9.  
Taft, Calif., a live oil center, has been added to the "Tour B" Ackerman-Harris-Loew Circuit and will immediately institute regular Tour B shows in addition to the present Loew acts which have been playing at the Hippodrome.

### CURRAN FUTURE IN DOUBT.

San Francisco, March 9.  
The future policy of the present Curran theatre is still in doubt despite the many reports circulated. A. C. Blumenthal and Cal Heilig are said to be interested with Louis Lurie in the new lease which begins next September.

### Levey Circuit Adds New Ones.

San Francisco, March 9.  
New theatres added to the Bert Levey Circuit recently are the American in Ventura and Palace, Santa Barbara.  
Colorado cities include Walsenberg, Trinidad, La Mar, La Junta and Pickford. Raton, New Mexico, was added last week.

### Monte Carter Quits Stage.

San Francisco, March 9.  
Monte Carter, veteran actor-manager and producer of musical comedy shows, who recently closed at the Majestic, has forsaken the stage and purchased a half interest in a large Los Angeles shoe concern.

### Ted Lewis at Palace Hotel, Frisco.

San Francisco, March 9.  
Through an arrangement made last week between the hotel and the management of the "Greenwich Village Follies" Ted Lewis and his jazz band are appearing nightly after 10:30 o'clock at the Palace Hotel.

### Fifth Fuller House in Sydney.

San Francisco, March 9.  
Ben & John Fuller, Ltd., of Australia, have completed the purchase of another theatre site in Sydney on which they will build a theatre of American design in the near future. This will be the fifth Fuller house in Sydney.

### Florence Bain on Way East.

San Francisco, March 9.  
Florence Bain (Raymond and Bain) returned East this week after an extended stay in this city.

### HIP, FRISCO.

San Francisco, March 9.  
"Buzzin' Around" was the big card for the Hippodrome this week, proving the best girl act seen here, and received its reward in applause. The act has good principals and big-time material, but the girls and the costumes are small time. Jack Hallen is a clever light comic, but the clever acrobatic dancing of the girl principal is the outstanding feature.

Fred and Elsie Burke have an enjoyable act. The talk is handled clearly, with good results, and the goofy comic dancing and peppy stepping of the girl get over big.

Billy and Moran, a black and tan mixed team, gets laughs with old gags. The woman's voice is good and she registers with a ballad, the man also doing better with his songs than his talk.

Billy Kinkaid started things off in good style with balancing and cannon ball juggling.

## ROAD SHOW SEASON IN ALCAZAR, FRISCO

Stock House Productions  
Pending Curran Opening.

San Francisco, March 9.  
When Homer Curran vacates his present theatre Sept. 1, the Alcazar, at present the home of dramatic stock, will play the road attractions pending the completion of the new Curran theatre on the site next to the Columbia. As the result of this decision final work on the new house will be rushed through in order to save the Alcazar a long lapse of the stock company.

At that time it is expected George H. Davis, former manager of the Alcazar and of "ate identified with the motion picture industry, who arrived home from New York last week, will again take over the management of the house.

Davis entered the state rights film field a year ago with "Confession." He now controls the rights to "Isabel; or The Trail's End," by James Oliver Curwood, which opened here last Saturday.

### ELEPHANT FOR MIDGETS.

Three-Foot Pachyderm Will Be Added to Singer's Act.

San Francisco, March 9.  
For a reported sum of \$5,000 Frank Morshak, stable boss for Singer's Midgets, last week purchased a three-foot high baby elephant recently imported from the Congo country by Frank Buck, ex-showman.

The animal will soon be added to the act.

### LOEW'S CASINO.

San Francisco, March 9.  
Five acts of vaudeville, a Consolidated comedy picture and the Will King show make up an attractive program at the Casino. The vaudeville section is an improvement on the past few weeks. Norman and Jeanette opening, start with a little talk, do a little dancing and then get down to business with some real work on the rings where the mixed couple display skill and excellent muscular development. They also make a fine impression with physical culture poses in which the woman runs her partner a close second.

Willie Norton and Ethel Wilson in No. 2 position start slowly with some uninteresting talk as a bridal couple. Their act picks up with the prim and sedate dancing of the girl who looks attractive in a fetching costume of black. They are at their best with lively numbers. A Yiddish number by the man fell flat and his other attempt in the character line, in an Oriental number used to close, is saved by the girl who appears after a verse and chorus, with some more dancing in a pretty Oriental outfit.

"Into the Light" which has Emilie Montrose in a protean offering is a clean-cut and interesting turn. Her characterizations of various types of women on the witness stand are most effectively put over employing a baby spot for all of the characters with the rest of the stage in complete darkness. She is assisted by voices which emanate from the darkness, representing a judge, opposing council and jury. The little dramatic story, that of a woman on trial for her life, is interesting and has a punch when it is disclosed at the finish it was only a dream. The act was very well received.

Wells and Devera, a couple of men, registered strongly on their good singing voices. Their early talk with one of the men as a "wop" consisted of the usual "wop" gags and was weakly delivered. The Dancing Serenaders did not appear at this show. "Marry Me" was the King offering.

### ACTOR SAVES ORCHESTRA.

"Frivolica" Pianist Pinch Hits When House Leader Is Stricken.

San Francisco, March 9.  
Caesar Brand, who a few weeks ago announced his resignation as leader of the Orpheum orchestra in Fresno and Sacramento, is back on the job, replacing Eugene Brown, seriously ill at his home.

Joel Richman, pianist for Seabury's "Frivolica," playing the valley when Brown was stricken, temporarily handled the orchestra and made possible the regular music.

### FRISCO NOTES.

San Francisco, March 9.  
Eddie Mitchell, for many years connected with various dramatic stock companies in a managerial capacity, has taken a lease on a theatre in Astoria, Ore., which opened this week with dramatic stock. Alice Joyce is the leading woman. Bob Manning and Melba Palmer are with the company.

Ed Redmond has gathered together a musical comedy company to open at El Paso April 3.

Lou Jacobs, formerly identified with musical comedy as manager and actor, is now connected with the Durant Aircraft Corporation at Oakland.

Ed Levy will go to Salt Lake City to supervise the opening of the new Loew-A-H theatre, which occurs there in April.

Irving C. Ackerman, of the Ackerman-Harris circuit, returned from New York city last week after a visit with the Marcus Loew officials on business.

Irene Heineman, former Winter Garden girl with Monte Cristo, Jr., show, sails for Honolulu from this city March 1.

Jess Mendelson returned here from Seattle last week.

After an absence of 22 years William A. Brady is visiting here again. He arrived last week accompanied by his wife and Jack S. Connolly, Washington representative of the picture industry.

Charles H. Newman, treasurer of the Curran, is recuperating at his home from a nervous breakdown which caused him to leave his post at the theatre for a hospital bed last week.

Harry H. Campbell, local Orpheum manager, is spending a short vacation at his Russian River country home. Colonel Charles E. Bray, Orpheum's western representative, is managing the house during Campbell's absence.

R. H. Sarsfield arrived here from Australia on the Tahiti Feb. 25. He has been on tour in New Zealand.

### Schiller Back From Honolulu.

San Francisco, March 9.  
E. A. Schiller, Loew's Southern representative, arrived here from Honolulu March 1, and after a conference with Ackerman-Harris departed for the South.

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# Cafe Marquard

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COLUMBIA THEATRE  
SAN FRANCISCO  
and GEARY MASON

## SCENERY BY EDWIN H. FLAGG STUDIOS

## STATE-LAKE, CHICAGO.

Chicago, March 9. Mrs. Nadje opened the show, showing "form" and class. She could easily hold a spot on the bill. Price and Bernie followed and handled themselves nicely. Third, Mantell's Mannikins drew laughs, applause and complimentary comments. L. Wolfe Gilbert and Co. occupied the stage next. Wolfe has a new number, "Down Yonder," that should bring him the jack. He coached the house with all his work. After Gilbert came a George Choo production, "Under the Apple Tree." Choo puts out girl acts that have snap, clever lines and trick props. His knack for picking talent is second to none. The plot is based on a lost pocketbook which exchanges hands, causing predicaments and funny situations. The garden set with the tree is good. The costumes are attractive and the chorus step and sing in style.

Next to closing, Lillian Shaw slew them and delayed proceedings. Ben Beyer, in blackface, closed. Henry B. Toomer and Co. and Claudius and Scarlet were not seen at this show.

## PALACE, CHICAGO

Acts 2, 3, 4 and 6 are each a girl and a boy in song, dance and comedy; act 5 is a girl and two boys in song, dance and comedy; act 7 is a man in song and comedy; act 8 is a girl in song and comedy; act 9 is song. This is either inspired or radical booking. It is doggone good vaudeville, though, whether it reads like it or not.

In acts 2, 3 and 4, three as pretty girls as ever walked across one vaudeville stage follow on each other's French heels, followed immediately by another peach who is succeeded by still another. Fay Cole (Mason and Cole) comes first, a strapping light brunette of dimpled charms and healthy curves; diminutive Betty Byron (Byron and

Haig) followed, very dark, like a cute Paris doll; then waits on Helen Storey (Dooley and Storey), blonde and sub-debiki, with a model profile and a magazine poster formlet; Edith Clasper, the lithe danseuse, trips past next, and Anna Seymour, an ideal example of the athletic American girl with a sense of humor and nature vibrating in her every fibre, tags the parade.

Hubert Dyer, very droll faller, doing everything Rice and Prevost ever did and a few bends, and escentriques that scored to boot, got heavy laughter and rounds of applause to tee off. Mason and Cole started like a house afire, attaining extraordinary speed for the location. The kissing bit, done with a sincerity that stamps the fair Miss Cole as a future-great comedienne of the seductive type, got them in solid, and when she reappeared in a whizz wedding dress she had them gasping for air. Past dances and a change showing even more of Miss Cole's irresistible attractions, made it a clutch success with bows and bows, not customary to No. 2 teams.

Betty Byron was recognized by a few. She got a reception. Those who applauded beforehand were those who remembered her as Billy Billiken, before she broke into the stage end; she used to be Ernie Young's principal bull artist in his ticket scalping, and when the Johns looked at her they forgot to look at the prices on the pasteboards. She broke into the limelight with William Rock's act last year, and today is a featured performer under the management of Claude W. Bostock, replacing Sylvia Jason, the girl originally in the act with William Haig. She shows no marks of a yearling. She is poised and peppy and an accomplished comedienne. The routine ran peachy in the smacking set, and through the switches of song, dance and burlesque, and delivered for four after-curtain calls, and crammed home a wallop that showed up the usual sketch that draws the tray spot.

Bill Dooley, the elongated trick dancer, brought on Miss Storey in a little toy wagon. All kidding aside, boys, Helen Storey is a durb. She is formed like a child, yet like a woman; she talks like a kid without attempting kid talk; when she is on she makes the footlights look dull. She resembles Ira Claire when Ira first broke in hereabouts, before she began to look like a star, and only looked like she was going to be a star. There is a lot in Dooley and Storey's act that has been in other acts; in fact, there is lot in their act that was right in the two they followed. That was a trifle cruel. But it never flickered. When Miss Storey turned her baby incandescents on the mob and Dooley hoofed a few, everything else faded away for the time. This team stopped the show.

Miss Clasper is delightful, but there is so little of her. She lets Snow and Columbus, her boys, do 75 per cent. of the dancing, start a contest for her hand (or, since they dance for it, it may be her foot), and never settles it. She is fleecy and feminine, but might go in more for work. Act went well all the way. Harry and Anna Seymour goaled 'em and brought on Miss Seymour's Bayes' impersonation for a single-handed post-encore. The laughs were hefty and the applause was hearty.

Henry Santrey far exceeded his success at the Majestic. He drew the most thunderous hand-clapping of the day. His band registered splendidly, and Santrey's robust baritone blues and ballads left nothing to be desired except some more thereof. This one honestly tied it up and left it that way.

Margaret Young, following all this singing and clowning, had her work cut out for her. Her first number, a band-leader thing with a tincan lyric and one of those attempts at having fun with the musicians, passed away. At the end of this a few got up and walked out. Miss Young's individual classic, "They Don't Make 'Em That Way Any More," stopped the exodus, but she insisted on taking an exit, which, in view of the precarious situation, was poor judgment. When she left

(Continued on page 22.)

## NEW ERBER OPENING.

East St. Louis Premiere Draws Chicago Showmen.

Chicago, March 9. March 10 was set for the opening of Joe Erber's new theatre in East St. Louis. A special train was engaged to leave Chicago over the C. E. & I. at 10 o'clock Thursday morning, arriving in East St. Louis at 5 p. m.; where, after a banquet, the theatre was due to open for its first show at 7.30 p. m.

A delegation of 50 theatrical men accepted bids to attend the opening. The opening show consists of Mijares, Newell and Most, Brown and Weston, Donovan and Lee and "Rubeville," besides a feature picture.

The house will play two shows a day and three Saturday and Sunday, booked by Nat Kalsheim through the W. V. M. A.

## CHICAGO NOTES.

Chicago, March 9. Tom Burke has started another newspaper. This time it is "The Sporting World," devoted to baseball. Burke's "Telegraph" is defunct.

Harry Mitchell's son, Jack, married his vaudeville partner, Miss Dove, as the two youngsters started on a tour of the W. V. M. A. Harry Mitchell is manager of the Empress.

"Kissing Time" is advertising "Original New York Cast." When was that show in New York?

Jack Rose withdrew from the Winter Garden cabaret-revue show after one week as principal comedian. Jack Duffy (Bernan and Duffy) replaced Rose.

Lillian Leltzel announces she is going to England shortly to fill vaudeville engagements.

The State-Lake will be two years old on March 17, two years of the most consistent prosperity in the history of vaudeville. The gross receipts for the period were considerably in excess of \$2,000,000.

Charles J. Grow, formerly with Lovett's Concentration, quit the act to go with Waterson, Berlin & Snyder.

Gil Brown has produced a new act for Isabel Jason, with Rae Marsh and a jazz band; also Cross and Strachale in a fashion revue by Will Bradshaw called "Ruffles."

Blanche Kuhn (Kuhn Sisters) was discharged from a local hospital this week and immediately left for the coast, where she will recuperate.

The branch office of the Lew Cantor agency has been moved to the Masonic Temple. Charles Yates is located as Western manager and booking representative.

## SO. CHICAGO, CHICAGO.

Chicago, March 9. The "Association" supplies this house with six acts of vaudeville every Monday and Thursday and, with the motion picture, those in this vicinity enjoy themselves. Competition is growing keener, as the opening of the Tivoli and Aschers' Commercial, both motion picture houses, makes it necessary for a good bill.

Swan Wood, offering barbaric dances, handed the initial spot nicely. The use of a dome light dispensed with all stage lights, incidentally avoiding the carrying of an electrician. She carries an orchestra leader who has contributed some good music to the turn. All the dances surround an incense pot. Expensive wardrobe, artful dancing, impressive and Oriental music, place this act in a class with the best. Will and Gladys Ahern throw ropes, dance and succeed in cashing in for their share of applause. The girl is very attractive, while the man's smooth method of delivery offers a delightful contrast. There is a lot of talk on the man's part while throwing the rope. A few of his remarks show age, but amused, while the greater part is current topics in jocular form. They work in "one," but with the dances and rope throwing together it seems they require "two," or at least one and a half.

Harry Dewley, assisted by three men and one woman, presents a sketch entitled "The Decorators." Strange as it may seem, just about five minutes is given to slapstick action, which justifies the billing. A souse, an almost hysterical wife, two decorators who talk more than decorate, and a man who comes in for no reason at all, sing grand opera. Worth Wayten Four are harmony singers, whose voices blend in certain numbers only. They could discontinue "kidding" each other and add speed to their numbers. In the closing number, which is an imitation of a caliope, they shine, and come back to many bows. Ellis-Nolan Troupe holds every one in until the final curtain. This turn is different from most acrobatic acts and registered accordingly.

## FILMS AS SERMON.

Chicago, March 9. "The Apple Tree Girl," a five-reel film, featuring Shirley Mason, was shown last week at the Summerdale Congregational Church, Farragut avenue and Paulina street. A week ago the innovation of a picture in the place of the sermon by the pastor was started with "The Problems of Pin Hole Parish." The result was a crowded church.

## BURDICK-LARSEN, NEWEST

Chicago Productions to Feature Scenic Displays.

Chicago, March 9. Burdick-Larsen Productions, with offices in the State-Lake Building, arrived this week as the newest local theatrical firm. Clarence Burdick was general representative for Ralph Dunbar, and Lawrence P. Larsen is owner of Universal Scenic Studios. Several touring companies are being organized. William Owen, Shakespearean star, will be the first routed, supported by a complete company and lavish repertoire productions.

Larsen recently designed and built settings for the sensational Tivoli, the Riviera and Central Park theatres, and has been equipping many musical shows and vaudeville acts here. The firm will specialize in attractions featuring magnificent scenic investitures.

## MRS. KOHL, DIRECTRESS.

Chicago, March 9. At a meeting of the American Theatrical Hospital Board Judge Joseph Sabbath was re-elected chairman. Mrs. Caroline C. Kohl was added to the Board of Directress.

In an auction held for the sale of the boxes for the annual benefit Aaron J. Jones purchased the first for \$1,000.

## SHOWMEN'S CLUBHOUSE.

Chicago, March 9. At a meeting held March 4 the Showmen's League of America unanimously decided to build a downtown clubhouse. With an attendance of only 35 \$1,900 was realized, besides the club treasury reporting a \$30,000 surplus available for this purpose.

## Woodlands Park Off?

Chicago, March 9. It is reported that owing to the illness of William Johnson, promoter of a new amusement park, the Woodlands, has been indefinitely called off.

## Operators Re-elect Maloy.

Chicago, March 9. Tommy Maloy was overwhelmingly re-elected business manager of the Motion Picture Operators' Union.

Sophie Tucker took "Chic" Barrymore with her to New York. Miss Barrymore recently had two separations—she split with her dancing partner and divorced her husband, Jules Buffano, the pianist in the Tucker band, left it here.

## FOX REINSTATED

Chicago Pan Office Notifies Agent of Reinstatement.

Chicago, March 9. The Jack Fox office was notified by James O'Neil, the local Pantages manager, it had been restored to the former standing and floor privilege in the Pantages office.

Fox had been denied the floor of the Pan office since early in February, following an attachment which Fox slapped on Wilbur Cushman's "The Little Cafe," alleging the money due as commission.

The matter was later settled for \$750, following which James O'Neil notified Fox he was "out."

Fox received word of his reinstatement in his New York office Tuesday.

## ENLARGE GARRICK.

Chicago, March 9. The Garrick, which reverted back to the Shuberts, is to undergo some heavy remodeling to start early in July. It is now necessary to walk up a small flight of stairs to get on the main floor. This will be done away with, besides putting in extra loges and lining the boxes up with the stage.

Its capacity will be increased 600 by the changes.

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# ADMISSION PRICES ARE CUT IN AMERICAN WHEEL HOUSES

**Dollar Top Ordered Reduced to 90 and 75 Cents—  
Cincinnati, Louisville, Detroit, Kansas City, Buf-  
falo and Washington Affected.**

The initial move in the direction of a general return to the pre-war admission scale was instituted by the American Burlesque Association last week, when orders were sent out calling for cuts of approximately 10 to 25 per cent. in the American houses at Cincinnati, Louisville, Detroit, Buffalo and Kansas City.

These houses have been charging \$1 top since last season. This has made the scale with the war tax \$1.10.

In some of the cities where the cuts became effective Sunday, the top price has been fixed at 90 cents, the war tax making it \$1. In others the top price was fixed at 75 cents, with the war tax making it 83 cents.

All of the New England houses have been charging 75 cents top since around Christmas time, with the exception of Boston, which is still \$1 top. The new Capitol Washington, started off as an American wheel stand 3 weeks ago with a top price of \$1. After watching the situation for a week, I. H. Herk, president of the American Association journeyed down to Washington to study conditions at first hand, with the result that beginning last Sunday the Capitol prices were reduced to 75 cents top, war tax making it 83.

In discussing the matter Mr. Herk said the scale reductions of the western and Washington houses were in line with general conditions. "Everything is coming down from shoes to sealing wax," Mr. Herk said, "and the American wheel is simply following the trend of the times."

In support of the belief of the American scale reduction will result in increased business, Herk pointed out that the Capitol, Washington, had done a larger gross business last Sunday at 83 cents top than it had the preceding two Sundays at \$1. It is believed that conditions are much the same in other sections of the country, the general price reduction being made on the basis that there are more persons who can afford to spend 83 cents and \$1 on burlesque amusement than there are persons able to afford \$1.10.

Announcements of cuts in other cities are to follow by the American shortly.

## 'POWDER PUFF' SCENES GOING INTO 'FOLLIES?'

**Leona Earl Also Reported As  
Listed for Greenwich Show.**

Two comedy scenes of the current "Powder Puff Revue" at the Columbia, New York, may find their way into the new "Greenwich Village Follies," to be prepared for Broadway presentation in July.

One scene will carry its present principal with it, according to report. The principal is Leona Earl, of the Herk-Pearson show. The scene is the one in which Miss Earl manhandles a comedian. The other comedy scene is reported as the football bit between the two principal comedians of the "Powder Puff" production.

## FIGHTS FIRE WITH SIPHON

**E. Thos. Beatty Quells Blaze After  
Heavy Damage in Home**

A fire at the home of E. Thos. Beatty, at New Rochelle, N. Y., Monday morning, resulted in several thousand dollars' damage. The cause is unknown, being discovered just as Mr. Beatty was about to leave for his office in New York. After the fire had destroyed the furnishings of one room, Beatty finally succeeded in getting it under control by playing a couple of handy siphon on the blaze, before the town fire apparatus got there.

## SYRACUSE SHOCKED AT MARCUS SHOW PAPER

**Most of It Posted Ordered  
Down—One Girl's Picture,  
Three-quarters Naked,  
Did It.**

Syracuse, N. Y., March 9.

The Marcus Show is due here next week, at the Empire. Three sheets posted by the show told all about it. One of the sheets had the litho of a girl seated on a dial in two pieces of silk with about three-quarters of her all real naked. Underneath read: "You will see more of me in the Marcus Show."

Deputy Police Commissioner Seibert T. Friedrich got a flash at that poster. Between twilight and dawn the same night the poster came down, and the Commissar went looking for those who were responsible.

The show people said the posters were art, but as the Police Commissar just the week before had ordered all jazz instruments out of dance bands and said Syracuse will not stand for the shimmy or the toddie, the Commissioner answered he cared not for art, and while his eyesight remained with him, he would make a guess for himself.

The Marcus Show burich had better be good or they had better be living up to the posters when appearing at the Empire, as they are billed there for three days and Syracuse is a bear at walking out on a bad one.

## PROVIDE OWN APPLAUSE.

**Comedian and Sister Act Provide  
Own Clauses.**

A featured comedian on the American Burlesque Circuit and a sister team on the same wheel last season stole some of the operatic stars' thunder by arranging clauses in out-of-town houses.

The comedian had a working arrangement with the advance man of the show ahead. The latter used to arrange the preliminary details and line up the clause who would report to the comic upon his arrival before the opening performance.

The comedian would thereupon settle the financial details and rehearse the claquers. The sisters adopted a somewhat different technique. They carried their mother, who used to work the gallery door purchasing admissions for some youngsters and giving them instructions also asking them to spread the word to any of their friends inside.

At an up-State house the girls' claquers got mixed up in their cues and instead of giving the team a reception, waited until they were in the middle of their opening number, when the applause was so strong the sisters had to stop the song double, acknowledge the ovation and return to the opening bar.

## HURTIG REVISES SHOW

**"What's Your Number" to Have  
Change in Cast**

Jules Hurtig will again put on a musical show which he recently tried out of town under the name of "What's Your Number," the piece starting rehearsals with a number of cast changes Monday. A new title will be given the play, written by Adelaide Matthews and Anna Nichols.

This is the first production for the legitimate houses by Mr. Hurtig for a number of years. His last was the Williams and Walker show. He also put out Bickel, Watson and Wrote but for the most part has devoted his efforts to burlesque. The new show will be booked into a Shubert theatre.

## ROAD MUSICAL LEADER GIVES REASONS WHY

**Explains Poor Condition of  
Burlesque Scores**

In the appended communication to Variety, written by a road leader of burlesque shows, various reasons are ascribed for the reported poor condition of burlesque musical scores.

The letter lays the blame on show owner and house leader for the generally poor condition of burlesque show scores. The communication refers to a story appearing in Variety March 4, which stated the Columbia Amusement Co., on making an investigation, had brought to light the unfit condition of burlesque scores, and mentioned complaints having been made regarding the matter by house leaders.

1. The fault is not with the road leader, the fault is with the owner of the show, who engages a leader who cannot arrange, write, nor copy music when it becomes soiled or marked up. The reason for that is Mr. Producer is trying to save on salary.

2. Every week someone in the orchestra will make marks, draw pictures, send notes to the musician at the next stand, or write comments on the show, or start figuring his income tax, all on that sheet of music, and after the show is out a few weeks no one can read the music.

3. The road leader in the eyes of the local orchestra is nobody, and they show him as little respect as they know how.

4. The questions put to the road leader on Monday morning are as follows:—

How long is your show?

Are there many waits?

Have we got time to play cards?

Haven't you got any comedians?

Gee, what a lot of music, etc.

5. If the show happens to be a late show, in their estimation, the show is rotten; should the show ring down early, well, they'll censure it for you.

6. I happen to have a few numbers where the brass section should use mutes; it's essential, and in two houses it was refused by the men, claiming it would ruin their lips. Quite a lame excuse?

7. If local leaders and men were to help and be courteous to the road leaders, and show him the respect he is entitled to, the music in the show would be played better, and there would be no cause for trouble or complaints.

8. No one knows but the road leader himself what he has to put up with, and what responsibility the road leader has, where the house leader has absolutely none; all he does, sits in his chair and ridicules this or that one on the stage, and some houses he receives more money than the road leader, who has to take it all in and say nothing.

9. In some houses they bring in their newspapers and sit in the pit and read, and when the cue comes for the number to be played they can't have time to put the papers down and pick up their instruments, the introduction has started and the music sounds wrong—and why? Because someone in the orchestra lost his place. Then Mr. House Manager and the show manager and actor, all look for Mr. Road Leader to give the devil.

That is the real truth why music is not played right in some houses.

## ENGAGES HARRY WILLS

Harry Wills, the colored heavy-weight pugilist, opened a week's engagement at the Star, Toronto, as an added attraction with the "Cabaret Girls."

The boxer will box with sparring partners and give an exhibition of bag punching at which he is considered one of the best in the world.

Wills has been getting loads of publicity lately through his reported coming bout with Jack Johnson for the world's colored heavy-weight title. The bout is reported as slated for Ann Arbor with Floyd Fitzsimmons as the promoter. Johnson is now serving a prison sentence but is expected to be at liberty in time to keep his engagement.

## GEORGE CLARK DEAD

**"Town Scandals" Comedian Passes  
Away at Pittsburgh.**

George Clark, comedian of Irons & Clamage's "Town Scandals" (Columbia) died at the Southside Hospital, Pittsburgh, Saturday of pneumonia. Mr. Clark was ill for a week previously. He was 59 years old and had been identified with the show business for many years.

Last season and several seasons prior to that Mr. Clark had been the leading comedian of one of Irons & Clamage's shows on the American wheel. At the beginning of the present season he was transferred over to the firm's Columbia show.

At the Columbia Circuit offices it was said Mr. Clark had played on the Columbia circuit several years ago.

Walter Fenner, a son of the deceased, is of the vaudeville combination of Walter Fenner and Co.

"Town Scandals" split between Akron and Youngstown this week. The Columbia Amusement Co. had heard of no replacement up to Wednesday, the cast apparently having been revised to fill in temporarily the vacancy caused by Mr. Clark's death.

## POWDER PUFF REVUE

The Columbia this week holds the rarest combination known to burlesque—a high-typed, classy, laughable show. A show may have one or two of the classifications, more often one, but when the three hit together it's a rarity. And the most remarkable of the trio is the laughing end. How the laughs accumulate and pile up in two scenes, while the comedy appears ample at all times to make laughter, even at slight provocation.

"The Powder Puff Revue" was known last season as "Girls a la Carte," on the same wheel, Columbia. It is now presented by I. H. Herk and Arthur Pearson, with Pearson the producer. The program fails to list others responsible for the framing and material. Carey Morgan and Art Swanstrom wrote the words and music of the special numbers. There are several. Tommy Gray, with Mr. Pearson, supplied the "book," or comedy scenes and dialog. Freddy Nice staged the dances. The program should have said as well, while also mentioning the others, who made the scenery. The scenic backgrounds and layouts lend no little part to the class and tastefulness of this production, for it really is a production in more than one sense.

The costume builder is another that could be mentioned in the Broadway musical show style of even mentioning the maker of the shoes, etc. Two of the scenes are dressy. One is where 12 girls (of the 18 carried) wear gold gowns with black hats, making a solid combination of yellow beneath the black tops. The other dressing moment is six of the taller girls showing off splendidly designed gowns to one of the prettiest melodies of the score, "My Dream Girl," or something like that.

Two of the comedy scenes could go into any Broadway production and become riots of fun. The first of these is the telegram reading bit between Leona Earl and Jamie Coughlin, in which Miss Earl, fearing bad news from her mother in the wire, refuses to permit Coughlin to read it, preventing him by mauling the comedian all over the stage, and taking quite a bit of rough handling herself in the process, the scene running to at least six minutes with this character of comedy work, the audience screaming during most of it. It's as distinctive a bit of comedy business as Weber and Fields' face-pushing became.

The other laugh-maker is a burlesque football bit, where Mr. Coughlin initiates Jack Pearl into the game of football, with Coughlin declaring that he, as the "player," may kick Pearl wherever and whenever he pleases. The two principal comedians of the show who are concerned in this bit appear to be content with what they are now getting out of it, but the bit could be far better worked, for it affords unlimited scope, not alone as a bit between two comedians, but for a production comedy number.

A phone booth scene that occurred in a subway set is something new in the way of slapstick, and brought considerable laughter. Mr. Pearl made the most out of it, with two others involved in the same manner. The subway scene was one of the two cumulative periods for comedy. Any amount of business was brought out during it. The other laughing scene made continuous was the interior of the Maison Renaud shop. For laughs the shop manager in the first half appeared to be too heavy to be followed by anything in the second part, but the subway thing equaled it.

During and in between these times there were bright flashes of dialog intermingled with others not so bright nor new. The talk, when it landed, landed very hard.

In principle the show is peculiarly fortunate, or it may have been premeditation. Here's a show that comes in with fresh-looking young girl principals, with a couple of comedians who are able and a straight man of considerable versatility. The principal girls have youth and vigor. They display both

in an animated performance. The chorus girls, a good looking and youthful lot, dance vigorously whenever called upon, and their best dancing time is during "Chocolate Bon Bon Ball." However, their best dancing time really is missed. That is the finale of the first act, "Shake a Baby Dance," a number so unmistakably intended for a shimmy finish it seemed a pity the girls could not cut loose at the Columbia. That's all the finish needed—a shimmy—and without it its absence was too decidedly felt.

Miss Earl did her telegram bit last season with the "Carte Girls." She does a great deal besides, mostly dancing, and has a strenuous dance number with Ben Bard, the straight. Bard does a nice bit as a dope, with the two comedians for foils, during which he slams them all over the stage. It is in this scene Mr. Coughlin shines, and gives suggestion that, with close application to a particular characterization, he might advance, for Mr. Coughlin seems a fun-maker by instinct rather than action. His rube song and dance far down in the performance, while getting something, were too far down.

But as the show's comedian Mr. Pearl left them all standing still. He does a smooth-faced Dutchman with a tangled dialect that is quite amusing, although there could be and there is too much of that special thing. But Pearl has the knack of making them laugh, and is in the Dutch way a comedian of merit. Just what he would amount to without so much Dutch is problematical, but Mr. Pearl should make a try, for if he can get them without the Dutch so thick, as he is getting them now, burlesque won't be able to hold him.

In this performance Mr. Pearl holds relatively the same position among the men Miss Earl does among the women. This gives both departments a leader that keeps the stage busy all the time, especially when the other women, Florence Talbot and Gladie Riley, do so much.

Miss Talbot is a good looking brunette, o' much cheerfulness. Everything appears funny to her. Whenever the comedians make her the butt she just laughs. Even in her vamp bit Miss Talbot was there with her laugh. In one way it makes her performance lively, in another it detracts somewhat from the comedians' work, but as a matter of preference, Miss Talbot should hang onto her laugh. Her laugh twice a day in burlesque is almost as valuable as Miss Earl's physique wrecking acrobatics. And Miss Earl can still laugh, too.

Miss Riley is a shimmy dancer without a shimmy. It's too bad. A comely blonde from Chicago, apparently from the Bee Palmer-Gilda Grey school out there, Miss Riley sings pop numbers and wants to shimmy. Minus the dance, though, she doesn't do badly.

Mr. Pearl and Mr. Bard did a two-man talking act for many laughs, but stuck too long. Cut in half the turn would leave a better impression, for as given it is dragged and padded and never ends. When the show in its numbers was not using the special music it ran to pops, with "Mammy" and "Ohio" the principal ones. Mr. Bard and Miss Riley tried a ballad as an act, but made it too serious and too long, even with the interpolated dialog.

The finale of the evening was "I'd Like to Do It," with all the costumes of the performance recalled at the finish by one girl wearing one each of the previous sets. It made a nice flash ending.

For straightforward burlesque entertainment, of snap, dash and fun, recommend "The Powder Puff Revue." It keeps up the mark Mr. Pearson raised with his "Step Lively Girls," and it does another thing, shows that burlesque at last has a producer with Broadway ideas who knows enough at the same time to blend both so well that in this house Pearson is actually giving burlesque what it has been claiming for years burlesque could never get—a musical comedy show with comedy on a burlesque stage.

Simc.

## NAUGHTY NAUGHTY.

"Mildred Henery".....Sam Mitchell  
Abram Slabotsky Cohen.....Jimmy Barrett  
Adonis Cohen.....Eddie Miller  
Captain of the good ship R. V. D.  
The Handsome Juvenile Harold Blodgett  
Paddy the Pig.....Tony De Luca  
The Voluptuous Prima Donna.....Betty Moore  
The Saucy Soubrette.....May Hamilton  
The Lovely ingenue.....Louise Stewart

The better portion of, the first part of "Naughty Naughty" at the Olympic this week is almost devoid of entertainment. The show, an Irons & Clamage production, just drifts along for the first hour or so, a rambling jumble of ancient bits, numbers and the oldest of gags. Everybody seems to be doing any thing that occurs to them at the moment in order to fill in the allotted time. That whole first section, because of that, becomes reminiscent of the skits they used to put on in the Coney Island concert halls years ago, when the comics would get together for ten minutes before the show started and one would say, "You do this and I'll do that," and the shows used to look just like that. But it's a far cry from the days of Coney Island concert hall burlesque and the present.

(Continued on page 35)

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**VOLUME LXXI** **NO. 3**

## SO THIS IS PARIS!

Comes the comment on events from Variety's Paris correspondent that the deputies from the rural districts are afraid to support a measure designated to increase the government subsidies granted to the Paris Opera "because their constituents would resent a vote imposing upon the taxpayers the cost of maintaining a chorus in the French capital."

Can you conceive of the gay Paris under the menace of the straight-laced, narrow-minded French peasant. It is unbelievable, or would be unbelievable, if you did not stop to think that Paris is not so unlike New York, and the French peasant is the duplicate of the up-state farmer of St. Lawrence county, who is at this moment doing his utmost to impose a Puritan Sabbath upon the metropolis.

It looks funny on the surface, but the curious parallel has its serious side. This reform movement seems to be almost world-wide, so much so that one wonders how far it is the outcome of the war. Civilization and society practically broke down under the stress of the conflict, and all human restraints went into the discard. The social license that characterized the war-torn countries was reflected in the nations at a distance, and it is the belief of many writers that America's reform wave merely marks the swing of the pendulum to the opposite extreme.

There is this comfort to the liberty-loving victims of blue-nosed reform in America. We are an adaptable people. Extremes work their own cure quickly. Presently reform bigotry will spent itself by its own excess and will get back to a sane basis of responsible conduct.

## BUZZARDS OF THE SHOW BUSINESS.

Elsewhere in this issue of Variety passing mention is made of two cases where human buzzards, part of the horde of cowardly birds who circle around the carcass of the show business, have been discovered at their favorite pastime—preying on trusting girls.

In one instance the buzzard has been trapped and is in the Tombs facing a possible ten-year sentence for defiling a young girl who answered his ad for picture pupils. In the other case, the buzzards have flown after hiring about half a hundred young women as models in a "Revue de Fashion," and failing to pay them the \$60 weekly they promised. Instead, the girls, through the generosity of the audience at the Hotel Pennsylvania, were enabled to split a purse which netted them \$1.70 each.

In neither of these cases was the show business, as such, involved. But you can bet you last dime the show business, as a whole, is damned and condemned wherever the stories of the victims are read or told.

And the show business is helpless to defend itself against this sort of thing.

So much time nowadays is taken up defending themselves against attacks from the inside, the organizations of managers—to whose interest it naturally would be to stop these exterior raids against the good repute of the business—have no time to investigate such things. And so long as the legitimate managers and the National Association of the Motion Picture Industry are engaged with trouble-makers within their own ranks, these fake revues and fake "movie studios" are going to blossom and thrive.

Why not let all the elements of the entertainment business, legit, vaudeville, burlesque, pictures and the unions involved—get together and form a committee to be known as the Vigilantes, whose duty it will be to investigate these non-professional shows and, where they find signs of crookedness, present the matter to the district attorney.

This same suggestion goes for the reformers who eat up millions of columns of newspaper space annually with their vapors against the "indecent theatrical business," while ignoring these buzzard banquets which have no connection with the show business.

## FRILLS AND FASHIONS

By ALICE MAC

The 81st Street had an exceptionally good bill, headed by that clever little person, Kitty Doner, with Brother Ted and Sister Rose, who found no difficulty in establishing themselves at once as favorites. Miss Doner is immaculate in her boys' togs, and could put many a male artist to shame for style and cut.

Walter Newman has an amusing sketch dealing with the profiteering landlords of today. The young woman who takes it upon herself to teach him a lesson or two wore a charming frock of dark brown satin with scalloped hem, outlined with black sequins, that also contributed the circles on the skirt. One noticed when Miss Garland walked a foundation was revealed of burnt orange that corresponded with the flowers that trimmed the turned-up brim of the brown hat.

Van Cleve and Pete is very similar to an act recently seen at the American as "Black, White and Useless." Both acts use a mule and a black-faced comedian.

Betty Morgan with partner Jim wore a becoming gown of saxe blue velvet that had the material puffed half way down the skirt, with a single rose resting at one side, but the white satin with the roses trailing down the side still remains the favorite. The Morgans not only appeared in their own act, but played a couple of tunes with Ben Bernie.

"The Powder Puff Revue," at the Columbia, has two comedians that are extremely funny, and do not depend on anything risqué to provoke laughter. Jack Pearl, who uses a German dialect, held the stage for one whole scene, with laughter greeting nearly every word. A splendid straight to him was Ben Bard, who made an appearance worthy of any Broadway house. There were girls besides. First there were "Six Little Coppers" in royal blue velvet suits with panties so short they were hardly present. Then we were introduced to Gladdie Riley, attired in a full black velvet frock, that had three bands of white ribbon on the hem of the skirt, which also decorated the short sleeve. By the way, Miss Riley bears quite a resemblance to Marilyn Miller.

Sailor suits were becoming to the girls, and made a pretty background for Leona Earl in her song, "On the Good Old Pirate Schooner Jazz." For this she wears a pale blue satin tunic effect, veiled with a deeper blue chiffon, made high necked, with a row of tiny gold buttons down the front.

Smart was Florence Talbot in gold cloth that had the trousers long and tight fitting, laced at the sides with dark blue ribbon. The bodice was plain and had the one-sleeve effect. But her vampire costume was more striking, made on straight, clinging lines of gray crepe de chine, with small circles of jet here and there, while the sleeves to the elbow were of black satin, from which hung gray chiffon edged with seal. This gown was really one of the handsomest worn during the show. Simple but dainty was Miss Riley in her frock of glossy white satin, the overskirt edged with loops of coral beads which also outlined the round neck. Miss Riley stopped the show with her "Blues" number and dance.

## INSIDE STUFF ON VAUDEVILLE.

In December a diving act went to Cuba, the routine calling for aquatic stunts and dancing. Two of the five girls in the turn are blondes. After the second week one left the act, and the following week another followed. Another of the girls finally withdrew, two girls remaining. One performed all the dives and the other danced, but the work was too difficult and the turn was closed at the end of six weeks. It has been playing one of the parks near Havana. The three girls are said to still be in Cuba.

As the days wear away and little information is secured regarding the Shubert vaudeville, the certainty becomes almost fixed that it is the Shuberts' intention to play the composite type of vaudeville, known as the revue kind, and best illustrated through the Eddie Cantor show the Shuberts now have on the road.

Some guesses made by show students who were in a position to gather some facts for their base, appear to have been widely wrong. One of these was that Frank Godsol, who is active in Goldwyn, and who also, it is claimed, will direct the Shubert vaudeville (notwithstanding denials probably made for business reasons) sought through the Shubert vaudeville acquisitions to build up a Goldwyn chain of theatres for picture exhibition purposes. This, it was said, would do away with the enormous picture exchange expense now bearing so heavily as overhead on all film distributors. That guess carried with it the Shuberts would lend vaudeville to the picture end, giving a combined big time picture and vaudeville entertainment.

Better versed people, though, have said there is nothing in the Goldwyn story, and also that the Shuberts will not play pictures in connection with their proposed vaudeville. It leaves the conjecture in the minds of these show students that while the Shuberts do intend to present vaudeville, they will present it in the guise of the revue and embellish it to the extent that they will proclaim Shubert vaudeville as a new and another kind.

Other than the above and the attempts of the Shuberts adherents to obtain publicity for one reason or another through their supposed connection with Shubert vaudeville, there has been little of moment in the Shuberts' vaudeville of any news importance for the past two or three weeks.

Two Winter Garden girls were charged last week with having been responsible for the loss of jewelry from a "John." The choristers were summoned to the 123d street police court, but the case was dismissed for lack of evidence. The Garden management appeared for the girls and vouched for their good character.

A woman in the Times Square district who has been specializing in the booking of people for cabarets, clubs and "stages," may be implicated in the arrests during the raid on Odd Fellows Hall at Forsyth street.

An alleged "immoral" performance was raided by Inspector Coleman of the Vice Squad. The performers concerned were arrested charged with giving an immoral performance and the spectators charged with disorderly conduct.

The "talent" included a male magician, a male story teller and three women, one of whom is accused of dancing in the "nude."

The principals involved waived examination and were held for Special Sessions where it was expected that the trial set down for yesterday (Thursday) would bring out testimony implicating the Times Square booker.

"Tin pan alley" threatens to move still further uptown again. From its former 28th street location in the halcyon days of yore, it gradually oozed up to 45th and 46th streets, and now a concerted move by three or four publishers up to 1566 Broadway (the Roseland Dance Hall Building) brings it still further uptown. The Richmond Music Co., Harry Von Tilzer, the McKinley Music Co., and the Harrison Music Co., all have leased space there already and will move into their new quarters between now and May.

A new concern, the Strand Music Publishing Co., incorporated for \$5,000, is also reported as having secured space there. The Forster Music Co., of Chicago, has taken over the old Richmond company's quarters on Broadway and 46th street. Abe Olman and Dave Wohlman are in charge.

"The Polish Jew" given at the Metropolitan Wednesday night for the first time was of especial interest along Broadway. The opera was sung in English. It is adapted from the melodrama "The Bells." Prominent in the cast was Chief Capaulicon, the Indian baritone, who has been in vaudeville for a number of seasons. Almost yearly grand opera has accepted singers from vaudeville. Dorothy Jardon was so honored two years ago, and last season Rose Ponzillo, now known as Rosa Ponzelle, drew attention by leaving vaudeville and making a mark in the Met organization. "The Polish Jew" has been given an excellent production. It is in two acts.

The cleaning up process in vaudeville, inaugurated by the Keith office, has resulted in two songs being closely scrutinized. One is "I'm Gonna Do It If I Like It, and I Like It" (Berlin), which is reported to have been ordered off the Keith time. It was said regarding this number that one line of the lyric, which could easily have been altered, brought it into disrepute with the big time vaudeville men. Someone singing the song was called into the Keith office and is reported to have been advised it would be necessary to change that line. Later the order was issued forbidding the song. The other song is reported as a special number written for Margaret Young by a Chicago writer. When submitted to the Keith people, it was barred. The Music Publishers' Protective Association has taken up the subject of suggestive lyrics and the matter is again to come up before the assembled publishers. In these days of the blue law fanatics, the questionable lyric is certain to receive extraordinary attention.

It has been the custom for some time among the golf clubs near the Interstate Circuit towns in Texas to extend courtesies to the visiting artists when given introductions through local managers. The increasing number of golf fans among artists has swelled this to a considerable item in the social life of the professionals and the atmosphere of the Texas links. Actors were very popular at the clubs until recently, when one heel—one of those who appear in every so many in any walk of life—left the state owing bills at four clubs in four successive towns: Dallas, Houston, Fort Worth, and San Antonio.

The manager of the theatre in one town paid the account, about \$25, and forwarded the receipted bill to New York with a letter explaining the affair. At the other clubs invitations to artists were withdrawn until another actor, an ardent fan, paid up the three remaining delinquent bills for the departed brother. The culprit is a male single, well known in all vaudeville walks, whose financial tricks have frequently made him the subject of unsavory comment all over the map.

In Chicago recently a woman single and a male single were on one bill. On one side of the electric sign her name was on top and his bottomed. On the other side, vice versa. The woman complained, saying she had a headline contract, and she would quit unless the one sign was changed, so that she topped on both. This was done. Then the man squawked, saying that, as long as his name had been up, it was a gratuitous and direct insult to change it, and it showed him up, and he would quit unless the sign was restored as at first. The manager ordered it so. The electrician protested against for the third time rearranging the sign, and the manager explained about the threats to quit. The electrician said: "I'll settle that—I'll quit." And he did.

A few years ago kettle drums were generally thought to be exclusively assigned to symphonic orchestras and bands of the augmented type but within the past five years the bowl shaped instruments with the resounding tone have come into general use throughout the larger vaudeville houses, also some of the intermediate ones, and in the better picture palace which carry musical accompaniments to 20 pieces and up to 60. It was a matter of comment not so long ago if a drummer in a two-a-day carried a set of larger drums which then consisted of two but it remained for the concert organizations and large sized combinations playing before the screen to increase that duo to three, and now, at the Capitol, New York, the tympany instrumentalist is surrounded by a quartet of his drums. This, as far as known, constitutes the high mark regarding the number of kettle drums one man handles in any musical organization now in New York.

The dance orchestras may be the next to take up the assumed necessity of these instruments, if the price permits, though the only "jazz" kettle drummer ever heard was at the Hippodrome, London, during the run of "Hello Ragtime" there in the summer of '13. The drums, ten years ago, cost \$30 apiece and were not sold except in pairs.

A benefit performance for the Avath Israel Synagogue was held at the Republic Sunday, March 6. The synagogue was named after the father of the Cooper boys, Harry, Irving, Joe and Bert, actors and agents in the profession. Among the acts appearing were the Howard Bros., Phil Baker, Aileen Stanley, Charles King, Joe Brown, Davis and Rich and Will Morrissey, master of ceremonies. N. C. Granlund and Sol Turek ran the stage.

Frederick E. Goldsmith, in behalf of M. S. Bentham, the vaudeville agent, has begun suit for \$220 in the Third District Municipal Court against Ada Forman, of the Century Roof show, for back commissions alleged due. The plaintiff alleges a contract calling for \$55 weekly and he is suing for four weeks back fees. Miss Forman receives \$400 with the show, according to the complaint.

When Chris Egan of the Colonial moves up to manage Keith's Fordham, he will take with him from the Colonial Benny Roberts and the entire orchestra. Superintendent Robinson and assistant Jimmy Quinn. William Bartlett now first violin at the Fifth Avenue will supplant Roberts as leader at the Colonial.

Virginia Pierson and Sheldon Lewis, now in vaudeville, will sail for England in June to appear in their present vehicle in England, the Continent and the Orient. Henry Bellitt, owner and producer of the act, sails June 4 to do the advance work.

De Armour (Franklin Charles and Co.) and Louis Perez, both hand balancers, are perfecting two tricks following which they will challenge any hand balancing team to match them. The challenge will be announced at the next N. V. A. Bohemian night.

Harry Rapf and Nat Gordon have signed Bobby Connelly and Dot Williams for a vaudeville tour on the Keith Circuit. They became interested in the children through their work in the Vera Gordon film feature, "The Greater Love."

Adelaide and Hughes are making ready to produce in the spring their new piece, "The Cameo Girl," a musical comedy. Lyrics by Grant Clark, music by James V. Monaco.

Nora Bayes has adopted a little boy from a New York orphanage and named him Norman Bayes Gordon. The child is 3 years old.

## CHICAGO OPERA SHY \$140,000; HEAVY OVERHEAD IS BLAMED

Internal Troubles, Which Resulted in Mary Garden Taking Reins, Partly Responsible—Big Singers on Payroll Unheard in New York.

It was necessary for the board of directors of the Chicago Opera Company to make up a deficit of \$140,000 to enable the company to jump to Baltimore, following a six weeks' engagement at the Manhattan opera house, according to authoritative sources.

The opera run grossed in the neighborhood of \$400,000, but exorbitant salaries and internal complications are believed responsible for the heavy overhead.

The Chicago Board of Trade is reported as having taken over all responsibility for the organization and guaranteed the expenses of the company for the balance of the season. Mary Garden is the opera's director.

The inside story of the functioning of the company involves a prominent female operatic star, who left the company in Chicago after a musical director walked out of a rehearsal of "Zaza," claiming he couldn't hear the star's voice above the orchestra.

The New York engagement followed with reports that the French and Italian members reached a point where certain members would not appear in operas with certain others. This caused the carrying of high-priced singers, some of whom never sang a note during the Manhattan run. Extra rehearsals and other expenses finally made it necessary to call upon the directors for aid.

A bill for \$125 for supplies used by the company during its stay at the Manhattan was received by Mrs. Hammerstein, widow of Oscar, who turned over the memorandum for Miss Garden to pay.

Titta Ruffo, the baritone, did not leave New York with the company. It has been announced that he has signed with the Metropolitan Opera Company for 12 appearances next season, by General Manager Gatti-Cazazza.

Whether Ruffo will continue with the tour of the Chicago Opera Company is unknown.

A story says Fortune-Gallo is to take over the Manhattan opera house from Mrs. Hammerstein as soon as some legal entanglements have been ironed out to make the transfer possible.

### PLAY IN TOTAL DARKNESS

Shown at Boston's Experimental Theatre Opening.

Boston, March 9.

The "Experimental Theatre of Boston" was opened on Monday night at the Peabody Playhouse with three one-act pieces. The new theatre is due to the efforts of John M. Perkins of New York and it is similar in idea to the Provincetown Players and the Irish Players. The aim is to bring out little plays which the professional theatre finds it inadvisable to produce.

"In the Marshes," one of the plays at the opening, is a weird thing. It is played in total darkness, except for an occasional flash of lightning. There is but one speaking part, unseen at any time.

### JOLSON VS. "FOLLIES."

Indianapolis Clash of Competing Houses and Shows.

Indianapolis, March 9.

The Shuberts are making a fight to meet the competition of the "Follies," bringing Jolson and "Shubert" at \$3.30 into the Murat last half of next week, to oppose "The Follies" at English's for the entire week at \$4.40.

The English advance sale seems to demonstrate that Indianapolis is willing to stand the scale, which is about double the usual tariff.

### OCEAN GROVE CONCERTS

Fred Falkner, who is now associated with Jenie Jacobs in her new offices, has secured the Auditorium at Ocean Grove, N. J., for Saturday nights during the summer season and will present operatic concerts there.

Caruso played to a gross of \$20,000 at the Auditorium for a single performance. All bookings will be handled through Miss Jacobs.

## STRIKE IN THEATRE IMPERILS STOCK RUN

Bankers "Scabbing" as Stage Hands in Plaza, Superior.

Duluth, March 9.

A strike of the musicians' and stage hands' unions at the Plaza, Superior, will probably bring an end to dramatic stock at that theatre. Merchants, bankers and other prominent business men of the city, who hold stock in the Superior Amusement Co., which operates the playhouse, are now pushing scenery in order to keep the theatre operating.

The musicians struck some time ago, when denied a season's contract extending to July 31. The management asked for a two weeks' cancellation clause in the contract, but the musicians took exception to this. The stage hands' union, it is said, was not in favor of the musicians' actions, but walked out later by request of the officers of the international union in New York.

### LILLIAN LEE INSANE

Taken Out of "Irene" for Observation.

After the matinee Wednesday of last week, Lillian Lee, who played the "mother upstairs" in the tenement house scene in "Irene," at the Vanderbilt, was found to be out of her mind. James Montgomery removed Miss Lee in a taxi to Bellevue, where she was placed in the psychopathic ward for observation. It was stated at the theatre Monday that she had been ordered transferred to Ward's Island.

Catherine Hastings replaced her in the show. Much excitement was reported to have occurred back stage after the performance, but the management denied Miss Lee was violent.

### FRANK FAY'S SHOW.

Preparing Production for May Presentation.

Frank Fay will be the author of a New York summer musical attraction which is scheduled to be placed in a Klaw & Erlanger house during May. Rehearsals will start within two weeks.

Fay will be responsible for the book, while Bert Kalmer and Harry Ruby will write the music. Lew Brice will sponsor the dances.

The cast has not been fully selected as yet. The show, upon which no definite title has been settled, will break in out of town before opening here.

### WANTS "LIGHT STUFF."

Ottawa, Can., March 9.

Productions which are evidently works of merit pass up the capital of Canada on account of the lack of appreciation. "It is not unusual for Ottawa to entertain angels unaware. People wake up after the angel has passed and—hope he will return." This remark came from a local theatregoer, and Nigel Playfair's London production of "The Beggar's Opera," which closed here Saturday after a week's run to fair business, may be described as a similar visitation.

It was one of the finest theatrical treats afforded the public in this city, but again the audiences recorded their preference for lighter stuff. The opera is hardly likely to be heard here again. It is a British company.

Collegians at Met.

The Mask and Wig Club, the student dramatic organization of the University of Pennsylvania, will present this season's production, "Somebody's Lion," at the Metropolitan Opera House, New York, April 12. This follows the annual week's engagement in Philadelphia.

## HARDING RESTORES INTEREST IN THEATRE

New President Sees Jolson Show Inauguration Week

Washington, March 9.

The "Big Show" was surely lacking in the inauguration of President Harding; the theatre did well, the first part of the week, but nothing to compare with what they did on previous inaugurations. However, on the night of the 4th, and then for the rest of the week, they made up lost time, doing capacity. This not only included the musical comedies which were appearing at all theatre houses, "George White's Scandals of 1920" at the National; "The Passing Show of 1919," at Poli's, and Al Jolson in "Sindbad," at the Shubert-Belasco, but the motion picture theatres as well.

The big event for theatricals took place on Saturday night, when President Harding occupied a box at the Shubert-Belasco. The new President evidently enjoyed every minute of Al Jolson's show. When, during a speech by Jolson in which he referred to his bill at a hotel in Atlantic City as a reminder of Harding's plurality, the new President seemed to enjoy the joke immensely. At various points of the performance Mr. Harding led in the applause.

President Harding did not occupy the box so often used by President Wilson during his many visits to this theatre, Mr. Wilson's favorite box being located in the first balcony tier in the center, while that used by President Harding and his party was on the extreme left on the same tier.

## BALTIMORE OPTION FOR THEATRE SITE

K. & E. Has Two Month's Option on Visitation Property.

Baltimore, March 9.

A two-month option on the Academy of Visitation property on the northeast corner of Howard and Center streets and directly across the street from the Auditorium and the Academy, has been obtained in the interest of Klaw & Erlanger, lessees of the Academy at the present time. It is understood that Klaw & Erlanger, or its representative is negotiating with the Du Ponts with the idea of having that firm erect a hotel on that site in conjunction with the theatre.

Though the purchase of this convent property has been rumored time after time in real estate circles, never before has it taken on the proportions of an option as it has in the last instance.

Whether the option is a gratis one or for a consideration has not been announced.



## FLORENCE NORMAND

One of Chamberlain Brown's Recent Discoveries

### "THE BLACK CAT"

In "The Greenwich Village Follies of 1920," at the Shubert Theatre. Miss Normand concluded her engagement with the "Follies" at the end of their New York run, March 5th.

## CONTINUED BROADWAY SLUMP UNEXPECTED BY PRODUCERS

Outlook for Spring and Summer, with Few New Shows in Preparation, Is Dull—Big Pictures Getting Call in Preference to Revues.

## STOCK AT EMPIRE, SYRACUSE, UNTIL FALL

Howard Rumsey Follows In on Expiration of K. & E. Lease.

Syracuse, N. Y., March 9.

The Empire, following the expiration of the lease held by the Empire Theatre Co. (Klaw & Erlanger) March 20, will have stock, placed in it by Howard Rumsey, who has been the official stock producer here for several years, calling his organization the Knickerbocker Players. Rumsey will open the stock about March 28 and may play it until September, according to present arrangement.

But one member of former companies will be retained, Ralph Murphy, a Syracuse University grad who was stage manager for the Knicks last season.

Mina Gombel (Mrs. Rumsey) is reported to have secured a divorce from her husband last week at Herkimer, N. Y. She had been the leading lady of the Empire stock for many seasons.

The K. & E. attractions are to be shifted to the Bastable, which also plays American burlesque one half each week.

There was a report Marcus Loew had negotiated for the Empire, but it had no actual foundation.

## 'MERRY WIDOW' NEXT FALL

Henry W. Savage Decides for Revival.

Preliminary work in the revival of "The Merry Widow" has been started by Henry W. Savage. It has practically been decided not to reproduce the piece this spring, but to bring it in regularly in the fall.

"The Merry Widow" was first presented in New York in October, 1907, at the New Amsterdam. It made a run of 53 weeks, later appearing at the Grand opera house, Academy of Music and the West End. All of the latter were then neighborhood legitimate theatres.

## FOKINES IN PARIS

Injured Dancer with Wife, Going Abroad.

Michel Fokine, who is at present incapacitated at his home, due to a fall he suffered while appearing at the Metropolitan opera house on the first of the month, and which will keep him idle for the next few weeks, has, with his wife, Vera Fokina, accepted an offer for Paris during May and June.

The dancer will appear at the Opera House there, giving 16 performances in a series of two weekly. Fokine will also produce a ballet for the opera during his stay.

## MARCIN'S "NIGHT CAP"

Max Marcin has started rehearsals of his new farce "The Night Cap," written by Guy Bolton and himself.

In the cast are: Violet Heming, George Gaul, Jack Rafael, Elizabeth Risdon, John Daly Murphy, Dudley Hawley.

## LILLIAN LORRAINE IMPROVES

Lillian Lorraine is reported steadily improving from her recent accident when she fell, bending a vertebrae of her spine.

While Miss Lorraine's recovery seems certain, the doctors say it will be three months before she can venture out.

## CLOSE "ABIE, THE AGENT"

Gus Hills' "Abie, the Agent," closed March 5 in Elmira, N. Y. The show had been rewritten and converted into a musical comedy from the original book of straight farce produced by Dixon and Levine.

Dixon and Hill were jointly interested in the reconstructed version.

This is the first spring in three years that signs for a prolonged season and "open" summer are absent. The disappearance of "angel money" figures, but the general falling off in business that began immediately after Washington's Birthday, together with fewer new productions in course of preparation than at any time since the armistice, more probably supplies the reasons. Pictures have the call on Broadway this spring more than planned revues.

The slump that started last week, and was just as bad early this week, is more complete than the expectations of some of the conservative showmen. With a few exceptions, and they take in only the "smash" attractions, the box offices all along the line, with managers admitting a drop of "\$1,000 and upwards" over the pace of early February. Figures in "Shows in New York and Comment" are not based on a decline from the takings of Washington's Birthday week, but from the pace of the week prior. Otherwise the decrease in takings would figure actually an average drop of from \$2,000 to over \$4,000.

There is a chance of partial recovery with the advent of Easter. The payment of federal income taxes is one certain factor mitigating against heavy box office draws. The demand recently for cheaper seats is an evidence of that.

Business out of town is reported in a slump also, being consistent with Broadway. Failure to sell out Saturday night in the important stands has caused managers to remove the extra impost for the performance, but with the same scale operating as for the week day evening business has not been up to expectations. This lead of removing the Saturday scale has already been taken up by at least one Broadway house with a sell-out last Saturday recorded.

"Macbeth" will stop at the Apollo Saturday, the run being just three weeks and two days. Its closing was anticipated, but it marks the second unfortunate break this season for Arthur Hopkins, who produced it. His venture with "The Beggar's Opera," imported from London, also was a financial failure.

All three of the Selwyn theatres will change attractions next week. "Love Birds" with Pat Rooney will succeed "Macbeth" at the Apollo, the production being the first Wilner & Romberg offering in this season. "The Right Girl," a Selwyn offering will follow "The Mirage" into the Times Square. This attraction was formerly called "Maid to Love." "The Prince and the Pauper" goes to the road from the Selwyn, the house taking on a Fox picture "A Connecticut Yankee at the Court of St. James." A third legitimate attraction will be on the lists next week, it being "The Survival of the Fittest" which will open cold at the Greenwich Village.

Two openings are already listed for the week of March 21 when "The Ghost Between" will arrive at the 39th Street, succeeding "Samson and Delilah" which goes on tour; the Shuberts will open the Ritz, their newest theatre, on that date with John Drinkwater's new play "Mary, Queen of Scots." It is a William Harris, Jr. production.

The entrance of "Nice People" at the new Klaw theatre last week gives Sam H. Harris five attractions on Broadway, no other manager having that number of current offerings. Others on the Harris string are "Welcome Stranger," still indefinite at the Sam Harris (renamed from Cohen and Harris), "The Champion" at the Longacre, "Little Old New York" at the Plymouth, and "Wake Up Jonathan" at the Miller.

"The Four Horsemen of the Apocalypse" is the newest Broadway picture entrant. It opened Sunday night at the Lyric with a \$10 scale, but most of the tickets were distributed by Metro. Monday matinee, however, the feature displayed real strength and the night business was an absolute sell-out, continuing Tuesday and Wednesday. "Four Horsemen" is due to move to the

(Continued on page 17.)

# EQUITY'S CLOSED SHOP RATIFICATION MEETING BRINGS OUT CURIOUS STATEMENT

**President John Emerson Requests Questioner Not to Mention Nor Discuss Independent Producers—Says "It Will Tie Hands of Council in Future"—Smallness of Vote Brings Wonderment—New York Members Said Not to Have Voted.**

"I knew someone, before the afternoon was over, would ask that question," said President John Emerson at the Actors' Equity Association meeting in the Hotel Astor last Sunday. "I am sorry you asked it. The council anticipated the question and through me asks you all not to discuss it in any way, as whatever is said may tie the council's hands in the future."

The question referred to by Mr. Emerson was from a male member. He asked the chairman in what position the Equity Shop left the members of the Actors' Fidelity League and what would be the attitude of the Equity toward the prominent independent producers (not members of the Producing Managers' Association), naming George M. Cohan, Henry Miller, Mrs. Fiske and Margaret Anglin, among others.

Mr. Emerson continued: "I must ask you to trust your officers. However, it's only a matter of a short time now until every actor will have to join the Equity. If they won't obey the dictates of their own conscience or appreciate our efforts in their own behalf or if we can't get them in by strategy, then we will force them in."

The meeting was largely attended. It was estimated that 2,000 were present, with everyone verified as an Equity member through close scrutiny of the membership card. The cards were scrutinized by two sets of inspectors, one set looking at the cards as presented at the door and passing them to another set of inspectors.

The meeting was opened by the president, who announced the referendum mail vote on the Equity Shop as 3,398 in favor and 115 against.

**Threat Against P. M. A.**  
Mr. Emerson introduced John Cope, who plunged into the matter of the recent difference between the Equity and the Shuberts. Mr. Cope

stated that Frank Gillmore, Equity secretary, and Dorothy Bryant, secretary of the Chorus Equity, had done some detective work amongst chorus girls and had "unearthed some fearful facts" about the Shuberts. The agreement made between the Equity and the Shuberts was then read, and in part is as follows:

After the agreement is signed:  
No. 1.—Within seven days notices must be given to all managers, executives and employees of the Shuberts that there is to be no discrimination against members of Equity.  
No. 2.—Within 14 days printed notices to this effect must be posted on the callboards of every theatre controlled by the Shuberts.

No. 3.—If any member of Equity, principal or chorus, can prove discrimination against any said employee of the Shuberts, said employee, be he manager or in other capacity, must be immediately discharged. Failure to discharge said employee will be considered a breach of this agreement and the charges and complaint against the Shuberts will be immediately reopened (or revived).

No. 4.—Deputies from Equity may attend all rehearsals or go back stage of any of the Shubert theatres at any time, day or night, or presentation of credentials.

No. 5.—Principals are to have their contracts as soon as engaged, before rehearsal, and the chorus within 15 days after rehearsals commence. If the latter are not engaged they are to receive two weeks' salary.

Toward the close of the meeting Mr. Emerson, when again addressing it, observed: "We now hold a whip over the heads of the Shuberts that will be useful to us when

it comes time to talk to the P. M. A."

**Tirade Against Variety.**

Earlier, in his first remarks, Mr. Emerson had stated the Equity contract with the Producing Managers' Association would not expire until September, 1924. He said there were the managers of the Touring Managers' Association (Gus Hill crowd), stock managers, road shows, tent

(Continued on page 17.)

## ORIGINAL "MARY" GOES TO PHILA. IN APRIL

**Plans for Road Companies Also Announced**

The original company of "Mary" will leave the Knickerbocker in April, going to Philadelphia for the third engagement there within one year. This was decided on last week when George M. Cohan secured the Garrick, in Philadelphia, for an indefinite engagement. It is conceded "Mary" could remain on Broadway until the warm weather despite there are three companies on tour, but Mr. Cohan choose the bigger sharing terms that an out of town continuation will afford.

The Boston company will go into the Colonial, Chicago, starting March 20, which is the real reason for sending the Knickerbocker company to Philadelphia. The Boston "Mary" will leave this week, the actual running time there for the attraction having been 21 weeks. It will play Baltimore and Washington before jumping to Chicago.

## FAVERSHAM OPENING TWO

Hanna, Cleveland, and Apollo, Chicago, Starting.

"The Prince and the Pauper," with William Faversham, which leaves the Selwyn for the road Saturday, has been assigned the honor of opening the West's two newest legitimate theatres. After several weeks in the East it will arrive in Cleveland as the premiere attraction of the new Hanna theatre.

April 18 it will be assigned the similar duty of lighting up A. H. Woods' new Apollo in Chicago.

Kelly—Wooster Wedding Bells.

Boston, March 9.  
Miss "Boots" Wooster and Paul Kelly, members of the "Honors Are Even" company, playing at the Park Square theatre, announced their engagement during the week. The date of the wedding is May 26. The couple met at Long Beach last summer.



## A COMPLAINT

Some COMPLAIN they're on Number Two. Some COMPLAIN the billing won't do. Others COMPLAIN of the lack of the booking. I look for a rest, but just keep looking. It's week after week and week after week. They won't let me have the reaction I seek.  
HELENE "SMILES" DAVIS

## COURT RULING BARS HUSSEY'S SETTLEMENT

**Actor Willing to Pay Claims, but Bankruptcy Forbids.**

A hearing in the Jimmy Hussey bankruptcy proceedings was on the calendar for Thursday, but his attorney, Frederick E. Goldsmith, asked for a postponement. "The Whirl of the Town" in which Hussey is appearing and which the Shuberts produced, opened in Washington Sunday night. It is due in New York early next month.

Mr. Goldsmith was in touch with the I. A. T. S. E. and the A. E. A., the latter through Paul Turner, its counsel, with the result that they were not disposed to interfere with Hussey. The latter was willing to drop the bankruptcy proceedings, with the idea of settling with the stage hands and members of his company. This is not permitted under the law, unless an agreement to a basis of settlement is secured from all creditors.

The liabilities for Hussey's "Tattle Tales" total around \$11,000. About \$600 is due the company and something over \$500 to the stage crew. A small amount in salaries is said to be owing the musicians.

## IN ERROR ON WORM

**Variety Published Misinformation About Shuberts' Press Rep.**

In its issue of June 27, 1919, Variety published an article to the effect that A. Toxen Worm was not to be permitted to return to the office of the Shuberts as press agent, because of the embroilments Mr. Worm's activities had caused the Shuberts.

At the time Variety published that article it seemed the source of information to be reliable, or, otherwise Variety would not have lent its columns to the dissemination of the statement.

Variety is now correctly informed Mr. Worm was in fact the press representative of the Shuberts at the time the article was published, and that he remained in that capacity for several months following, until he left for Boston to take charge of the publicity and managerial work on behalf of the Shuberts, where he is now engaged.

In Boston at present Mr. Worm is in command of the six Shubert theatres in that city. Business at the Shubert houses, Boston, has noticeably prospered under Worm's supervision.

This belated correction is made in justice to Mr. Worm.

## 'CRADLE SONG' ENDS IN PLAYERS' DISCORD

**Art and Business Clash at the Times Square.**

A clash between the artistic and business end of "The Cradle Song," which started as a special matinee attraction at the Times Square last week, resulted in the piece being suddenly withdrawn after a performance Saturday morning. The cast assembled for Monday afternoon, but was dismissed. It drew some very favorable notices, though the Selwyn office was not keen to continue the attraction in the Times Square.

"The Cradle Song," an adaptation from the Spanish, was produced by a co-operative organization of players and others. Eleven persons figured in its ownership, among them Augustin Duncan, Whitford Kane, Margaret Wycherly, Harmon McGregor, Barry McCullum, Martha Messenger, Angela McCahill and Mrs. Norman Hapgood. The same group put on St. John Ervine's "Mixed Marriage," recently withdrawn after four weeks at the 63rd Street theatre, and which may again be offered for special performances at the Belmont.

## "GARTER'S" STAG HOUSE

**Only Three Women at Opening of Woods' Show in Boston.**

Boston, March 9.

The opening of "Gertie's Garter," the new A. H. Woods' show at the Plymouth Monday, was practically a "stag" show. There were but three women in the audience, the house having been sold out to the Bank Clerks' Association. There was a turnaway, some of the clerks being unable to get tickets at the door, even with the reservation.

The show as given Monday night was "some" performance. Censor John Casey had chosen to attend the "Greenwich Village Follies" opening and did not catch the Woods' show until Tuesday night. Considerable pruning can be expected.

## IMPORTANCE OF GALLERY OVERLOOKED BY MANAGERS

**Last Minute Changes in Plans for New Theatres Made as Builders Realize Potential Money Value of an Extra Seating Section.**

## TOURING MANAGERS AWAIT NEXT MOVE BY EQUITY ASS'N

**Road Producers to Play Out Current Season, Provided "Equity Shop" Does Not Become Effective—T. M. A. Engaging Best Legal Talent Available.**

A special meeting of the board of directors of the Touring Managers' Association was held in the offices of Leffer & Bratton Wednesday afternoon, to consider the adoption of the Equity Shop by the A. E. A. and what effect it would have on the activities of the membership of the T. M. A. The sense of the meeting, following discussion of the Equity Shop plan at length, was that the T. M. A. would await the next move of the Equity. This means that as long as the Equity does not put the Equity shop into effect the T. M. A. will go along as usual, finishing the present season out and at the close of this season going ahead with next season's productions as the membership has in the past seasons.

In the event, however, that the Equity should announce that the Equity Shop is effective any time between now and the end of the current season, the T. M. A. producers, according to an official of that organization, will immediately post a two weeks' notice of closing. This of course would not apply if a company operated by a T. M. A. member had no Equity members in it. It was decided at the board of directors' meeting to engage the best legal talent obtainable to protect the interests of the T. M. A. members, in order to meet any situa-

tion that might arise, following the placing in effect of the Equity Shop, by the A. E. A.

The making effective of the Equity Shop is up to the Equity Council, which is empowered to institute the plan at any time it desires. The A. E. A. Council also has the right to exempt any particular manager or group of managers from the provisions of the Equity Shop, or "closed shop" as the idea is generally understood in show business.

If the Equity does not make its closed shop plan effective before next season's instituting it—say in August, the T. M. A. members according to a T. M. A. official will cast their companies with any actors they desire to engage regardless of whether they are affiliated with the Equity or any other organization. The T. M. A. in other words will not show any discrimination against any one who applies for an engagement, making their selections on the basis of merit.

Should trouble with the Equity arise from this course that would prevent the one night stand men from conducting their business, that situation, according to one of the largest of the road managers, will be met with a plan of action, which the road men believe will be effective but which they do not care to disclose at present.

That managers do consider the importance of gallery business is shown by last minute changes to plans of several theatres of recent building where some provision for seats is made above the balcony. This change in opinion is angled on the rise of admission scales within the past few seasons and the increases have carried through to the top of the house successfully. Where a hit is berthed it is no trick to sell tickets for the gallery at \$1.50, and \$1 and \$2 goes not only for musical but dramatic shows as well.

It is for that reason that there is a revision of building plans over those used for the past half dozen years. Most of the new theatres built up to last season are more of the intimate type, planned to accommodate between 800 and 1,000 persons. That such a house is sufficiently large enough can be judged from the grosses secured by "The Bat" at the Majesco. Business has run between \$17,000 and \$19,000, mostly through manipulation of the scale.

Other moderately sized houses of newer construction have not the exceptional ground floor capacity. But it has been noticed that the hits will bring capacity in the gallery where presented. That explains the sudden change that provided a small gallery for the new Ritz theatre, due to open March

21. The addition is more like a shelf than the usual gallery conformation. A similar stunt was provided in the building of the Central about two years ago.

Managers have discovered a peculiar antipathy of patrons for cheap seats, principally where a success is offered. When "Enter Madame" moved to the Fulton theatre early in the fall the gallery was priced at 50 cents. Though the attraction drew turnaway business, there was a general refusal to accept the gallery seats. It was determined to advance the price to \$1 and almost immediately the house was going "clean" and getting \$1.50 for the front gallery rows on Saturday night and holidays.

There are any number of houses charging \$1 for the front gallery rows and a majority of Broadway theatres have galleries contrary to the general idea on that point. A few houses are priced at 75 and 50 cents for the top floor, but none under those figures. It is doubtful if the 25 cent seats will ever be again offered regardless of whether there is a downward revision of admission scales.

Managers say the native New Yorker is not more a general patron in the gallery than downstairs, since many natives await the arrival of attractions in the neighborhood houses where orchestra floor tickets are priced the same as now charged in the galleries of houses in the theatre zone.

## SHOWS IN N. Y. AND COMMENT

"Afgar," Central (18th week). House may not get a legitimate attraction until summer. "Dream Street" set to follow "Afgar," which closes its run April 2. Down to around \$12,700 last week.

"Bad Man," Comedy (27th week). Few attractions dodged the slump which started last week, even this success not entirely escaping. Off about \$500, with the gross \$11,500.

"Blue Eyes," Casino (3d week). Second week minus the \$5. Opening night and holiday did not figure to hold up to pace of premiere week. Slipped to \$15,000. May recover, but run uncertain.

"Broken Wing," 48th St. (14th week). Show now getting some cut rate aid, but is holding up well. Around \$11,500 last week. Got \$13,000 for Washington's Birthday week.

"Cornered," Astor (14th week). Off a little over \$1,000 with the takings under \$13,800. Attraction will run until after Easter, but will not be sent to road until fall.

"Dear Me," Republic (8th week). Gross was under \$10,000 last week, the pace slipping in like proportion to other offerings. Figures to run through the spring.

"Deurau," Belasco (12th week). One of the attractions not affected last week. Demand strong and gross again around \$17,800. Will finish the season strongly.

"Emperor Jones," Princess (6th week). Cut rates are aiding liberally here. House has advantage of daily matinee with "Diff'rent" the attraction then.

"Enter Madame," Fulton (30th week). For the first time this attraction swung with the general tide of business. Off about \$1,000, with the takings, however, around \$14,000.

"First Year," Little (21st week). An exception to the rule with the takings unaffected and business well over \$12,000 (house seats 520). Will play four matinees Easter week, and is still offering an extra matinee weekly.

"Gold Diggers," Lyceum (75th week). Slipped with the list last week, with the gross around \$13,000. This attraction, however, is slated to run into the summer and move directly to the road.

"Good Times," Hippodrome (31st week). Percentage of drop figures the same as with Broadway generally. Gross last week \$49,000, with Sunday added it went to \$51,000. Has about six weeks more to go.

"Her Family Tree," Shubert (11th week). Moved over from the Lyric Monday. Pace last week about reached the stop limit of \$12,000. Attraction should gain by change in houses, but prolonged stay not figured.

"In the Night Watch," Century (7th week). This melodrama has held up much more strongly than predicted. Around \$17,000 last week. Agency and cut rates aiding. May remain through April.

"Irene," Vanderbilt (68th week). Musical wonder now looks good for continuation into summer, with a possibility of it running into next season.

"Ladies' Night," Eltinge (31st week). Stands up as the farce hit of the season. Its continued big business a surprise, even to management. Little under \$15,000.

"Lady Billy," Liberty (13th week). The Mizit show not affected as much as many others last week. It was close to its pace with \$17,800 in. Should run another five or six weeks.

"Little Old New York," Plymouth (27th week). Fell off with others, the drop being a little more than \$1,000, and the gross going under the \$11,000 mark.

"Lightnin'," Gaiety (130th week). Wonder show was little affected. Like "The First Year," it will play four matinees Easter week. Due to remain in the summer going.

"Macbeth," Apollo (4th week). Will be withdrawn Saturday, the run then being three weeks and three performances. Stopping no surprise, for the piece had no chance from the first. "Love Birds," the Pat Rooney show, will succeed next week.

"Mary Rose," Empire (12th week). About three weeks more, show going to road as soon as John and Ethel Barrymore are ready with "Claire de Lune," which is definitely considered the succeeding attraction.

"Mary," Knickerbocker (21st week). Still playing to important money and could remain until end of season. Will be sent out in about five weeks, going to Philadelphia for the third time.

"Meanest Man in the World," Hudson (22d week). Drop here was more than some of the others, the gross slipping under \$10,000.

"Miss Lulu Bett," Belmont (11th week). Week end trade held up nicely, somewhat better than the earlier weeks. Played to around \$8,400 last week, the gross being very good for this house. Chances of sticking through spring bright.

"Nice People," Marc Klaw (2d week). Opened Wednesday night,

winning notices on the par with best of season. Business capacity since premiere.

"Passing Show of 1921," Winter Garden (11th week). Will easily run until summer. Present plans call for it remaining into June, with a Chicago summer run starting early in July.

"Prince and Pauper," Selwyn (19th week). Leaves for the road this week. Slipped badly in final week except at matinees. Switching of houses partly to blame. Fox's picture, "A Connecticut Yankee at the Court of St. James" will follow Sunday.

"Peg o' My Heart," Cort (4th week). Gross went to nearly \$15,000 last week, the demand being exceptionally strong. Heavy draw in gallery at \$1 is helping keep takings to big figures.

"Rollo's Wild Oat," Punch & Judy (16th week). Last week's slump was little felt here. Special matinees of Kummer playlets drawing fairly. Are to remain indefinitely.

"Rose Girl," Ambassador (5th week). Pace of this musical show fooled critics and managers. Attraction not a smash, but gross quite profitable at around \$16,000.

"Sally," New Amsterdam (12th week). Broadway's smash attraction. Leads the exceptions to the slump and the business held up to form with better than \$34,000 again grossed. Liberty practically set to get show when new "Follies" is ready.

"Romance," Playhouse (2d week). This revival has caught on with a bang thus far, with near capacity takings for first week, with the gross over \$12,600.

"Skin Game," Bijou (21st week). Is about ready to leave for road. "Toto" mentioned to succeed later in month, but reports on Ditrachstein piece strong and a larger house may be assigned it.

"Samson and Delilah," 39th Street (17th week). Will leave for road after next week. "The Ghost Between," the succeeding attraction, slated to open March 21.

"Spanish Love," Maxine Elliott (31st week). Though comparatively moderate in takings, this drama rates as one of the season's novelty dramatic successes. Nearly \$12,000 again last week.

"The Bat," Morosco (29th week). Management undecided whether to try continuance through hot weather. Up to now show has been the non-musical leader.

"The Green Goddess," Booth (8th week). One of the hits not affected by the annual spring slump. Played to \$14,000 last week with standing room nightly. May run into the summer.

"The Tavern," Cohan (24th week). Most of long run plays slipped from \$1,000 upward from the normal eight performance pace last week. No exception here. Takings around \$9,800.

"The Mirage," Times Sq. (24th week). Will go to the road Saturday. "The Right Girl," renamed from the "Maid to Love," a musical attraction, will succeed next week.

"Tip Top," Globe (23d week). Like "Sally" business ran to form last week with the gross as big as ever. Normal pace is over \$27,000 for eight performance week.

"Three Live Ghosts," Bayes (24th week). This comedy has made a fine run of it. Gross, though comparatively moderate, still providing a good profit.

"The Champion," Longacre (10th week). Did not escape the general slipping, but gross was over \$12,000. Very good figure for house at \$250.

"Wake Up, Jonathan," Henry Miller (8th week). This attraction due to remain another five or six weeks though takings are not strong. Pace last week around \$7,000. Strength is at the matinee performances.

"Woman of Bronze," Frazee (27th week). This drama has held firm to the premiere prediction of a long run. Still making money.

"Welcome Stranger," Sam H. Harris (26th week). Just about hit \$15,000 last week. That figure is important for an attraction holding a \$50 top and it tops other offerings \$50 priced.

"Way Down East," 44th Street (28th week).

"Over the Hill," Broadhurst (23d week).

"Four Horsemen of the Apocalypse," Lyric (1st week). Started off strongly. Opening night at \$10, practically given away. First matinee Monday drew better than \$800. Tuesday as big with the night business around \$2,300.

## MUSICAL "AROUND CORNER"

Bob Milton, author of "The Charm School," has written a new musical piece, due on Broadway in May. The show is being financed privately and will be under the direction of Arthur Pearson and Al Jones.

A. Baldwin Sloane is writing the music for the show, to be known as, "Just Around the Corner."

## "BAT" AND "IRENE" STILL STAND UP

## "Hitchy-Koo" and "Night Boat" Also Big in Chicago.

Chicago, March 9.

With summer weather prevailing, most of the shows took a decided slump. This week will see six new shows on the rialto. A few will try for a summer run while the others will plug in the open time for limited engagements.

Estimates for the week:

"Shavings" (Powers, 2d week). Though not getting big money, will make a very profitable run. Drawing women and children and making money for both house and show; \$13,400.

"Fanchon-Marco Satires" (Olympic, 6th week). Getting a heavy play from the middle class, with sane prices. Only two more weeks; \$12,400.

"Irene" (Garrick, 14th week). Moved to the Studebaker for indefinite run. Replaced at Garrick by "East is West," "Irene" still maintaining its musical comedy lead of \$29,000.

"Way Down East" (Woods', 12th week). Gradually slipping, though still getting important money; \$15,800.

"Follies" (Colonial, 10th week). Thirty-six thousand dollars; not holding quite up to its whirlwind start. "Night Boat" opened Sunday, drawing capacity house with very good notices.

"Dulcy" (Cort, 2nd week). Has caught on for a run, beating last week by a thousand dollars. Over \$13,000 this week. Doing some extra advertising.

"The Tavern" (Cohan's Grand, 5th week). Holding up its phenomenal pace of \$18,000.

"When We Are Young" (La Salle, 2nd week). Four thousand six hundred dollars sensational flop. "Kissing Time" stepping in and drawing fair notices.

"The Bat" (Princess, 10th week). A little over \$22,000. Nothing seems to stop this one. Advance sale as big as ever.

"Hitchy-Koo" (Illinois, 1st week). Said to be the best of the Hitchcock series. Have done away with Wednesday matinees, doing eight shows on the week. It is said this will prevail at all K. and E. houses for the rest of the season.

"My Lady Friends" (Central, 4th week). Never got well started and left to about \$5,000 on the week.

"The Heart of Erin," with Walter Scanlon, for limited engagement followed.

"Happy-Go-Lucky" (Playhouse, 16th week). Eight thousand dollars. Going to the storehouse after a profitable run. "Woman to Woman" opening March 8.

"Cognac" (Studebaker, 2nd week). Got practically nothing on its second and last week. "Irene" moving over.

"The Famous Mrs. Fair" (Blackstone, 10th week). Slipped to \$9,500 on its last week. Patricia Collinge in "Just Suppose" drew the elite on her opening, Monday.

"Mecca" (Auditorium, 6th week). Forty-two thousand dollars; two more weeks and then "Aphrodite" for four weeks.

## BOSTON UNAFRAID OF 'HOLY WEEK' SLUMP

## Automobile Show Visitors Expected to Keep Up Gross.

Boston, March 9.

Last week the theatres in town ran true to form and the gross at all of them was not much different from that which has been the case for the past few weeks. At the first of the week there is a falling off noticeable, but toward the close the houses all over the city pick up well and the Saturday performances are packed.

The houses in town will get a good break next week, which ordinarily is surpassed only by "Holy Week" for dullness. The drop in receipts which would come naturally will be made up considerably by the fact that the automobile show is being held here during the week. This will bring into town thousands who do not get this far usually and the theatres already have evidence that this influx will be for their good.

"Abraham Lincoln" and "Aphrodite" led the list for the week, with one of the surprises being the good showing made by "The Old Homestead," one of the old-timers re-

vived at the Globe. This last show is being held over another week.

The Shuberts had the only new shows in town Monday night, "Gertie's Garter" opening at the Plymouth and the "Greenwich Village Follies" coming into the Shubert. Both houses got a big play for the opening.

Estimates for the week were:

"Mary" (Colonial, 5th week). Final week has been a wonder when considered here for the second time. \$19,500 on the week and could play extra matinees, as it did on previous engagement, if Cohan would stand for it. White's "Scandals of 1920" due to come into the house.

"Abraham Lincoln" (Hollis, 4th week). \$21,000 last week and will run about this figure while here. Talk now of extending the engagement for a few weeks. One of the biggest hits from the start that has played here of late. Not being plugged much by advertising and is carrying itself.

"Passion" (Tremont, 3d week). This film did not get over so well last week and indications are that it will be running pretty close by the time due to leave. About \$10,000, a drop of about \$2,000 from the previous week.

"Honors Are Even" (Park Square, 10th week). Possibility this show will prove big surprise even to the producers. \$9,200 last week, when figured it would drop to between \$7,500 or \$8,000 and is gliding along gracefully. No time mentioned for departure.

"Earthbound" (Majestic, 1st week). Another film which got away fairly well for opening. "Kismet" in final week, \$5,000.

"Jim Jam Jams" (Wilbur, 3d week). Still picking up good money and getting surprisingly good play, mostly because of the title. Show should suffer somewhat this week and next because of other musical shows due in. \$16,000 last week.

"Greenwich Village Follies" (Shubert, 1st week). Biggest opening ever at this house. Over \$4,000 first night. Starts out with good lead because of previous showing of same outfit last season. "Broadway Brevities" in final week got \$15,000, a slight drop from what it had been taking.

"Gertie's Garter" (Plymouth, 1st week). With sensational opening and publicity, bound to be big hit here. Will probably get just enough attention from censor to make it go better. Last week of the "Passion Flower" netted \$11,000.

"The Old Homestead" (Globe, 2d week). Much to surprise of everybody this show got away with \$6,800 last week and opened strong Monday.

"Way Down East" (Tremont Temple, 26th week). No indication film will not last with profit until well into the summer.

"Aphrodite" (Boston opera house, 2d week). Final week. \$22,000 last week, top figures for the uptown Shubert house for present season.

## SHOWS IN PHILLY JUST LIMPING ALONG

## Managers Waiting for Easter — "Erminie" Surprise Hit.

Philadelphia, March 9.

With one exception, all of the legit houses here have been limping along on one or two cylinders. No relief is seen, either, until after Easter, which is the goal all local managers are waiting for.

"Erminie" is the big surprise. Originally booked for two weeks at the Forrest this hardy revival packed them in, evenings and matinees, and it is now announced will have its run extended two weeks, to March 26. The Wilson-Hopper show is charging a \$3.30 top, with no raise for Saturday nights. It stood "em up" for the first Wednesday matinee which is something few houses have done here this year.

Outside of that, there is little comfort. Frank Tinney has done well, but the draw has fallen off considerably during the last two weeks. "Honeydew" at the Chestnut Street picked up slightly and showed a profit. All the Shubert houses are emphasizing in their newspaper ads, "low" scales. The Adelphi, with "Sawdust" is charging \$2 top, and the Chestnut Street and the Shubert \$2.50; \$3 shows have been scarce here since the Christmas season.

There were two openers this week, one a repeat from last year. Neither advance sale was remarkable.

"The Hottentot" (Broad, 1st week). Willie Collier, local favorite, and will draw for short run. The notices favorable, and the Monday house fair. "Transplanting Jean" went out last week to mediocre business, somewhere under \$8,000.

"Tickle Me" (Shubert, 4th week). Last week to good business, beating "Sometime," Tinney's last year's show, right along. About \$21,000.

"Erminie" (Forrest, 2d week). Current hit. Complete sell-out for two weeks and good advance sale for the extended run. \$25,500.

"Scandal" (Adelphi, 5th week). Fell off last week. This week's prospects led to sudden termination

## NEWS OF THE DAILIES

One of those "negative" stories purporting to present the news that Evan Burrows Fontaine was secretly married to Cornelius Vanderbilt Whitney, son of Harry Payne Whitney, was printed in a New York daily Sunday. All hands, including young Whitney, an undergraduate at Yale, his father and Miss Fontaine, were represented as declining to confirm the report. But it was intimated the marriage occurred last April and Miss Fontaine was circumstantially quoted as declaring she and Whitney were engaged secretly for a year and a half.

Arguments were heard by Municipal Judge Davis in New York during the week in a suit brought by Charles White, an actor, against James M. Allison, newspaper writer and producer of acts. White alleged Allison owed him \$500 for four weeks he was engaged to play in "Puritana," a vaudeville act, and that he had been replaced before he could begin rehearsals. He said when the case was taken before the V. M. P. A. it was decided in his favor. Decision will be handed down later by the court.

Cortez and Peggy, dancers in "The Passing Show of 1921," announce they are to be wed and quit the stage.

Ina Claire and her husband, James Whitaker, will sail in May for Europe on a belated honeymoon trip. The star of "The Gold Diggers" will be away six months.

A taxicab chauffeur found guilty of annoying Regina Allen, a dancer on the Century Roof, was sentenced to serve five days in the workhouse by a Brooklyn magistrate.

Bonnie Woodward, a chorus girl with the "All Jazz Revue," burlesque, ended her life Saturday night by leaping from a window on the fifth floor of the Somerset Hotel, New York. Her crushed body landed in an alley leading to the stage entrance of the Palace theatre.

The show business had its part in the inauguration of President Harding. For one thing, the news reel cameramen set up new speed record.

(Continued on page 17.)

of run Saturday instead of another week or so. "Tangerine" switched in on short notice for next week, "Scandal" got about \$10,500 last week.

"Smilin' Through" (Lyric, 2d week). Took tumble last week. Slated to cut short stay after three weeks but hopeful advance or tangle in bookings led to continuance. May stay another two weeks, \$12,000.

"One" (Garrick, 1st week). Opened to rather poor notices, but Frances Starr's popularity here filled downstairs pretty well. Second Belasco show in succession for this house, and no records broken with either. "Call the Doctor" went out to \$3,000.

"Honeydew" (Chestnut Street), showed marked improvement, helped by extra advertising. Should complete specified four weeks with nice profit for house and show. Local stores giving music window display. About \$12,500.

"The Masquerader" (Walnut, 3d week). Post show drawing good houses, upstairs and down. House seems to have caught despite location. No end in sight for present attraction which drew \$12,000.

## SHOWS IN LOS ANGELES

Los Angeles, March 9.

MASON O. H.—J. W. Brownlee's "Uncle Tom's Cabin." "The Sign on the Door" next week.

EGAN LITTLE THEATRE.—"Penrod" (stock). Will run indefinitely, now in fourth week. Wesley Barry leaving cast to go East.

MOROSCO.—"Daddies" (stock). Henry Duffey left last week after nine months as leading man. Bertha Mann remaining.

PHILHARMONIC.—California Opera Co., "Iolanthe." W. G. Stewart organization for one week.

"Greenwich Village Follies" follows.

BURBANK.—Armstrong's "Baby Dolls" in stock.

AMBASSADOR.—"The Old Swimmin' Hole."

CLUNE'S BROADWAY.—"A Romantic Adventure."

MISSION.—"Four Horsemen."

KINEMA.—"The Kid."

GIAUMANS RIALTO.—"Inside of the Cup." Fifth and final week. DeMille's "Forbidden Fruit" next.

## BILLY SUNDAY IN CINC.

Cincinnati, March 9.

Billy Sunday came here for a eight weeks' revival and there is no hilarity among theatrical managers. Billy was here seven weeks ago, but he only preached one night, and this is really his first appearance as a circus attraction locally.

Twenty-one thousand persons heard him Sunday, when he opened. Monday he took a day off. Tuesday he again filled the tabernacle, seating 7,000, at the afternoon and evening services.

"Tab." at the Grand Opera house, and "When We Are Young" at the Lyric, are hard hit by Mr. Sunday. But "Ziegfeld's Follies" comes in at \$4.40 top week after next!

## INSIDE STUFF

### ON LEGIT

News of the separation of Ethel Barrymore from Russel Colt, her husband, which "broke" in the dailies Sunday was no surprise to Broadway. Reports of the estrangement between the couple have occurred for more than a year and last spring a monthly publication reported a divorce. Miss Barrymore firmly denied that there was a divorce impending and insists now because of religious sincerity and love of her children there will be none.

The divorce report was during the run of "Decease" at the Empire. The play itself deals with a divorce angle. The star then explained that if the divorce story was allowed to become public, audience might take the play to be her own life and she would become too embarrassed to continue the run. None of the dailies used the story.

The name of Jos. M. Schenck up-to-date has not been mentioned as one of the partners of Sam H. Harris and Irving Berlin in the new Music Box theatre now building on one of the side streets. The three are said to be equal partners in the project. Heretofore Harris and Berlin were only named.

An old showman, speaking of things in general in the business end of the amusement industry, remarked that the industry has grown weak through the short-sightedness of the magnates in not educating men to occupy executive posts of importance. He claimed there were a number of vacancies of importance with nobody in sight to fill them.

According to the showman one producer is seeking a booking manager for his shows; another is in a similar position and a film distributor also (Fox) needs a man to properly route his big feature pictures. He went on to say that in the event Walter Wanger left Famous Players that concern had nobody in its employ to replace him.

"The trouble," he said, "is that managers will not take young men and train them for posts of importance. When they have a brilliant advance man on the road they won't break him in to take charge of the bookings, sending him out year after year, with no idea of advancing him to a more important post."

A newspaper man on one of the dailies sent eighteen models to the meeting of the Actors Equity Association meeting Sunday at the Astor Hotel in an effort to develop a new angle to a story but his scheme missed fire. The reporter was assigned to the fashion show promoted among a number of women's shops and was slated for the Pennsylvania Hotel. A young riot recently occurred at the hotel when 1,000 girls applied for the model jobs. Then the promoter suddenly disappeared. The eighteen girls selected demand to know where they got off and the reporter advised them to attend the A. E. A. meeting, join the organization and have it fight their battle. The girls failed to get anywhere near the meeting. The reporter did but he was told to take the air.

## ANOTHER PARK DEAL OFF MORE LEGITS IN ALBANY.

Willard Mack Engagement at Fox House Cancelled.

"Smooth as Silk," the Willard Mack play in which he is starring, remained at the Lexington in spite of the announcement it would move to the Park this week. It was the second attraction arranged for the Park and then withdrawn since William Fox took over the lease. "His Sweetheart" was suddenly cancelled two weeks ago.

The Mack piece was supposed to go in on a guarantee basis of \$3,500 weekly, but a disagreement over a clause in the contract is said to have led to the deal being called off.

Fox may open a Chinese picture called "Quong" in the house.

Earl Carroll has retained Albert Gross and Nathan April to represent him in a \$10,000 damage claim against the Fox Film Corporation. Mr. Carroll, who is the producer of the Louis Mann show, "His Sweetheart" (a revised version of "Daddy Dimples"), alleges an oral agreement for the lease of the Park Theatre from the Fox people for a period from February 28 to March 12 last. The agreement was entered into February 25, calling for a \$2,000 weekly rental, with an option for an extra two weeks' renewal if exercised before March 7.

Carroll's grievance is to the effect that the Fox Film Corporation repudiated the contract when the show was about to open.

## HOWARD, MANAGER OF RITZ.

Robert Howard, treasurer of the Central, has been appointed manager of the Shuberts' new Ritz theatre, now building on 48th street, opposite the Longacre. John Francis O'Neill, treasurer of the Lyric, will be in charge of the Ritz box office. Mamie Whalen, assistant at the Central, will become treasurer there.

The Ritz is due to open March 21 with William Harris, Jr.'s "Mary Queen of Scots," the new John Drinkwater play. A similar gallery has been added to the house, inserted after the plans had first been accepted. The gallery projects like a shelf from the wall and is of small capacity.

## EDDINGER LEAVES US

Wallace Eddinger will not appear in the cast of George M. Cohan's "Love and Learn," which opened at Atlantic City about two months ago and was scheduled to go on the road before coming into New York next season. Mr. Eddinger will sail for Paris March 19 to remain over there indefinitely.

He will act for the screen under the banner of a French film corporation.

Harmanus-Bleeker Hall Announces Attractions.

Albany, March 9. It was announced last week by Joseph Wallace, the local Proctor representative, that legitimate shows will again be presented at Harmanus-Bleeker hall, commencing March 16, when "Clarence" will be shown there for the matinee and night, followed later by "Irene," "The Passing Show of 1920," "Aphrodite" and others.

Only six legitimate attractions have played the hall this year, the last early in November. The house was acquired over a year ago from the Shuberts by F. F. Proctor, and has since that time been experimenting with a picture and vaudeville policy. Feature films at present hold forth and will continue to do so on days when other shows are not available.

## MR. AND MRS. COLT SEPARATE.

Tuesday morning's daily papers carried a confirmation of the numerous rumors of the separation of Ethel Barrymore from her husband, Russel G. Colt.

Her attorney, William Nelson Cromwell, issued an official statement in which he said that by the terms of the separation agreement Mrs. Colt has the sole care, control and education of their three children, but that her husband has the opportunity of companionship with the children subject to the convenience of the mother. Miss Barrymore was married to Colt in 1909 and their children are aged 11, 10 and 7 respectively.

It is understood Miss Barrymore at one time contemplated an action for divorce, but refrained from doing so for fear of in any way invalidating the claims of her children to participation in the original Colt estate. Her husband is a son of Samuel Pomeroy Colt, of Providence, R. I. His grandfather made a large fortune in the rubber and textile industries.

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## MORRIS GREEN RETURNS

Tuesday brought back Morris Green to New York. Green went across several weeks ago, with John Murray Anderson, in connection with the English producing Mr. Anderson had in hand and in which Green was interested.

## MYLES McCARTHY TOUR OF JAPAN AND CHINA

Writes from Both Countries—Japan Against "White" Shows

Yokohama, Jan. 7.

Japan, as a show proposition embraces Yokohama, Kobe and Tokyo. Individually and collectively these cities offer merely the opportunity of losing money. The Japanese will not patronize American theatrical companies, not because of any particular racial prejudice, but because white shows are not wanted—(anything not Japanese and Chinese is considered white) the language is too hard for them to master from an entertainment standpoint. Yokohama will stand four nights if you are in a position to change the bill each two nights. Kobe, one night. Tokio, five nights—this is to say, that a show may remain the number of nights mentioned but the income is problematical. By dint of careful manipulation one might draw enough to pay the leg of the journey from Honolulu to Japan, but the chances are against it.

Racial prejudice was not in evidence. Having been warned against the attitude of the Japanese toward all Americans, we naturally looked for some showing but there was none. Absolute politeness and careful attention to our personal wants seemed to be the watch words. (Continued on page 17.)

## 8TH AVE. AMPHITHEATRE

Reported Demand To Be Supplied in Theatrical Zone

The promotion of a big amphitheatre and exhibition building that would embrace the facilities of both Madison Square Garden and the Grand Central Palace, has the site of the project in the amusement zone. The plot in mind is Eighth avenue from 49th to 50th streets and westward about 600 feet. The property is now occupied by garages and a car barn.

Back of the venture are named several men now interested in the former Grand Central Palace. The latter is no longer available for many exhibitions and shows it formerly housed, having been converted into an office building, with additional wings now being constructed.

Discussion of the plan discloses the demand for such an arena as planned for the Eighth avenue site. There appears no suitable berth from the numerous exhibitions formerly handled by the Grand Central Palace and the present control of Madison Square Garden has made for bidding for tenancy, especially with the Palace out of the exhibition market.

## JEWETT PLAYERS' HOUSE

Company Planning to Take the Fine Arts Theatre.

Boston, March 9.

The Henry Jewett Players, who will be forced to abandon their present home when the house is torn down, may lease the Fine Arts theatre, which will be located in the new State theatre, the Loew uptown house now being built.

This first named theatre seats 688 persons and would be an ideal location for the Jewett Players.

It is also understood that Jewett has a plan which would practically insure the perpetuation of his company through financial backing, which has won considerable support so far.

## WEBER THEATRE MYSTERY

Joe's Going to Build on Broadway, But Where?

Joe Weber is planning the building of a theatre on Broadway. The matter is being held a secret, as is the location of the site. A group of business men are said to be interested in the project.

Mr. Weber is not interested in the revival of "Eileen," now in rehearsal. Barry McCormack, with the backing of Cleveland men, is putting the show on. It opens at the Music Hall in that city late this month.

## FLORA STOMBS GETS DIVORCE.

Los Angeles, March 9.

Flora Stombs, formerly a chorus girl in the New York Hippodrome, was granted a divorce from Richard D. Stombs, a clown with the Ringling Brothers, last Thursday. The wife alleged desertion.

## AMONG THE WOMEN

By THE SKIRT.

New York will long have to suffer these French farces done into English. In "The Tyranny of Love," at Bijou (matinees) the only novelty is a peculiar twist taken at the finish, where the husband forgives the erring wife.

A better combination than Cyril Keightley and Estelle Winwood couldn't have been chosen. They have done well together always. Even a bad play can't daunt them, proven in this one.

Miss Winwood has an evening frock, most alluring. Of flame chiffon in skirt was cut in uneven points. The bodice was "decidedly" cut with wide shoulder straps, and the waist was girdled with a wide sash of velvet ribbon of the same shade, with the bow to the front. A semi-house dress was of pale violet chiffon over yellow. The skirt was short, with a pointed train, the sleeves also hanging in flowing points. A street costume consisted of a long blue cloth coat with a one-piece dress to match. A girdle and ends of fringe encircled the waist. The turned-up hat showed a white facing, with a flowing veil of black hung from each side.

Margaret Dale for a short scene was in a blue coat and skirt, smartly made. Her hat was black velvet with jet ornaments.

Ethel Wilson, with but a short bit, wore a good-looking cloth dress. The neck, cut round, had three rows of gold braid. The overskirt, cut on three narrow panels, was also trimmed in braid. The set, a library, showed many a book with furniture indifferently chosen, and ugly hangings. It looked as though the producer had gone blind-folded into a store house and picked the nearest at hand.

"Dear Me," at the Republic, with Grace La Rue and Hale Hamilton should prove a record breaker. When New York approves of a Chicago hit something out of the ordinary is bound to happen.

Miss La Rue deserves all the success she is achieving.

The star may have had a new wardrobe coming into New York, but the models remain the same. From the slavery of the first act Miss La Rue goes into a navy blue dress of thin material over white, with collar and cuffs of white lace and red ribbon belt. A pale grey cloak was empire in lines, with astrakhan trimming dyed to match. A close fitting turban of the same fur had a dangling steel ornament. Underneath was a grey lace dress, with touches of blue to match the lining of the coat.

Two stage dresses were unique. One, of orchid satin, made severely plain, had ceptise tassels hanging from the belt, while a panelled back was attached to a collar of cerise satin. The other costume consisted of a skirt of fringe in every color. A green chiffon jacket, gold lace petticoats and a green bandanna completed it.

In the last scene Miss La Rue wore a white satin evening gown made rather short, with the skirt showing green linings. The shoulder straps were of brilliants.

A word must be said of Mr. Hamilton's evening dress. The tails were actually gathered at the waist line. It looked the essence of smartness.

Grey walls and blue hangings at Lenie Jacobs' new office, 114 West 44th street. Down a long corridor lined with pictures of Miss Jacobs' admirers, you reach the main office. Several lamps and plenty of flowers, and still more pictures adorn this room. Off the corridor are two rooms, prettily decorated, and one waiting room, which always will be crowded if Lenie's friends' wishes come true.

The beautiful Times Square theatre won't long hold the "Cradle Song," judging the tiny Friday matinee. But the 40 or 50 people who were there enjoyed the Spanish translation, judging from the applause.

The convent life is so well depicted it is a pity there isn't more action. A "Follies" chorus was never more picturesque than the 17 nuns, attired in white cloth gowns with the black veils and faces bound in white, with the novices in all white.

Of the 17 women on the stage some were pretty, some interesting, and others downright ugly. Not a type was missing.

The playing of Louise Randolph, Mary Hampton and Angella McMahon is unforgettable. Florence Flinn did nicely a young girl, in a grey frock. She strangely resembled Frances Starr.

## HISLOP'S TOUR

Will Have 100 Scotch Pipes at Hip, New York.

Joseph Hislop, the Scotch tenor, who closed with the Chicago Opera Company Saturday, will inaugurate his concert tour under the direction of William Morris, at Washington, D. C., March 10.

The tour was arranged by William Morris, Jr., in the absence of his father, who is in England, and consists of the playing in twenty different cities in as many weeks. Hislop's accompanists will be Oscar Nicastro, cellist, and Albert Scavritto at the piano. The feature of the route will be the performance at the Hippodrome, New York, for which the Caledonian Club is gathering 100 Scotch pipers, from six states, who will appear in conjunction with the regular program to be offered. This is said to be the first time such a number of pipers have ever been gathered upon one stage.

## "JUNE LOVE" DEBUT

Cleveland Manager Making First Production.

Sherman T. Brown, manager of the Davidson, Milwaukee, will enter the production field, his first try being with "June Love," a musical piece which opened in Boston some weeks ago, but was withdrawn. Mr. Brown is in New York arranging for the restaging of the attraction.

Rudolph Friml, who wrote the score for "June Love," is also said to be interested in it. The lyrics were by Brian Hooker, the book coming from W. H. Post and Charlotte Thompson.

## New Stock Director

Mt. Vernon, N. Y., March 9. Danny Bagnell, stage manager at the Westchester theatre, has succeeded Harry McKee Webster as director, assuming charge this week.

## FIGHT HOSTILE BILLS.

P. M. A. Names Hopkins to Lead Campaign.

At a meeting of the Producing Managers' Association last Friday the matter of legislation to the theatre interests was considered and a committee, with Arthur Hopkins as chairman, was appointed. Lignon Johnson as counsel for the P. M. A. was in Albany this week to learn the status of the several bills recently introduced.

Mr. Johnson also represented the U. M. P. A., of which he is secretary. Managers are particularly concerned with the proposed Farrell bill, which proposes to compel the filing of a bond to the amount of \$250 for each player as a guarantee providing transportation back to New York from the point of closing. The important producers would hardly be affected, but such a measure, it is believed, would drive the smaller manager out of the field entirely.

In all four bills interesting the managers are pending. None have progressed as far as committee hearings as yet.

## PAPER FOR CENTURY

Lithograph Tickets at Half Price Fill House

A flock of "lithograph" tickets for "In the Night Watch," at the Century, were distributed Monday with the result that the house drew capacity early this week. The past-boards called for tickets at one half the box office scale.

The effect of the distribution was almost immediate in the cut rate agency, where sales fell to almost nothing. The attraction has been liberally supported by the cut rate since its opening. It has also drawn well in the advanced price ticket offices.

## OUT OF TOWN REVIEWS

### WHIRL OF THE TOWN

Washington, D. C., March 9.

The program stated Sunday night this latest production of the Shuberts was a "Huge, gigantic, whizz-bang in two acts and 25 scenes." In reality it was more of a "huge, gigantic mass" of material, some old—very old—some new, but all handled well and indicating that sooner or later it will be a good show. Sunday night it wasn't. It is composed of "stuff" that has got to be put over with a "bang." The opening night, without a dress rehearsal (the theatre being given over to Galli Curci in the afternoon, when the rehearsal was scheduled), the necessary pep was not there. But, then, again the cast nor the producers cannot be blamed for that.

There is an imposing list of principals. Here it was that the program added to the general confusion. Heads nor tails could not be made of it, hence there were many bits that are deserving of praise that must go unnoticed.

The 25 scenes were there all right, and the way the piece is put together is nothing more than a vaudeville bill. Some of the acts have the makings of good comedy scenes; others weren't funny at all. The final bit, a burlesque prize fight between Jimmy Hussey and Jack Strouse, with George Price as announcer, was funny, cleverly handled from all angles. The fight proper was a scream and the announcing of George good material and just right.

There was one outstanding feature that caused a riot—men actually stood up and yelled—namely, Mae West when she shimmied. Miss West simply shook that house from its seats, as well as shaking herself from her neck to her toes and then back again. This one scene will attract the t. b. m. if nothing else does if it is not stopped by some "blue law" advocate.

The scene leading up to this depicts the trial of Shimmy Mae, who killed the shimmy in the west. There is a lot of burlesque of police methods, etc. Jimmy Hussey, having been fired from the police force, sets up a jail, courtroom and station house all of his own (scene from "Tattle Tales"). The scene goes into syncope, which was first done in Cohan's Revue. It was fairly funny, but it fulfilled its purpose in working everything up to just the right pitch for Mae West and her shimmy.

The piece opens in a club, the fellows—Jack Strouse, Eddie Hickey, Lew Edwards, Albert Wiser, Paul O'Neill, Clarence Norstrom and Clarence Harvey—gathered there. They sing and finally, when invited to go to the theatre of Nordstrom, all discover they have previous dates, it all ending up with two elderly men—Harvey and Nordstrom—going out to see the World of the Town. This is followed by an old-timey bit, "Any Old Night on Broadway." There is the dip, the dope-fend, the woman pickpocket, the old lady who was thought still retained the old-fashioned ideas but who was a "mighty fast worker." Next is presented "Shimmy Valentine." Not so very good; in fact, there wasn't a musical number that one remembered after leaving the theatre.

"Grandfather's Club" follows next in order, then the scene "Cafe de Paris," where we are introduced to Anna Codell, with her foreign accent and her superb appearance, coupled with a full realization of burlesque comedy values, the first real laughing fest takes place. Aided by Clarence Harvey, who plays the old roué splendidly, this delightfully clever artist gave a rough old burlesque in a way that made all like it and laugh every minute.

Then comes Hussey. In a class by himself. He got a big reception, has new material, which isn't much and although making good in every sense of the word he seemed to be enjoying a little joke that he wouldn't let the rest in on, laughing throughout his work. He ought to dispense with that.

Other travesties follow in quick sequence. One or two spots were extremely vulgar; for instance, the old whispered question to the girl. However, instead of the resultant slap from the girl, this time she goes with him, he giving out-front the wink. That will surely have to go. Miss Codell again has a scene that in spite of her is the unfunniest thing ever put on a stage. In this same category is a scene between Jimmy Hussey and Mae West, "The Bridal Suite," the old gag of the numerous men callers when the youthful husband leaves. Awful!

One could go on indefinitely picking out the good from the bad which the Shuberts must do long before the piece reaches Broadway.

There are some remaining members of the cast deserving praise; for instance, Marguerite Farrell, who leads quite a lot of numbers and who is blessed with one of the best voices yet heard in a production of this type. Little Marcia More leads the girls in all their tours of the audience. She is pretty, has a new and thank heaven, doesn't utilize the "I'm a talk of society"

musical comedy ingenuities. She put her numbers over excellently. Georgia Price does a number of impersonations which brought him good returns. The dancing specialties of Arthur and Rose Boylan were unique in conception and beautifully executed, as was one of the prettiest stage pictures presented here in a long time—the black and white ballet danced by Miss Ruth Hazelton and the ladies of the chorus.

The music is the work of Jean Schwartz, who should not be any too proud of it. The book and lyrics are by Harold Atteridge, whose memory is, it would seem, excellent, but who possesses original ideas as well. The program also states that additional lyrics were supplied by Al Bryan and additional music by Lew Pollock. The numbers were staged by Jack Mason. "Nuf sed! Sam Morris is deserving of kindly words on his direction of the scenes, and to the musical director, who is programmed as Bixiom, should go the honors of the evening. The greatest burden of all rested on him. There is barely a moment without music, and without the so necessary dress rehearsal he held that orchestra and company right to the mark, and without any undue rapping on his music stand.

The Shuberts (J. J. is credited with general supervision of the entire production) have given it a beautiful series of stage pictures and have costumed the girls most charmingly. The show has got to have a lot of work done on it. It isn't hopeless by any means, and will doubtless be very successful. The full title is "The Whirl of the Town of 1921."

Meakin.

### TOTO.

Atlantic City, March 9.

Looks like Leo Ditrachstein has a pull with the censors. Toto, the title character of his new one, presented here at the Woods, is the same suave, insinuating favorite with the ladies he was in "The Concert" and "The Great Lover." Same delicately modulated intonations of voice in his same subtle compliments; same audacity of attack where the girl interests him sufficiently; same wry cynicism that puzzles and fascinates the feminines he interests. Toto is a role made for the player because the player has made it for himself. The play is now in its final stages of polishing before it is offered at the Bijou in New York. It is caviare entertainment. No place in which the star has so far appeared has been so frankly Parisian.

The play is listed as an adaptation by Achmed Abdullah from the French of Hennequin and Duquesnel. As a matter of fact, the transplanting has been done largely by Ditrachstein himself. It is a dapper part, played dapperly, and notwithstanding that in it the star plays a beau of 48, possessor of a wife and a daughter poised for marriage, the manner of the beau's treatment is so boldly done that one accepts the lover of beauty—feminine beauty—for what he is, a sentimental roué.

Toto is a rounder. His real name is Count Antoine de Tillois. He is the idol of the cabarets of Paris and one of the best spenders at the resorts. Every mondaine and demi knows him. And while he toys with women, many toy with him. A drama in Toto's early life provokes his philanthropy. But this drama isn't permitted to intrude itself too somberly—just enough to supply currents for Toto's good humor, wit, philosophy. The man is essentially a lover of women, all women, pretty women. Like Lord Byron he would prefer, if possible, rather than the woman to 40 to have two at 20. And women come and go in Toto's life, each costing him something of his purse, but nothing that happens to him affects for a moment his stimulating bonhomie. Such a rounder is Toto that his world of pleasure seekers elect him king of their realms of folly, a compliment to his popularity.

Among his conquests is the handsome wife of a nominee for public office. We see this splendid creature diffusing her sex charm lavishly at a supper given in Toto's honor, and we see Toto in the first stages of a new enthrallment. The lady surrenders to the extent of agreeing to a rendezvous. A small matter of a hundred thousand francs helps this amour along. The rounder surrenders this merrily when he knows it is to pay for campaigning expenses to get the husband out of the way on the day of the tryst. Toto never keeps this date. His daughter, who spends half a year with her father and half with her mother—the couple being estranged—starts at this time for her maternal parent after a six months' sojourn with Toto. The daughter, an idealist, feels the estrangement of her parents keenly. She hopes some day to bring them together. Her task isn't very easy, because the separation has been of long standing—twenty years—provoked by the wife's insistence to live a religious life. Toto, overcome by remorse provoked by his daughter's

leave-taking, decides to follow her. Engaged to a young diplomatist, a friend of Toto's, the daughter has vowed she will never marry until she has brought her parents together again. The foregoing substance of the play is whipped across in the first act. In the next, at Toto's home, a place of prayers and penance, we see Toto the prodigal return, he received coldly by his deserted spouse, plead extenuation, penitence, and eventually be forgiven, not only by the wife, but by the feminine devotees of her churchly circle.

The charm of the man, his ingratiating gallantry, his winning concessions, and withal his smooth, unflinching good nature, attract all women to him. The daughter is rejoiced, the wife amazed. It is a miracle. The wickedest man in Paris has come back to spend the remainder of his life in sackcloth and ashes. The wife at last is won over. And preparations for the daughter's marriage speed apace, with Toto aiding. An obstacle intrudes. An aged guardian of the wife's estate has other plans. He would marry Toto's daughter and her liberal dowry to his penniless nephew. And with the marriage imminent and the aged guardian's need urgent, the second curtain falls. But not before we know that Toto's penitence was a sham. It is only that he loves his daughter and would see her happily married that he has returned. He figures that it would cost him but the loss of a month of his gay Parisian life to bring this about. Then he could go back. And with the closing of the second act we see him giving instructions for a hurry call for all his legion of fellow roysterers of Paris night haunts to assemble his return.

But he does not go back. He is aflame to do so, for the latest object of his wooing, the wife of the political candidate, is growing restless.

The third act opens with the daughter married one hour. Toto packs for Paris. A complication blocks him. The guardian influences the girl's mother to appeal to her church for an annulment of the marriage on the ground that the marriage hasn't been consummated, a privilege in French law. The mother grasps at the opportunity, now that she is alive to her husband's feigned reform. The young diplomatist husband in the case is distraught. Toto seizes him, literally, by the scruff of the neck, and fairly pushes him into the young wife's chamber. And Toto wins, because before the church's annulment arrives the marriage has been consummated.

Toto becomes penitent again in the final scenes, and wins his wife back a second time. The passionately loving spouse of the political nominee, has run off—meanwhile with her husband's secretary. Her only use for Toto was to get money to pay the expenses of her elopement with another beau.

It's all good material, in the Ditrachstein vein. Pruning of some of its salacity is imperative before New York will take it. Equally, the sponsors need to exercise the greatest care in their treatment of the religious element involved. As shown here, the mounting involves the exhibition of certain pictures never displayed save in worship, whose introduction on the stage in a play of such "high" flavor, can only be regarded as sacrilege by the denominations represented.

The cast is numerous, but the parts in the main are all feeders. Frances Underwood as Toto's religious wife and Jean Robertson the venal vampire. Others in the cast are Beach Cooke, who plays the intruding guardian snappily, and Edward See, who enacts the designing nephew smoothly. Lee Millar and M. A. Kelly are among others who include Phoebe Foster, in the trying role of Toto's daughter.

The spirit of the comedy is conveyed by one of its lines: "In Paris chastity is a joke."

### WHEN WE ARE YOUNG

Chicago, March 9.

Carey Harper.....Henry Hull  
Annie Laurie Brown.....Alma Tell  
Sam.....George Marion  
Jamison Harper.....William Balfour  
Mrs. Tanner.....Grace Reals  
Marcel Blair.....Helen Gilmore  
Halcyon Day.....Dorothy Day  
Leo Marton.....R. F. Davis

On the same day, in Chicago, the Messrs. Shubert offered "When We Are Young" and "Cognac," respectively at the La Salle and the Studebaker. The former has Alma Tell, the latter her sister, Olive Tell. There is much in common between the two, for instance: Both are short-cast long-shots, both were staged by Edward Elmer, and both are hopeless failures.

Both seem to have been slapped together on order, to combine certain seemingly saleable elements and take the same chance that a man sees when he puts a dollar on one number at roulette, figuring he can't lose much and he can win 35 to 1 if he hits. These two look like simultaneous hazards on the single O and the double O, a play on one and a jitney on the other. But the wheel turned 13 and the black, and Croupier Storehouse-keeper will get both; he will probably get both again, for both productions look as though they have seen se-

clusion before.

"When We Are Young" features Henry Hull, George Marion and Alma Tell. Hull was a hit in "39 East," which didn't make a great deal; Marion was a hit in "Toby's Bow," which didn't make anything; Miss Tell has always been a classy lead, who looked well. So someone must have figured that a piece written and staged around all that Hull had in his favor as the poor but noble rich boy in "39 East," plus Marion's character chiseled out of "Toby's Bow," plus Miss Tell's vivacious graces, all inexpensively combined, might get the coin. Maybe all that would, if it were discreetly handled, deftly written, skillfully staged. This creaky claptrap, shabby, inconsistent, hollow, phoney, never had a chance.

The play, credited to the authorship of Kate L. McLaurin, not known hereabouts, is a clumsy soldering of both plays above mentioned. It has the boarding house atmosphere of "39 East," and Marion's bossy old servant with the pure white heart of "Toby's Bow," with Miss Tell an honest working girl wearing a \$200 tailored suit and \$25 silk hose. The hero is poor, but proud; he shovels snow rather than live off his wealthy uncle or take the largesse of the poor landlady who reveres his family name. When it is time to end the play he gets a wire that his aunt kicked off and left him enough money to end the play and beg all the questions.

A cheaper example of correspondence, school playwriting has not been seen here since "The Dangerous Age," except it be the companion piece, "Cognac." Miss Tell, like her sister, is crudely miscast. Hull, a usually charming and manly juvenile, is bereft of any surrounding interest and any plausible circumstances, and like the rest of it, fails to hit true. Marion's character, of course, is fine; so would Eva Tanguay's be if she interpolated her specialty, and it would have about as much to do with it.

The piece hasn't a Chinaman's chance and shouldn't have. Lat.

### A ROMANTIC YOUNG LADY.

Baltimore, March 9.

Rosario.....Martha Hedman  
Donna Barbila.....Marie Wadsworth  
Maria Pepa.....Ada Boswell  
Catalina.....Elsie Bartlett  
La Malagana.....Beatrice Bayard  
The Apartment.....Francis Byrne  
Don Juan de Medina.....Edward Emery  
Emilio.....Kenneth Thompson  
Guillermo.....Hubbard Kirkpatrick  
Pepito.....Harry Green  
Guillermo.....Harry Dornier

Monday at Ford's was shown for the first time in America a comedy, entitled "A Romantic Young Lady," by a Spanish author, G. Martin Sierra, translated and adapted by English dramatists, Helen and H. Granville Barker, for the London stage, and finally, after its success in England, brought to America by Charles Frohman Co. and produced under the direction of David Belasco, with Martha Hedman in the title role.

As usual with most good plays they are not transportable from one country to another, and while "The Romantic Young Lady" in its original Spanish was a good play, in English, in spite of an excellent cast and translation, there are gaps. It is a light comedy of manners and characterizations, inconsequential in theme, and treated with an entirely different style of handling than we are used to in our successes.

It would be all right if the lines were clever, but there are long spaces where they are not, and where, as a result, the play is decidedly dull. It must undoubtedly be that good deal of "atmosphere" has been lost in the translation and in bringing the play so far from its true setting.

While the play is a play of Spain, so the program announces, and all the scenes show the wide balcony associated in most minds with Spanish dwellings, there is nothing very Spanish about it except the names and the "Carmen" music played by the orchestra. Only for the back drop the action might just as well be taking place in London. With its quiet humor and refinement of lines it is not difficult to understand its success in London.

Miss Hedman, with a quaint little accent, not at all Spanish, makes a beautiful but unusual Senorita Rosario with her light hair and eyes, quite a contrast with the usually accepted type of Spanish beauties with dark eyes and raven black hair. Her Rosario was a very charmingly romantic young lady, beautiful to look upon, pleasant to listen to, and satisfactory in her reading of the clever lines given her by the playwrights. It would be unfair to pick out their first performance, and while the audience the first night was not wildly enthusiastic, they seemed to enjoy the presentation and apparently were not greatly bothered by the crudities that are to be expected on first nights. The play naturally was fairly free of these, because of the play being arranged to fit the English stage in its London production, and the present producers have a finished piece to work with, and not a play that had to be newly adapted to the exigencies of actual requirements.

The story is slight but sufficient for the most part. Rosario, the romantic young lady, is a ward of her three brothers, Emilio, Mario, and Pepe, who are always telling

ing her that when they are famous she, being their sister, will shine in their reflected glory. Rosario does not want to share in this way, but prefers to win her own fame as pictured in the novels of Luis Felipe de Cordoba, whose books she reads and admires.

Her brothers leave her one evening with her grandmother and maid, who presently go to bed, leaving Rosario alone with a book of romance. She tires of reading and falls asleep on her couch. She is awakened by a coming storm. The wind blows the hat of a man on her balcony and through the window she had left open. The owner of the hat followed by climbing over the balcony balustrade to recover his property. Due to the violence of the storm he is forced to remain there for a while.

A delightful scene follows in which Rosario, after recovering from her fright, tells her visitor of her admiration for de Cordoba, whose book she has just been reading, and the man, forgetting about his lost hat, promises to give her a letter of introduction to her hero and to secure for her an engagement as his secretary. This offers the girl the opportunity to gain her independence, her romantic little head has been dreaming about, and at the same time to be near the man whose books have fed her craving for romance.

How she later rejects his offer to become secretary but accepted his offer to become his wife on condition she be allowed to dictate the way one of his stories running as a serial in a current magazine shall end is delightfully told. The consummation is accomplished by the help of the charming old grandmother, who knows when to fall asleep, and an argumentative and eavesdropping maid is no less delightful.

The rest of the cast are always in the picture and leave little to be desired except the smoothness that will come with a few more rehearsals. O'Toole.

## BROADWAY REVIEW

### NICE PEOPLE.

Hallie Livingston.....Tallulah Bankhead  
Eileen Baxter-Jones.....Katharine Cornell  
Trevor Leeds.....Edwin Hensley  
Theodora Gloucester.....Francine Larmore  
Oliver Comstock.....Guy Mihan  
Scottie Wilbur.....Hugh Huntley  
Margaret Rainford.....Merle Maddern  
Hubert Gloucester.....Frederick Perry  
Billy Wade.....Robert Ames  
Mr. Heyfer.....Frederick Maynard

Marc Klaw opened the new Klaw theatre in West 45th street March 2 with "Nice People," a three-act comedy drama, by Rachel Crothers. This is Sam H. Harris' fifth independent attraction to be offered this season, and it marks Francine Larmore's elevation to full-fledged stardom.

The Klaw opens not so long after its founder had predicted the day would come when Broadway would have 100 theatres. This marks the completion of No. 68. This \$550,000 playhouse is admirable in its color scheme of dull gold, green, splashes of crimson and the lights softened by filters of orange colored silk. It seats exactly 820, and the view of the stage from every seat is unobstructed. The seating arrangement is commodious, both on the lower floor and the single balcony it possesses. There are six boxes in all built in the sloping fashion of the New Amsterdam.

As for "Nice People," it is doubtful if Mr. Harris has as substantial a drawing card as any of his three earlier productions—"Little Old New York," "Welcome, Stranger," or "The Champion."

The principal fault with Miss Crother's latest effort as a play is the weakness of most plays in which the theme has been too well developed by the end of the first act. If, in this instance the theme has not spent itself entirely in the first act, it does not carry through beyond the first scene of the second act, which has been sub-divided in three periods, nor does the third act offer anything cumulative in the continuation. The result is one of severe padding, of telling the story over again in the second act and retelling it in the third.

One of the critics of a morning paper, in leaving after the second act, declared that he knew what the third act would be like, and did not find it necessary to remain. He was right.

Miss Crother's play in its begin-

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is a timely piece of work and an exposition of the selfish self-indulgence of the younger generation going its own pace heedless of all consequences if it only can have its own way. Theodora Gloucester is the flippant, cynical daughter of a man of means, left motherless apparently in childhood. An aunt, the bereaved mother of one who lost his life in France, comes to live with the Gloucesters. She witnesses what she considers the tragedy of youth, and, comparing the younger generation to the time when she was a girl, rails against the father's easy going complacency and neglect. Frustrated in her purpose of giving a party to her friends until the "cows come home" and ordered to retire by her father, Miss Gloucester (Francine Larrimore) takes matters in her own hands. First she absents herself for a day. On the second she is discovered with an escort by her father and aunt in a secluded country home willed her by her deceased mother. They sought refuge from the convenient storm and were unable to drive back. In the interim, however, a strange youth had also sought shelter from the rain, and the presence of this stranger represents the only shred upon which her reputation might be saved. But to no avail, for she declines to tell of the stranger, fearing her. She has already been disillusioned by her escort who she finds loves her for her money. The presence of the stranger is but the beginning of a romance that is sure to conclude in the customary fashion. And this transpires, with the hero and heroine remaining on the farm to till the soil, while the goddess are busy back in Gotham tearing her reputation to shreds. Of course, the aunt is chaperon.

"Nice People" then, as Miss Crothers paints them with some cynicism, are again of the upper strata, or what we chose to designate the "four hundred." If the play had been permitted to follow the course it started out with, the result might have been a timely, interesting, arresting and altogether engrossing drama. That is, if the heroine, instead of finding herself happy once more, had been made to face the logical consequence of her acts, then the moral lesson for society would have been much more effective than it is in "Nice People" in its present form. As it is, Miss Crothers starts to preach a valuable sermon, but forgets to point a moral, as she overadorns the tale.

Accredited as having staged and produced the play under her personal supervision, in addition to staging the piece, Miss Crothers has done some excellent casting. Without exception the players selected fit neatly into the picture she desires to paint.

Miss Larrimore returns to Broadway after an absence of some 27 weeks. Her opportunities in "Nice People" are not as lavish as in "Scandal," which paved the way to stardom. What big moments she has in this piece are made to count. She has an abundance of talent. Emotionally she has great power to move. Miss Tallulah Bankhead's performance of Hallie Livingston, a "catty" type, rivaled in interest the role played by Miss Larrimore. She is the daughter-in-law of Senator Bankhead. A deft handling of a part less prominent but standing out for its sympathetic touch was that of Katharine Cornell as Eileen Baxter-Jones. Mr. Perry's performance as the father was in his customary manner—that of an actor who acts all the time. Neither Robert Ames nor Hugh Huntley took advantage of "fat" parts to add to their laurels.

#### EQUITY'S CLOSED SHOP

(Continued from page 13.)

shows, moving pictures and unaffiliated independent managers sending shows out of Middle Western cities that might have to be attended to meanwhile.

In opening the meeting Mr. Emerson let loose a tirade against Variety, stating it was a managers' organ. Toward the end of his remarks along this line Mr. Emerson left the impression he was acting as a solicitor for another theatrical paper, which he urged those in front of him to read.

#### Closed Shop as Weapon.

It was stated concerning the Closed Shop that the Council had decided not to invoke it immediately "for reasons that must remain undisclosed." But that it might be invoked in individual cases as they arose. A company playing in union (labor) territory and containing 50 per cent. Equity "might have the screws put on it" with the co-operation of the stage hands and musicians, but a company carrying only two Equity members would be left alone, added the speaker, in order that their engagement might not be jeopardized.

All Equity members were asked not to sign any contract for next season before calling at Equity's New York headquarters and consulting with the officers.

A discussion called for on the Equity Shop brought five or six responses in the form of conventional questions. This was followed by the question of the member who

asked what provision had been made for members of the Actors' Fidelity League and what provision, if any, had been arrived at to exempt Cohan, Miller et al.

Following Mr. Emerson's reply, quoted at the opening, Mr. Gillmore arose, saying he had an interesting disclosure to make. Going over some old Equity records, Mr. Gillmore said, he had found a document dated in 1914 that called for all of the signers, if 500 signatures were secured, to agree not to play with any but Equity members. There had been but 204 signatures. Mr. Gillmore stated, appended to the agreement, and he asked that a sufficient number of members remain after the regular meeting to increase the signers to the necessary 500. The reason Mr. Gillmore gave was that the names of Henry Miller and Howard Kyle appeared among the 204 and if the number were increased to its limit, 500, Messrs. Miller and Kyle could then be called upon to fulfill the mission of the instrument.

Mr. Miller is president of the Actors' Fidelity League and Mr. Kyle is its secretary. A large number of Equity members remained after adjournment and over the necessary number of signatures were procured.

Richard Bennett, just before adjournment, made a motion that all matters in connection with the Closed Shop be left solely to the Council. This was unanimously carried.

#### N. Y. Actors Hold Aloof.

The meagreness of the Closed Shop vote by Equity members seemed puzzling after the announcement of the total cast. It brought out that of the 10,000 members claimed by Equity, 2,000 belong to the Chorus Equity and another 2,000 to the Motion Picture Section, both Equity branches with their members allowed a vote on the Closed Shop referendum. It is also estimated that Equity has 2,000 of what are known as "New York actors," those in the metropolitan district, with the conclusion reached that most of the mail vote had come from the "sticks," those playing on the road or with tent shows, although it has been said that a very large number, comparatively, of the Chorus Equity returned their post-card votes. It is also claimed by those in opposition to the Equity's Closed Shop that the "New York actors" did not vote, almost solidly refraining.

There has been much talk of late just how the members of the Equity Council themselves stand on the Equity Shop proposition. Many of the Council's members (there are 48 Councilites) have been life-long professional and social friends of the better known among the independent manager-actors, while the same relations exist between them and the many stars enrolled in the Actors' Fidelity League. This is said to have grown to be a momentous point in the deliberations of the Equity Council of what they would do with the Closed Shop after they got it. Now that they have it the report says the same dissension still exists between the Council's members as well as other Equity members of prominence.

The actors' meeting opened at 2.30 and adjourned at 5.30.

#### Milwaukee, March 9.

Henry Miller, president of the Actors' Fidelity League and leading his company in "The Famous Mrs. Fair" at the Davidson this week, when asked by a Variety representative for an opinion upon the favorable closed-shop vote of the Actors' Equity Association, as announced in New York last Sunday, said he did not at this time wish to utter any comment upon it.

Magola Gillmore, daughter of Frank Gillmore, secretary of the Equity, is a member of Mr. Miller's company.

#### Fidelity Statement.

The Actors' Fidelity League Tuesday issued through its secretary, Howard Kyle, the following statement:

The news of the vote of the A. E. A. on the closed shop is startling because of the comparatively small number of voters. Only 3,513 for a grand total, after a country-wide intensive drive in behalf of the issue. Upwards of 400 less than the joint poll of the two tickets in the association's annual election last June. Does this mean that the much-vaunted membership of 10,000—being an increase of 6,000 as a result of the strike in 1919—has dwindled to a figure actually less than 4,000? The A. E. A. files showed more than that in 1918.

Or have a numerous body of

A. E. A. members refrained from voting because the proposal is repugnant to them and they are resolved in their hearts not to make any sacrifice whatever if called upon to do so by those who would go to any extremity to have their own sweet way? Doubtless the answer to each of these questions would be mainly in the affirmative.

Of course, the menacing, disingenuous propaganda of the radical agitators has stirred up ill feeling and instilled malice into some envious minds who covet as gifts the rewards that can be had only by "long days of labor and nights devoid of ease."

It will be a blessing, indeed, when the common sense of those who can think disinterestedly, though with clear understanding, shall at last prevail, as it must in the end. Away with pernicious scheming and evil innuendos and let us have "honorable rivalry." If any, on an equitable basis for all who are committed sincerely to our common cause. Go forward, fire, fall back, and then admit that it is foolish to attempt the impossible. So much for those who would set themselves up as an oligarchy.

The Actors' Fidelity League, what the A. E. A. was before it threw "equity" overboard and substituted for it the word "extermination." Destroy the managers, traduce the authors, exterminate the Fidelity League. Why not name an engine of this kind "The Actors' Extermination Association?" And yet the spokesmen say they are "constructive." Alas and alack! The Fidelity League stands for service, and it is not primarily concerned about the monetary returns that may come from those it serves. The maximum of aid for the minimum of expense—that is its principle. It is here to stay, and awaits calmly the enemy's next step.

Howard Kyle,

Secretary, A. F. L.

#### Ruth Chatterton's View.

Ruth Chatterton, treasurer of the A. F. L., at the same time issued the following:

The disapproval of the Equity Shop by the Society of American Dramatists and Composers, the Dramatists' Guild and the Authors' League of America, as well as of many distinguished individuals, both in and outside of the theatre, is an expression of the best and most advanced thought of the day.

Personally, I feel the advantages gained by a closed shop in any organization are a fallacy and belong to the Stone Age. Unfortunately, the art of the theatre belongs in the same epoch. We now call it a profession, but even as a profession it is purely competitive and demands, above all things, freedom. This has been said many times before, much more gracefully and forcefully than I am able to say it. However, it is uppermost in my mind at present, and the "Equity" shop, as a forerunner of the closed shop, seems to crush out everything pertaining to that inspiring word.

The overwhelming vote in its favor did not surprise me in view of what has gone before, and I must admit it has pleased me tremendously. Our organization is not an aggressive one, but I believe we are right, and thank God the conflict is now at last in the open.

Ruth Chatterton.

#### MYLES MCCARTHY TOUR

(Continued from page 15.)

That there are people who look upon a coming war between the two nations, and a certain desire on the part of a few that trouble is near, is evidenced by excerpts from the Japanese Gazette, in which a statement appeared under this date (Jan. 27) announcing that all Americans visiting, and now residents of Japan would be carefully watched—that the people from the States were secretly using wireless apparatus for communication and that Japanese industries and military operations were being spied upon. The article is copied from the Asahi and is commented upon as being substantially correct. Taken from whole cloth, of course, but sufficient in itself to awaken rancor in the breasts of Japan's citizens.

The prices of admission range from 5 Yen down (a Yen is about 50 cents of our money). The theatres are comparatively small, seating arranged from 400 to 700 persons comfortably.

Next stop is Nagasaki, Japan.

Not a show town. Thence to Shanghai, China.

Shanghai, Feb. 3.

Shanghai! It doesn't seem possible that anyone would want to remain here.

Theatres here are: Empire, Olympic, Victoria and one or two picture houses. Victoria seems to have the call. It's a matter of personal like and dislike. Companies along the line are: Bandman's, Dennison's, Warwick's and magician's outfit, styled Chevalo and Palermo. Warwick is at the Lyceum (the Lyceum is considered "class").

Folks are theatre mad here and any sort of a show bearing the hallmarks of real professionalism can get the money. Woe tho' if you hand 'em a phoney. They talk to one another of the first night's performance.

Money is all figured in Mex. and the American paper dollar goes further than any other kind. When you pay for a drink you are confronted with a bill calling for 40 cents and you say: "Well, it's cheap—cheaper than in the States." But when you pay it, you are only paying 20 cents.

Houses play on a percentage running from 65 to 75 per cent, depending on the size and strength of the company. Prices range from \$3 to \$1. The higher priced seats sell the fastest. But here again the Mexican dollar gets you. The \$3 seats are really \$1.50.

Rickshaw coolies throng the streets. They run miles at a stretch in a sort of dog trot. A mile trip runs all the way from 10 cents to 20 cents (Mex. again). If you give them just the exact fare they look upon you as a resident. If you chance to overpay them (and foreigners do) they immediately yell for more. But most of the hotels have a "number one boy," usually a Hindu and he bawls out the cheater let the Hindu pay the coolie.

Robert Roth, who likes America and Americans, showed me his last copy of Variety.

Myles McCarthy.

#### BROADWAY'S SLUMP

(Continued from page 12.)

Astor whenever "Cornered" is withdrawn. That drama has been playing successfully, but its management is not anxious to continue much after Easter. When the Metro picture moves, Fox will take over the Lyric and start with "Queen of Sheba."

The two rivals, "Romance" at the Playhouse and "Peg O' My Heart" at the Cort, are doing better business than some of the new successes. The latter is high with around \$15,000 in last week, aided by heavy gallery trade. "Romance" opened strongly, and played close to capacity, with the first week's gross well over \$12,000.

In the ticket agencies trade is no better than conditions warrant. Three buys are expiring this week and only "Peg O' My Heart" may be renewed. With "Macbeth" (Apollo) and "The Rose Girl" (Ambassador) off the buy lists, too, indications are for a considerable number than handled by the brokers last spring. Already the outright buys have dwindled below last season's mark at this time. Others continued are "Deburau" (Belasco), "The Green Goddess" (Booth), "Blue Eyes" (Casino), "In the Night Watch" (Century), "The Bad Man" (Comedy), "Enter Madame" (Fulton), "Tip Top" (Globe), "Nice People" (Klaw), "Mary" (Knickerbocker), "Lady Billy" (Liberty), "The First Year" (Little), "Gold Diggers" (Lyceum), "The Bat" (Morosco), "Sally" (New Amsterdam), "Romance" (Playhouse), "Dear Me" (Republic), "Her Family Tree" (Shubert), "Passing Show" (Winter Garden).

A big influx into cut rates is expected, starting this week. Offered early in the week were "The Rose Girl" (Ambassador), "Macbeth" (Apollo), "Cornered" (Astor), "Afgar" (Century), "In the Night Watch" (Century), "Three Live Ghosts" (Bayer), "Little Old New York" (Plymouth), "Emperor Jones" (Princess), "Rollie's Wild Out" (Punch and Judy), "Dear Me" (Republic), "Prince and the Pauper" (Selwyn), "Her Family Tree" (Shubert), "Samson and Delilah" (39th Street), "The Mirage" (Times Square).

#### ANDERSON GOING BACK

John Murray Anderson is to return to England in the near future. Before leaving over there after staging "The League of Nations" for Charles Cochran, Mr. Anderson arranged with Sir Alfred Butt for a return visit when he will produce a Butt piece.

#### NEWS OF THE DAILIES

(Continued from page 14.)

ords, airplanes being used to deliver prints to New York and thence to the coast and intermediate cities. Also one print was aboard a European liner within 48 hours after the ceremony. Then Lillian Russell kissed two new Cabinet members—Daugherty and Davis—into office, and Saturday night Al Jolson, against doctor's orders, sang for President Harding when the new executive occupied the Presidential box at a Washington theatre for the first time.

Col. Henry M. Savage has chartered the pleasure boat *Lorinda* for a fishing trip, starting from Palm Beach this week and going to Stuart, Fla.

Dabney's Orchestra was yanked out of the "Midnight Frolic" by Flo Ziegfeld and ordered to Palm Beach to play for a big society party Sunday night.

Sam Gumpertz, Dreamland freak show proprietor and manager of the Parkway Baths at Brighton, is to be tried March 15 for tearing down N. Y. Park Commission signs placed on lands which he claims are the property of the bath owners.

Paderewski was the guest of honor at a dinner given Wednesday night by the New York Civic Forum at the Hotel Astor.

Jeanne Eagels was granted an injunction by Justice Erlanger in the N. Y. Supreme Court restraining the owners of the apartment house where she lives from interfering with her tenancy.

"Less than \$5,000" was the value fixed on the personal property of the late Henry J. Goldsmith, of the law firm of H. J. & F. E. Goldsmith, in his will, filed for probate this week. His widow is named as sole beneficiary and executrix.

The parents of Rose Maynard, 21, a chorus girl recently with a show in Boston, have caused her to be placed in the psychopathic ward at Bellevue Hospital, New York.

Paul Kelly, 21, and "Boots" Webster, who will be 18 on May 25, are to be married on that day in Boston, where they are now playing opposite each other in "Honors Are Even."

A Syracuse dispatch declares Minna Gombell, leading woman of the Knickerbocker Players, a summer stock at the Empire, Syracuse, has been granted a divorce from Howard Rumsey, manager of the company. The decree is said to have been granted at Herkimer, N. Y.

The promoters of the "Rogue de Fashion," staged at the Hotel Pennsylvania last week, are alleged to have decamped with the funds before the final show Saturday night. The 46 models, engaged at \$60 a week, got \$170 each as their share of a purse taken up by spectators. The girls have put their cases in the hands of the N. Y. District Attorney.

Owing to the low rate of exchange, with resultant disaster to his royalties, George Bernard Shaw has refused to permit his plays to be given in Austria or Hungary. His net out of a recent performance was about \$2.

"Love" was being presented merrily by the Provincetown Players Saturday night when a shriek jarred the building. It was emitted by Eleanor Fitzgerald, treasurer, when two highwaymen shoved a revolver through the box-office grill and demanded the night's receipts. The shriek dented the performance some, but it saved the bankroll, as the bandits fled.

Besides being the center of interest at the dinner of the Drama League, where he was seated between Glenda Varesi and Mrs. Rollin Kirby, Charles Gilpin, Negro actor, delivered an address Sunday to the Civic Club in New York, wherein he made a plea for better understanding of the Negro.

The wife of Bruno Steindel, former first cellist of the Chicago Grand Opera Co., ended her life by drowning in Lake Michigan. The woman, who was a singer of ability, had been brooding ever since she and her husband were accused of disloyalty during the war, and she left a pathetic note.

"The Prince and the Pauper" (William Faversham), "The Mirage" (Florence Reed), and "Macbeth" (Lionel Barrymore and Julia Arthur) wind up this week. They are neighbors in 42d street theatres.

"The Ghost Between" will have a second opening next Monday, going into the 39th Street theatre.

According to the dailies, a lively time was had by all when Estelle Carroll, who recently was awarded \$50 a week maintenance in her suit against Harry Carroll, went to the latter's flat to retrieve certain household articles. She was accompanied by a deputy sheriff and an

(Continued on page 24.)

**GRETCHEN EASTMAN and CO.**

(3).  
Dances and Songs.  
21 Mins.; One, Two, Full Stage  
(Special Hangings).  
Fifth Ave.

In standard and merit Miss Eastman's new offering is a step forward from that of her offering of last season. It's more than a step; it is a leap. "Comedy and Tragedy" is well conceived, with novelty a vibrant factor, and Miss Eastman has skilled support in Martin Ferrar, Dinus McNally and George Cohee.

There is humor in the opening. Miss Eastman steps from the folds of a tableaux curtain as a country lass, singing a lyric to alibi her appearance on the stage, for her father owned the opy house back in the village. Two rube boys join her (McNally and Cohee). The boys remain for an excellent acrobatic dance. Before they got into action one fell and asked his partner to help him up. The reply was he couldn't, but would lie down beside him. That is about the only old bit in the turn.

Miss Eastman was out in "two" in Colonial dress, with a number called "Grandmother Days." The wide sides of the dress became animated hiding the two boys, who scampered off, leaving Miss Eastman stripped to a modern frock for the second verse, which told of the bunk of grandmother days. There was a dance bit with Ferrar. The latter singled and got a hand with a reverse on one foot.

Another change had Miss Eastman out with a clever song, "I've Been Saving for a Rainy Day." McNally and Cohee then had their best inling with further acrobatic dance routines, which drew down a hearty hand.

For the finale Miss Eastman is retaining the Apache dance, but in this version a story is told. All three men are concerned, one as the waiter in a Parisian dive and the others as rival roughs for the favor of the smiles of an underworld queen. Miss Eastman announced the bit as "The Dance of Death." One Apache flashes a gun when he finds the girl dancing with the other suitor. Disarmed, he suddenly produces a gun, but shoots the girl, who steps in front of her lover. Police whistles are heard. There is no avenue of escape. When a gen-darme appears he finds the Apache dancing about with the girl, but he fails to discover that the girl is limp in the arms of the man and that her feet are off the floor. He quaffs a drink and departs; the man stops and the limp form slips to the floor.

The entire number is done in pantomime. It is an excellent twist to the Apache and distinctly dramatic, bringing four or five curtains. The dancing strength and novelty of the act should assure it big-time bookings. *Ibec.*

**ROBINSON and WILLIAM**

Singers.  
13 Mins.; One.  
American Roof.

Two males, colored, one in loose-fitting evening clothes for comedy. Open with song double harmonizing off stage before entrance, showing pleasing voices.

Crossfire of old material is followed by another double song, also well harmonized. Next the straight solos a ballad, exhibiting a clear soprano, followed by more crossfire dialog of weak material, with another double song for the finish.

An encore is the old-fashioned "yodel" by the straight, with the comic harmonizing off stage, later joining for "Sleep, Baby Sleep," with the comic singing the "blink, blink" variation.

The material needs thorough overhauling. The singing is the high light, just passing the pair as fair early spotters for the smaller bills. *Con.*

**MLLE. CLEO.**

Songs.  
9 Mins.; One.  
Fifth Ave.

MLle. Cleo is a petite blonde girl unlike the popular conception of a prima donna. She has a clear, cultured soprano voice and accompanies herself in one or two numbers upon the piano.

Her opening is "Maid of Dundee," followed by another Scotch song delivered without musical accompaniment. Next an "aria" to orchestra accompaniment, followed by her first popular contribution, a pretty ballad well suited to her voice and personality.

MLle. Cleo has looks and a voice but her present song cycle will not advance her. More of the popular songs and a replacement of her present opening might help. MLle. Cleo is obviously a newcomer to vaudeville. *Con.*

**KARA.**

Juggler.  
16 Mins.; Full Stage.  
Orpheum.

Kara has been abroad for the last seven years. To observe his work Monday at the Orpheum, it seems hardly believable but nevertheless true that Kara has been juggling for 30 years, more or less. He appeared at the Orpheum 20 years ago. He was one of the best jugglers of the day then. He is still one of the best of the present day manipulators, time apparently having ripened his art, and at the same time leaving him as youthful in appearance as he was a score of years ago.

The pool ball rack with the balls falling out of the bottom, the rack being balanced on Kara's forehead on a five-foot pole, remains a star trick. The orange, carving knife and fork bit is also retained. Opening with the juggling of his hat, umbrella, gloves and handkerchief Kara proceeds into a speedy routine of three, four and five object manipulation, using plates, table, oranges and various other objects, sometimes with one hand, sometimes with the other, and at other times with both, but always dexterously. A male assistant helps in the closing trick, and generally makes himself useful, but not too conspicuous.

The act went over splendidly. *Con.*

**BEN MEROFF and Co. (2).**

Songs, Dance, Piano, Music.  
12 Mins.; Full.  
American Roof.

Ben Meroff is a son of Luba Meroff and was formerly of her act. He is "singling," assisted by a pianist, violinist and a "plant" in the orchestra.

The act opens with the pianist going to the box while Meroff in tuxedo sings an introductory song anent what he is going to do. This is followed by an imitation of Ted Lewis jazzing on the clarinet, with a jazz dance following and Lewis' disreputable top hat for atmosphere.

Next a cello solo preceded by a "request," with the "plant" calling for "Somewhere a Voice Is Calling." A plug is precipitated for a corking ballad by a singer in a box, with Meroff accompanying from the rostrum on the cello.

Another announcement, with Meroff offering to imitate dancers requested, is next, the plant stealing Rasputin's skiff in calling out "St. Vitus." A skating dance is the compromise followed by a song about popular hoofers, Meroff illustrating each name mentioned in the lyric by a recognizable trade-marked step. At the conclusion he does a pip of a routine of "hoch," ankle and Russian stuff that puts him away to much acclaim.

The last song is misleading, most of the house expecting the dancers mentioned in the preceding lyric, to be imitated. The young chap exhibits plenty of versatility, but his present vehicle won't do for the big hurdle. It's all right for the three-day and should work, smoothed out, into a candidate for the early spots of the better bills.

On the Roof in an early spot he held up the show briefly. *Con.*

**NEWSBOYS SEXTET.**

Songs.  
12 Mins.; One.  
American Roof.

The original newsboys sextet was out of a Gus Edwards revue about ten years ago. The current turn looks like a similar offering, and the use of Edwards' song, "If I Was a Millionaire," strengthens the impression. Also the opening crap game quartet is from the Edwards Kid revue.

There is one girl in the turn, she at first being a newsie, too. She is a plump kid. Given a solo try she was fair with "Mammy." For the finish there is a change to white canvas trousers for the boys and a dimity for "Jennie," the sextet working with a medley. The turn was plainly devised for three-a-day bookings. *Ibec.*

**MOORE, MORTON TRIO.**

Musical.  
11 Mins.; One.  
American Roof.

A woman and two men, one of the latter looking young enough to be the son of the more matured pair. Their routine consists of saxophones, clarinet, piano and piano accordion.

The younger man showed something at the piano after starting out with a sax, but he specialized mostly with the accordion. He had several numbers alone after the woman single with bells. For the finish the elder man joined with a sax, the woman singing. On second they did well enough. The trio looked as though out for some time. *Ibec.*

**"ASILE DE NUIT."**

Dramatic.  
Alhambra, Paris.

Paris, Feb. 23.

The one-act piece by Max Maurey (now manager of the Theatre des Varietes) is well known here, and perhaps the best composition role Signoret has undertaken. He created the part at the Theatre Antoine years ago.

It is the story of Haps, an outcast, one of the unlucky atoms of a large city. His chief concern is not what he will eat tomorrow, but where he is going to sleep tonight. When it is realized Paris is not too well provided with night shelters this problem is a serious one.

The guests of a certain shelter have to be indoors early, but Haps arrives two minutes before 9 P. M. The manager receives him brutally because it interferes with his departure to his favorite cafe. But it happens that a journalist who had passed a night in another shelter to get material for copy had written a sensational article the day before, revealing the abuse of those in charge of these philanthropic homes.

The manager suddenly becomes very polite at this recollection, imagining the late visitor to be another interfering newspaper man, and each movement of poor Haps confirms this supposition in his mind. And then the manager becomes so considerate that Haps firmly believes that he has been drinking. It is a psychological and bitter study of humanity. Although by no means fresh, it is one of the best sketches mounted in a vaudeville theatre here. *Kendrew.*

**"AROUND THE CLOCK" (7).**

Revue.  
19 Mins.; Full Stage; Cyc.  
American Roof.

This turn was built for the pop houses by Victor Hyde and thoroughly fulfills its mission. On the Roof a noticeable handicap was the absence of the cyc. used downstairs. When the act went to "one" the house drop had to be raised and lowered, detracting from the production flash of the special hangings carried.

Hyde's brother, a blonde violinist, leads the orchestra from the pit and also contributes a solo. A male juvenile does the vocal soloing and handles the introductory songs, allowing the five girls an opportunity for changes and ensemble appearances. The latter are well selected, each contributing something in the nature of a specialty in addition to the concerted numbers.

These were a jazz toe dance and shimmy while elevated, a skirt dance, a vocal double in Spanish costumes by two of the girls, a jazz solo by the soubret, a classical contribution, vocal, "Somewhere a Voice Is Calling," by one in an excellent cultured soprano, and the violin solo.

The title number is sung by the leading male, with the girls in costumes representing different periods of the day working back of the male in the "line."

The finish is ensemble vocalizing of parodied operatic melodies. The act is a hodge-podge of specialties and cast numbers, lacking comedy and running about four minutes too long. As a flash for the smaller bills it qualifies. *Con.*

**EVANS and PEREZ.**

Perch Act.  
15 Mins.; Full Stage (Special).  
Orpheum, Brooklyn.

Two men in perch work. A 24-foot perch is used for the opening, balanced in the usual way with the mounter going through a difficult routine of gymnastics. The perch is very high, it being necessary to raise the borders considerably. The height makes for thrilling stuff, but has a drawback in that the top man can not be seen by those in the rear of the orchestra or balcony. A special cyc in two backs up the gymnastics. Later this parts, disclosing a scenic marine view. A ladder follows the perch, with the mounter doing more dangerous looking stuff. Still another perch is used later, a double arrangement, supported on the soles of the feet of the understander. Pedal juggling with a large football by one of the men serves to vary the perch work.

For the concluding trick a prop warship is supported on the feet of the understander, with the mounter performing aloft. This had a red fire finish that makes a good getaway.

The top man is a corking gymnast, doing headstands and seemingly impossible stunts at the top of the different perches.

A well mounted silent turn, featured with advanced gymnastics. It's a big timer that can open or close anywhere. *Bel.*

**ROYE and RUDAC.**

Dancing and Piano.  
11 Mins.; Full; Spec. Drapes; Cyc.  
Fifth Ave.

Rosalie Stewart framed this dancing combination which has Chas. Embler at the piano. Harry Roye and Dorothy Rudac are the new dance entries and it is one of the most graceful duos of a season where dancing acts were as numerous as home brew recipes.

Miss Rudac is an unusually tall girl who moves with the graceful abandon of a gazelle, and Roye is equally as frictionless. Both are kickers par excellence and the costuming is on a par with their individual talents.

The act carries considerable production, the stage being enveloped by a pretty black spider webbed cyc, also special decorations and the other appurtenances.

The opening is a double dance featured by Roye's acrobatic jump to a split and the graceful execution of both. Next a graceful waltz, he posing her. A quick change by her precedes this. A brief piano solo and the back cyc. parts, discovering her in fetching evening gown and feathered head dress, holding a hand mirror. The dance follows, being a sort of "Vanity" pantomime superbly constructed.

His ankle, hock and eccentric solo follows while she changes to a decollete gown of gold for a double finish, he swinging her to a split and both executing difficult Italian school steps.

The turn is in late and on the Fifth Avenue showing is ready for the Palace or any other big time bill. They are as graceful a pair as vaudeville contains. *Con.*

**VINCENT and FRANKLYN.**

Songs and Piano.  
13 Mins.; One.  
American Roof.

Vincent and Franklyn have written a number of popular songs, Miss Franklyn writing the lyrics and Vincent the tunes. This he tells in rhyme, going to the piano after introducing his partner.

All of the numbers were duetted with one harmony number. That was "Pretty Little Cinderella," which Miss Franklyn spoke of as "our masterpiece." Prior to each song there was a little explanation of some sort, generally in rhyme. "A Band That Needs No Leader" was their opener. Miss Franklyn spoke of something serious, but the number, "Poor Little Boobs," was not. "Always Goes Farther Than Father," another of their numbers, preceded a medley of Vincent ditties. The couple opened intermission nicely. *Ibec.*

**WESTON, YOUNG and Co. (3).**

"What's the Idea" (Skit).  
14 Mins.; One.  
23d St.

Al Weston and Irene Young appeared in this skit a dozen years ago. It was then called "The New Reporter."

The turn was originally conceived to bring five persons' out in "one," and is probably along the same lines as once played by Searl Allen. The opening number, "He Walks Like This," is of the vintage brand, but it is doubtful if the younger generation remember it.

In the skit are two women, a bellhop and a detective, all mixed up with the reporter and concerned in finding money and changing it. The "bull" is looking for Wilson, and a bottle of extinct liquor of that brand is flashed. "Mail these letters," "lend me ten dollars—here's my roll," and all the old stunts are paraded in rapid fashion.

The turn depends on its speed, and Weston and Young provide that. For the finale a laughing number which Weston has long used as a trade-mark was employed. "What's the Idea" will do again for three a day. *Ibec.*

**DAVIS and MCCOY.**

Comedy.  
12 Mins.; One.  
American Roof.

A western couple. The man is of the nut comic school. He entered after a heavy musical introduction, getting a laugh with a squeaky-voiced announcement, in which he said he was not good at acting, but knew a lot of dirty stories.

The entrance of his partner was a flirtation bit which he referred to as "the call of the wild" (women). The girl's re-entrance showed her in a golden frock that is a creation. It got a long look from the women and the men as well. The house liked the nut war recitation with the curtain slap-stick finish. A song bit, "It's Too High," was also well worked up and used for the finale. On third the act was liked. It fits the three-a-day. *Ibec.*

**SKETS GALLAGHER and IRENE MARTIN.**

"Smithie" (Skit).  
15 Mins.; Two (Special Drop).  
Broadway.

Skets Gallagher interrupts the young hotel scrub woman slavey after being attracted by her shapely exposed nether extremity, and "dates her up" for the evening. She responds in unsophisticated fashion, proving excellent foil for Gallagher's pithy wise cracks. He gloats on the idea how cheaply he will get off at the evening meal ticket, considering her admittedly unpretentious lineage, which includes a street cleaner father, a lively stable brother and a stockyards mother.

Gallagher's expectations are shattered when the pseudo-slavey, "Smithie," returns in a fetching get-up, with the confession it was all a wager to win a five-pound box of candy from her dad, who owns the hotel. The duo crosstalks some more and goes into a song and dance for a sweet exit.

**EDD and MAE ERNIE.**

Songs, Dances, Acrobatics.  
15 Mins.; Three and One.  
Fifth Ave.

Edd Ernie is a monopede who has been around for quite a while but he seems to have clicked for the better stuff in his present vehicle. Mae Ernie is his assistant. She is a strong buxom girl who can dance and in addition is a hard worker and appears to enjoy it. She also possesses an accent similar to Otis Ardine (McKay and Ardine), which should be an opportunity for dialog comedy.

The turn opens showing a divided drop with the girl's head poked through for the introductory song. She steps through into "one" for a brief dance, proving a fair kicker.

He uses the same entrance, the drop concealing his body until his entrance showing him a monopede in evening attire carrying a crutch. He does a buck, showing a corking routine of one-foot taps.

Next a wooden shoe waltz clog by her, attired in Dutch costume, followed by another solo tap dance by him to patriotic airs. After a change to short skirts she does a soft shoe buck routine.

The drop parts and the act goes to "three" for some table acrobatics, he doing a hand stand and a hop-off without crutch, followed by some high kicks with the girl holding a cigar box table high and then chair-and-table high. A hand stand by him, supported by her arm and crutch, and back to "one" for an argument finish in which she carries him off under her arm.

An encore bit well worked up is a fox trot doubled, with Ernie getting around remarkably despite his affliction. The act delivers on its merits without the sympathy appeal and should be busy in the three-a-day circles. *Con.*

**HARRY BERRY and Miss.**

Variety Act.  
12 Mins.; One. (Special).  
23d St.

Harry Berry and a girl assistant present a pleasing specialty turn, with the specialties given an introduction through the means of a slight skit structure, explaining the pair are in the alley outside a vaudeville theatre, from which they have just been ejected. There is a special drop of the stage entrance of the vaudeville house for atmosphere.

Following some talk of the couple, arranging a new act, etc., the turn resolves itself into a series of specialties by Mr. Berry, with the girl playing piano, uke and singing, in each instance filling in acceptably.

Berry's talents include acrobatics, music, dancing, singing, balancing and juggling, with a good showing in each department. The specialties will insure the act passing with a wide margin in the pop houses.

The better part of the gags now used are passé and need replacement. *Bel.*

Act entertained at the 23d St.

**BEULAH PEARL.**

Songs.  
11 Mins.; One.  
Greely Sq.

Pleasant looking, slightly buxom, clearly enunciating, cleanly dressed woman, who goes through her task in workmanlike manner, but minus spontaneity, which, however, is sufficiently simulated to do service in an early spot on a three-a-day bill. She has an introductory number about personality; then, "early to bed, early to rise, never made anyone wise"—a few stories, a topical song and a coon "blues" ditty. Dependable single for a not too discriminating audience. *Jolo.*

## PALACE.

Charles "Chic" Sale doubled from the Colonial to hold down the next to closing spot on this week's bill at the Palace. He walked off with the applause and comedy hit and incidentally packed a punch that could have been utilized mightily up in the first half had he been able to make the proper connections. Sales with the same character he built his reputation around is getting just as many laughs as ever and never becomes tiresome. He is an artist from bell to bell.

The "other" comedy contributions were Toto, third, Bronson and Baldwin following, and Sylvia Clark next. Toto entertained hugely with his clever pantomiming and contortions and mechanical props, getting most with his Petrova travesty on the "skees." He has a new encore, doing a fast acrobatic eccentric dance in lingerie after the soldier number. Later Toto took a couple of bends at the conclusion of Sylvia Clark's "single," and fell all over her for comedy effect, immensely building up her finish.

Sylvia found the Palace customers rather chilly and didn't hook them until well past the center of her offering. Her "cabaret singer" character number usually sure fire, just managed to land, and she took down most with "Feather Your Nest."

Bronson and Baldwin on just ahead did nicely in Jack Lait's "Visions of 1911." Bronson's effeminate male of the future has improved immeasurably. He landed laughs whenever sought for and was intelligently and artistically aided by Miss Baldwin's mannish opposite.

A corking comedy song sung by Bronson while acquiring a jag was one of the pleasantest moments. Parish and Peru were deucing it with their novelty dance and acrobatic conceptions. The back flip on a split and the difficult barrel tricks coupled with the novelty concertina double put them across with plenty to spare.

"Trip to Hittland" closed the first half. The song writers are still composing a song in full view of the house. It is the same song they have been composing all season, but they believed them at the Palace just as trustingly as they did at Proctor's, Yonkers. One or two new members are noticeable with Billy Tracey standing out of the added starters. The calling of the popular songs and the pinning of a boutonniere upon the author was as sure fire as Harding's picture.

Gus Edwards making his annual revue tour opened the second half after Topics. The Edwards turn holds the usual number of youngsters and upholds the Edwards' prestige as a "kid scout." He has unearthed a youngster who is a dancing phenom. This kid stopped the act every time he appeared, getting his "hoofing" over with a snap. During the encore number which he helps build up, he flashed a buck and wing that registered strongly. The big punch is the "Side Walks of New York" scene with the kiddies dancing to the tune of a hurdy gurdy. The old song favorites were good for individual applause with the kids helping the general effect. Edwards should take his work seriously. He is never so uninteresting as when aiming for comedy. The turn took down one of the hits of the bill.

Nati Bilbainita, the Spanish danseuse, held them remarkably well, getting on after 11 p. m. The Spanish girl showed plenty of wardrobe and has developed the finger-rolling of the castinet to a marvelous point of perfection. Her dances resembled the Spanish dances seen in the main, but the purity of the origin was recognizable in all the native movements.

Johannes Josefsson and Co. opened, showing Iceland method of self-defense. The bill was all switched around after the Monday matinee. Toto was moved up from closing to third, switching places with the Spanish dancer. Bronson and Baldwin up from opening after intermission to fourth. Sylvia Clark down from fourth to fifth and the Edwards Revue up to opening after intermission from the next to closing spot. The switching was probably necessary to allow Sales to play both houses.

The lower floor was capacity Monday night with the upper boxes light. The show started promptly at 8 p. m.

## RIVERSIDE.

Practically a sold out house was present halfway through the opening act of a rather uneven bill, short on diversity of vaudeville material. Perhaps the Chaplin picture "The Kid" contributed to the demand, although the Riverside was only one of four theatres on upper Broadway showing the feature. The Symphonies, on the next block, and the Standard and Adelphi, four blocks away, also advertised "The Kid."

There was no question of difficulty in holding the audience in for the last act of the vaudeville program, because scarcely a member moved until the final flash of the film comedy at 11:20 p. m.

The variety portion was spotty and rather short on solid comedy values. Lew Hilton and Ned Norton on No. 4 had the first aggressive go at the laughs. They were not especially lucky in the position, for they had to break the ice nearly halfway

through the program. However, the dialect stuff of Hilton got them started after they had made rather tough going at the beginning. The Harry Lauder imitation at the finish got the most, and the close brought them forward for three or four bows. They might have pushed their advantage as far as a little speech perhaps, because the house and clientele are made to order for the Hilton brand of comedy, but they refrained.

Another turn that was handicapped by its surroundings was the offering of Pearl Regay and Co. Miss Regay, a sprightly singer of dancing and the miniature song and musical production has speed and ginger, but the fact that they were preceded by a singing and dancing couple, Jay Dillon and Betty Parker, who also worked in a colorful full stage set, operated against them. Miss Regay's dancing is the strong feature of the little jazz revue, and the contributions of the Rialto Five, jazz musicians, and Roy Sheldon, her partner, filled in the intervals between her song numbers and dances satisfactorily. Miss Regay makes a mistake in attempting a pretentious singing effort. She has an agreeable enough voice, but it is scarcely up to the test of a semi-classical solo, and such a selection has no place in the swiftly moving routine. The Riverside audience was manifestly impatient until she had finished, but the acrobatic dancing at the end, with its contortions, proved an arresting novelty and gave the act a capital climax. Closing the intermission, Miss Regay took five bows, after holding the stage more than 20 minutes.

The Dillon and Parker act was worthy of a better position. It has many attractive points. Miss Parker is an exceedingly pretty girl and can dance more than a little. Indeed, more stepping would have been welcome. They have an especially pleasing number done in an unusual arrangement of syncopated duet, with Mr. Dillon singing snatches of old plantation songs while Miss Parker warbles "Sammy." The two melodies work out into some strikingly pleasing harmonies. The act besides has a pretty silken background of drapes and slightly lighting.

Julius Tannen was the last number of the vaudeville part, a pretty severe test for a talking comedian of his nimble-witted style to hold a crowd at the end of a seven-act bill, coming on after 10 o'clock. It takes a pretty alert audience to get the full returns from Tannen's talk, with its quick slants and zippy side comments. Much of the sparkle in the monolog comes from these swift digressions. He starts to talk of one thing and gets the real laughing point in, apparently as an afterthought, like the observation that the British Johnny wears only one eyeglass so that he cannot see more than his mind can absorb at one time. This glitter of amusing asides is more entertaining than the patriotic recitation with which he has elected to end his effort.

Mason and Keeler were next to closing with the farce called "Oh." It's a rather labored, bolsterous bit of nonsense, depending upon a quick succession of far-fetched complications in the vein of extreme farce. There is no situation to back up the humor of the dialog; just a rolic of confusion and misunderstanding over two people who enter a house where a burglar is concealed and which is supposed to be under smallpox quarantine; all of it exceedingly laborious horse-play. However, the Riverside audience accepted it in the spirit of burlesque and laughed without restraint, even to the climax where the burglar loses his trousers in a bomb explosion and escapes in his B. V. D's.

The others were Howard's Ponies, the brightest, cleverest kind of a clean cut trained animal act, and Frank Mullane, a first rate single number, with his mixture of sentimental ballads and dialect stories.

Rush.

## COLONIAL.

The Chaplin picture is being given the credit for a draw at all the Keith houses this week. The Colonial Tuesday night held practically capacity, with only one or two vacancies in the boxes. Those who stuck for the picture Monday night didn't leave the theatre till 12:10, though the booking office claims all the houses running the film as an addition to the program are getting out between 11:30 and quarter of twelve. The title of the six-reeler was flashed at 10:45 Tuesday evening.

Eight acts were scheduled, with two dividing the honors of the evening—Chic Sale and Lew Hilton. Outside of that duo the audience remained cool throughout the performance, though Riggs and Witche warned 'em up a bit, next to closing, with their dancing.

The equilibrist Rekonka got away nicely in the first position, but courted disaster by coming back and stealing a duet of bows that were unnecessary. The gang on front early showed their willingness to hop on any one who exhibited a tendency to take liberties with 'em. Wilbur Sweatman and his chorus held the duce spot, succeeding in making it worth while, but also being guilty of returning for an added bit that could have been left

out. The jazz musician has left most of his accompanists behind, retaining only the pianist and a drummer to assist with the melodies.

Frawley and Louise followed, obtaining many a laugh through Bill's fast chatter. Miss Louise looked exceptionally well and scored with her voice. It might be of advantage to the couple to emphasize the harmonizing, now limited to the number with the girl singing off stage. Both possess the vocal assets to make it worth while.

Chic Sale was responsible for a short stop in the running order after he had finished in the No. 4 spot. The rural character artist has evidently added a few new incidents in his impersonation of the elderly horn player, and they have enriched the comedy value which the character contains.

The film stars, Virginia Pearson and Sheldon Lewis, closed the first half with their dramatic playlet, stalling along for numerous curtains at the finish, which allowed Miss Pearson to come down to the lights for a short "heart to heart" speech that was accepted as skeptically by those in front as the act itself was. The Colonial audience Tuesday night was no mob to pull dramatic moments on. The sketch lacked sincerity and brought forth titters and giggling in its serious moments.

Lew Hilton closed the vaudeville portion of the evening and ran even with Sale for honors. Ned Norton as the "straigh" fed his partner acceptably, but his imitation of Lauder might go. If a Highland ditty must be used in order to provide an excuse for Hilton's comedy makeup which follows, the announcement of the imitation would be better out than in.

Preceding the Hilton turn was Jack Inglis, opening after "Topics." The "nut" comedian got by well enough. Riggs and Witche followed and scored with their dance interpretations interspersed with selections by the violinist in the pit, Mack Ponch. The act is above the average, with its special scenery, while the couple dress neatly throughout. The footwork is a strong element in the appeal.

## JEFFERSON.

Taking it from the audience angle the bill at the Jefferson this week is a satisfying one. It has plenty of noise, a goodly allotment of singing and dancing and, last, but not least, and of the utmost importance, comedy. It runs smoothly from start to finish and has the requisite amount of "class"—not too much to make it highbrow, but enough to give the impression they are seeing the very best to be offered in the way of vaudeville entertainment.

The headliners are Leo Carrillo, fourth, and Frisco, second after intermission. Of the two, Frisco was better known to Tuesday night's attendance, for he received applause directly his card was flashed.

It was just as well for Carrillo, for they listened intently to what appeared to them to be an impromptu introductory announcement before going into his monolog, consisting of his former Chinese and Italian dialect stories and imitations. A large percentage of this artist's success is his pleasing, infectious personality. He was the real "class" of the bill. His Chinese and "wop" stories sounded better than ever and both dialects bear the earmarks of careful study. He finished in fine style and for an encore offered a recitation in French dialect, in the form of a plea for the American Legion. For a serious effort it proved to be the most atrocious piece of non-preparation in the matter of the study of the French dialect ever perpetrated upon an audience by a performer who makes any claim to legitimacy. It was accentuated through following the excellent Chink and "wop" characterizations preceding it a few moments before. It was supposed to be the story of the bravery of the Americans in France in defending the onslaughts of the Germans in the late war, told by a French soldier in broken English, replete with native words. To make it worse, Carrillo at times abandoned the French dialect entirely.

Frisco is assisted by Loretta McDermott and Eddie Cox, and depends more on his ability as a comedian than as a terpsichorean—thing he is hired to do. His comedy efforts were prolonged beyond all reason and a goodly section of that portion might be advantageously deleted. A little of it is funny because of its crudity.

Duty and Berlew, whirlwind dancers, gave their entertainment a classy start. Miss Berlew changes her clothes for each number and the couple look well. The excellent time they keep for their ballroom stepping and their fast twirling for the finish, carried them through to good results.

El Gato, xylophonist, has a lot of comely bits of business that add materially in lifting him out of the category of straight instrumentalists. He scored a big hit. He was followed by more instrumentalizing interspersed with amusing comedy, this time consisting of singing, dancing and cross-talk. It is done by Frank Burt and Myrtle Rosedale, an exceedingly capable couple. She is a legitimate foil for Burt's eccentric comedy and incidentally a good musician. Burt is a seasoned show-

man and always "sells" himself to good advantage, albeit a tendency to do something vulgar. He ran true to form Tuesday evening by "accidentally" kicking his partner on the lower end of her spine while he was dancing and she playing the piano. While playing the flute, he paused to utter the remark employed for so many years by the blackfaced man of the old Waterbury Bros. and Tenny act—"I blow it so sweet and it comes out so rotten." As done by Tenny it has gone down into variety history as a classic and Burt gets little out of it. The Bostock, Riding, School closed the first part and generated laughter.

After "Topics of the Day" Watts and Hawley scored a hit of good proportions. Watts is a huge, portly man, very funny to look at and singing a number of specially written comedy ditties. Miss Hawley is a fine accompanist for him, never removing her eyes from his face for an instant and tapping the ivories to a nicety. She also sings a ballad with feeling and with a pathetic note in her voice that won her a volume of applause. They almost stopped the show.

Pressler and Klaiss really did stop the performance for a few moments, holding up Mang and Snyder, hand-to-hand gymnasts, who closed. Pressler is an eccentric burlesque piano player with a wealth of comedy bits, cleverly executed. Miss Klaiss sings songs strenuously and vociferously in an ironclad, sure-fire vaudeville voice, and with an apparent feeling of complacency that admitted of no argument as to her value. They were a small-sized riot.

The news weekly went on about 10:45 and the audience departed with every indication they had enjoyed themselves.

Jolo.

## ORPHEUM, BKLYN.

Brooklyn was batting 300 in the first night league Monday. Fulton street, the main alley in the baby borough, gave a colorable imitation of Broadway on a busy day. There were two causes for the unusual activity. Pat Rooney was having a premier with his new show "Lovebirds," at the Majestic, and Ethel Levy was playing her first engagement in 14 years at the Orpheum.

That Brooklyn is loyal to old favorites was attested by the capacity house that greeted Miss Levey. She did 33 minutes, presenting practically the same song repertoire as at the Palace several weeks ago and entertained consistently throughout. As a surprise feature Georgette Cohan got into the final number, "Mary Rose," for a brief bit of vocalizing and a more extended bit of shimmying. In addition to stating that her "mother" thanked 'em and her father thanked 'em, Miss Cohan included her newly acquired husband Monday night. Previous to this Miss Levey had responded with a speech, climaxing a hit that started with a reception and ended with an ovation.

The show itself was not particularly well blended, with three silent turns out of nine. Franklyn, Charles and Co. just escaped the silent class, through a couple of songs, the best and most important work of the turn falling in the dumb classification. Programed second after intermission they were placed to close the first half, exchanging spots with Donald Kerr and Lady Friends. Position seems to make no difference to the Franklyn, Charles turn, however. They cleaned up over here just as they have been doing in the other metropolitan Keith houses, the Apache dance and gymnastics making the Brooklynites gasp and applaud until they were arm weary.

The Kerr turn was one of the substantial hits of the show, and deservedly so. It's a production act with four girl solo dancers, a male pianist, who sings well, and a corking dancing juvenile in its principal, Mr. Kerr. Scenically the act is splendidly mounted and its costume array is comparable with the best that musical comedy has to offer. The number introducing Russian, Hawaiian, Spanish and American dancing stood out among a number of artistic specialties.

Sylvia Loyal opened with her trained poodle and pigeons. Miss Loyal caught a well settled house and landed applause for everything she did. The hat catching of the poodle went especially big. Transferring Sisters, second, did unusually well for this spot. The girls play saxophones, xiphones, and stringed instruments, besides singing and dancing. A nicely varied turn put over with lots of pep, and backed up with a tasteful scenic and costume display.

Wilson Bros. fourth, made 'em titter when they started, laugh when they got under way and yell when they got in their full stride. The comic's "go on!" and the yodling never went better.

Sydney Grant making a reappearance in vaudeville, and his first time at the Orpheum in 13 years did nicely with about the same routine of songs, stories and riddles he has been doing for several years. Mr. Grant mentioned Jack Lait in connection with one of his songs, Jim Thornton in another, and Gertrude Hoffman in still another. The Chinese theatre bit for closing did not get as much as it has on past occasions. This was probably

through most of the audience being over familiar with it, although not done for years at this house by Mr. Grant. The same reason may be advanced for several of Mr. Grant's stories catching so mild a giggle.

Kara and Evans and Perez (New Acts). Bell.

## ALHAMBRA.

A 100 per cent. comedy arrangement and the new Chaplin film filled the Alhambra to the third tier boxes Tuesday night and sent home a thoroughly satisfied audience. It was straight-away top-side vaudeville with a happy distribution of laughing features, culminating in as fine a bit of high class spontaneous fun as comes to mind with Jim Corbett and Billy B. Van as the closer of the vaudeville section, just before the screen feature.

The word must have spread among the Alhambra clientele swiftly that this week's entertainment was the goods, for the box office rack was clean at 8:15, the aerial boxes included. The show warranted the patronage. It was vaudeville at its best.

Four Ortons, comedy wire workers, opened nicely, followed by Ryan and Bronson, a pair of dinner-jacketed young men who sang popular numbers and exchanged mild pleasantries between times. Both satisfactory acts for the preliminaries.

Schichtl's Royal Marionettes woke up the house. This remarkable mechanical doll display outdoes everything in its class by a lap. The little puppets are astonishingly lifelike in their maneuvers and some of the breakaway effects are startling. Variety commented upon the turn when it showed at Hammerstein's over 10 years ago, and since then it has undergone many improvements. One of the dolls actually smokes a real lighted cigarette, puffing clouds of smoke. Some of the trick breakaways are complicated beyond description, as, for example, a clown with a trained ostrich, which lays a huge egg and then disappears, giving place to another doll which breaks the egg and hatches a fire-spitting dragon which carries him off. The disjuncting skeleton is still present. Altogether it is a whale of an exhibit for children and interesting to grown-ups, too.

Ed Pressler and Blanche Klaiss have their amusing number, with the eccentric nonsense of the wild-haired string bean comedian drawing hearty laughs. The pair have a curious opening, the girl coming on cold with two songs before the comic gets into action. This may be a safe arrangement for the team because Pressler gets a laugh on his appearance, but it would be a hazardous scheme for any comedian who had to work for his introductory giggle. This comic gets 'em at the jump and his pantomimic clowning carries him safely along for a couple of minutes when he and the act are well over. After that they're set.

Wood and Wyde have a bewildering assortment of capital laughing material, among which they have allowed some really fearsome gags to creep in. That solemn-faced tenor who warbles conscientiously between shifts is an epic of absurdity and a mine of fun, but beside this deft comedy twist the travesty pair turn loose a lot of released stuff like the one beginning "A woman waits without—" "Without what?" etc., to the bitter end. The travesties are in the same vein—some clever matter and a good deal that is unspeakably crude and stale. They closed the first half, made up of a happy combination of fast, varied entertainment warranted to keep any audience on tip-toe of interest.

With the show going at third speed forward, it was made to order for Miller and Lyles with "Forty Below," as laughable a sample of blackface humor as there is. This pair do real character work, in its way, as complete and satisfying as the art of the best of the old-timers. Miller and Lyles have the rich, mellow dialect that goes with their race and it adds a lot that is beyond the reach of burnt cork.

Emma Haig, with Richard W. Keene, were next to closing, furnishing a dainty bit of color and a wealth of youthful good spirits to break the too continuous succession of laughing turns. It was placed at exactly the right spot. It contrasted with the ridiculous ducky pair and gave a breathing space before the storm of cackles that accompanied Van and Corbett following. Miss Haig is the personification of young feminine grace, a cheerful little sprite, while you g Keene is a happy boyish selection for her partner. They simply rolled away with nearly 20 minutes, ably assisted by a modest young woman at the piano, who won an enthusiastic burst of applause on the strength of a remarkably pretty melody, not sung, but just hummed in a peculiarly sweet, wordless refrain.

Then came the climax of the evening in Van and Corbett. They have fattened up their "Eighteenth Amendment" affair to a degree of unctuous richness. It's a scream from start to finish with a big, semi-hysterical shriek at the finish. The pair closed the show and carried off the bacon.

(Continued on page 24.)

# BILLS NEXT WEEK (March 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

Whitling & Burt  
Jack Wilson Co  
Kitty Gordon Co  
4 Marx Bros  
Yvette  
Kramer & Boyle  
L. & F. Mordock  
(One to fill)

#### Keith's Riverside

N. Nazario Co  
Mabel Burke Co  
Clara Morton  
4 Mortons  
Maria Lo  
Russell & Devitt  
Kara & Frabito  
Kara & Frabito  
(One to fill)

#### Keith's Royal

Bert L. Ivy  
Wm. Rock Girls  
Watts & Hawley  
Davis & Darnell  
Evans & Perez  
El Cota  
Hostock's School

#### Keith's Colonial

Fink's Mules  
Ona Munson  
"The Dellys"  
Kane & Herman  
Frank Mullane  
(Others to fill)

#### Keith's Alhambra

Kva Shirley Band  
Ryan & Ryan  
Princess Rajah  
Pearson & Lewis  
Sully & Houghton  
D. D. H.  
(Others to fill)

#### Moss' Broadway

Aneta  
Swift & Kelly  
"Furman & Nash  
A. & L. Belle  
Demarest & C  
Bernivild Bros  
Franklyn Chas Co

#### Moss' Coliseum

Procks & Powers  
Gerson & Willard  
(Others to fill)

#### Keith's Hamilton

Lothe & Sterling  
"Bubble"  
Pressler & Klais  
Bernard & Garry  
Nana Co

#### Avey & O'Neil

Harry Cooper  
Wm. Kent Co  
Wood & Wyde  
Keith's Jefferson  
Hag & Lavers  
Chic Sale  
Masters-Kraft Rev  
"Lionel & Edwards  
1 & J. Kaufman  
Gibson & Connell  
Mennetti & Sidell

#### Moss' Regent

Edwards Trio  
Grace Nelson  
Nash & O'Donnell  
Duffy & Sweeney  
(Others to fill)

#### Hilton & Norton

Dennis Sisters  
Gallagher & Martin  
(Others to fill)

#### Keith's 51st St.

Parker Bros  
Hughes & Narrett  
Mason & Keller  
Will Oakland  
Arnold & Lambert  
LaBiblanat

#### Keith's H. O. H.

Daily Mack & D  
Irene Valdez  
Hyman Adler Co  
Wilson & Kelly  
Lorraine Sls Co  
(Others to fill)

#### Taylor Howard & T

Frank Morrell  
Dennis Sisters  
Gallagher & Martin  
(Others to fill)

#### Proctor's 125th St.

Ed & Pearl  
Emmett Song Shop  
"What's the Idea"  
Low Welch Co  
"Furman & Nash  
"Be Cautious Girls  
1st half (14-16)  
Piers & Bennett

#### ALBANY, N. Y.

Proctor's  
Mary Kuty Co  
Mary Sparrow  
Tommy Allen Co  
De Haven & Nice  
Leo Carrillo  
Bally Hoo 3  
2d half  
Chas Lederer  
Keegan & O'Rourke  
Ruby Norton Co  
Baroness De Hollub  
Weaver & Weaver  
Balliett 3

#### ALBANY, N. Y.

Orpheum  
Will Blundy  
Chas & Allen  
Hall & Colburn  
J. T. Ray Co  
Ed Janis Revue  
2d half  
Reck & Rector  
Bernard & Scarth  
Gifford & Lang  
Will Mahoney  
"My Tulip Girl"  
2d half

#### ALTOONA, PA.

Orpheum  
Rodero & Marconi  
Low Hawkins  
Miguel & Francois  
(Two to fill)  
2d half  
Jim & Flo Bogard  
Hassam & Wilson  
Duncan & Carroll  
"Eyes of Buddha"  
(One to fill)

#### CHATTANOOGA

Rialto  
(Knoxville split)  
1st half  
Nadonly  
Frank Browne  
Rues Leddy Co  
Sampson & Douglas  
Girl 1,000 Eyes  
(Others to fill)

#### CINCINNATI

B. F. Keith's  
Belles Duo  
H. & G. Ellsworth  
Dooley & Storey  
Cathedral Singers  
Elmore & Williams  
Hyams & McIntyre  
Margaret Young  
La Toy & Vesta  
Keith's Palace  
Clark & Behan  
Ann Suter  
Reed & Clifton  
Dave Thurbay  
Sebastian & M. Sls  
Spencer & Williams  
Cross & Santora

#### CLEVELAND

Hippodrome  
Davis & Pella  
Morgan & Gates  
Brown G. & B  
Hamilton & Barnes  
McCart & Bradford  
Grace Denar  
Joe Howard's Rev  
Rymio & Rogers  
"Four Aces"

#### AUGUSTA, GA.

Grand  
(Macon split)  
1st half  
Jessie Franks

#### ATLANTA, GA.

Lyric  
(Birmingham split)  
1st half  
J. & B. McIntyre  
Cleveland & Dowdy  
Middleton S. Co  
Kubelick & Vardo  
L. Hudson Co

#### NEW YORK CITY

1st half (14-16)  
Reddington & G  
B. Cunningham & B  
(Others to fill)  
2d half (17-20)  
Jarvis & Harrison  
"Clarissa Pryor Co  
(Others to fill)  
Proctor's 23d St.  
2d half (10-13)  
Van Horn & Inez  
Edna Luby  
Howard Chas Co  
Frank & Brown  
Howard & F. Mins  
H. & E. Sharrock  
Gelli Troupe  
1st half (14-16)  
Waters & Lady  
Hilton & Norton  
(Others to fill)  
2d half (17-20)  
Pierlot & Schofield  
Violet Duval  
"Joe Leonard Co  
Muller & Stanley  
(Others to fill)

#### BROOKLYN

Keith's Bushwick  
Edwin George  
Ashley & Barney  
Wm & G. Doble Co  
Brown & O'Donnell  
Dolly Kay  
(Others to fill)  
Keith's Orpheum  
Bud Synder Co  
Matthies Lippard  
Jean & Adair Co  
Geo M. Rosener  
"Tempest & S'ahine  
Buzsall & Parker  
Yvette Rugel  
Van Corbett  
Howard's Ponies  
Moss' Flatbush  
"For Pity's Sake"  
Bonnes & Baird  
Libonati  
Bella Baker  
Rose & Moon  
Esuna Bros  
Keith's Greenpoint  
2d half (10-13)  
Chester J. Stone Co  
"Edwards O. W.  
"Hughes & Nerrett  
Geo M. Rosener  
Reynolds  
(One to fill)  
1st half (14-16)  
Pierlot & S  
(Others to fill)  
2d half (17-20)  
"Fixing Furnace"

#### Keith's Prospect

2d half (10-13)  
Harry Cooper  
Wm. Kent Co  
Wood & Wyde  
Keith's Jefferson  
Hag & Lavers  
Chic Sale  
Masters-Kraft Rev  
"Lionel & Edwards  
1 & J. Kaufman  
Gibson & Connell  
Mennetti & Sidell

#### Moss' Regent

Edwards Trio  
Grace Nelson  
Nash & O'Donnell  
Duffy & Sweeney  
(Others to fill)

#### Hilton & Norton

Dennis Sisters  
Gallagher & Martin  
(Others to fill)

#### Keith's 51st St.

Parker Bros  
Hughes & Narrett  
Mason & Keller  
Will Oakland  
Arnold & Lambert  
LaBiblanat

#### Keith's H. O. H.

Daily Mack & D  
Irene Valdez  
Hyman Adler Co  
Wilson & Kelly  
Lorraine Sls Co  
(Others to fill)

#### Taylor Howard & T

Frank Morrell  
Dennis Sisters  
Gallagher & Martin  
(Others to fill)

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Ed & Pearl  
Emmett Song Shop  
"What's the Idea"  
Low Welch Co  
"Furman & Nash  
"Be Cautious Girls  
1st half (14-16)  
Piers & Bennett

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Proctor's  
Mary Kuty Co  
Mary Sparrow  
Tommy Allen Co  
De Haven & Nice  
Leo Carrillo  
Bally Hoo 3  
2d half  
Chas Lederer  
Keegan & O'Rourke  
Ruby Norton Co  
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Weaver & Weaver  
Balliett 3

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Will Blundy  
Chas & Allen  
Hall & Colburn  
J. T. Ray Co  
Ed Janis Revue  
2d half  
Reck & Rector  
Bernard & Scarth  
Gifford & Lang  
Will Mahoney  
"My Tulip Girl"  
2d half

#### ALTOONA, PA.

Orpheum  
Rodero & Marconi  
Low Hawkins  
Miguel & Francois  
(Two to fill)  
2d half  
Jim & Flo Bogard  
Hassam & Wilson  
Duncan & Carroll  
"Eyes of Buddha"  
(One to fill)

#### CHATTANOOGA

Rialto  
(Knoxville split)  
1st half  
Nadonly  
Frank Browne  
Rues Leddy Co  
Sampson & Douglas  
Girl 1,000 Eyes  
(Others to fill)

#### CINCINNATI

B. F. Keith's  
Belles Duo  
H. & G. Ellsworth  
Dooley & Storey  
Cathedral Singers  
Elmore & Williams  
Hyams & McIntyre  
Margaret Young  
La Toy & Vesta  
Keith's Palace  
Clark & Behan  
Ann Suter  
Reed & Clifton  
Dave Thurbay  
Sebastian & M. Sls  
Spencer & Williams  
Cross & Santora

#### CLEVELAND

Hippodrome  
Davis & Pella  
Morgan & Gates  
Brown G. & B  
Hamilton & Barnes  
McCart & Bradford  
Grace Denar  
Joe Howard's Rev  
Rymio & Rogers  
"Four Aces"

#### AUGUSTA, GA.

Grand  
(Macon split)  
1st half  
Jessie Franks

#### ATLANTA, GA.

Lyric  
(Birmingham split)  
1st half  
J. & B. McIntyre  
Cleveland & Dowdy  
Middleton S. Co  
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#### NEW YORK CITY

1st half (14-16)  
Reddington & G  
B. Cunningham & B  
(Others to fill)  
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Edwin George  
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2d half (10-13)  
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#### Moss' Regent

Edwards Trio  
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(Others to fill)

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Reed & Clifton  
Dave Thurbay  
Sebastian & M. Sls  
Spencer & Williams  
Cross & Santora

#### CLEVELAND

Hippodrome  
Davis & Pella  
Morgan & Gates  
Brown G. & B  
Hamilton & Barnes  
McCart & Bradford  
Grace Denar  
Joe Howard's Rev  
Rymio & Rogers  
"Four Aces"

#### AUGUSTA, GA.

Grand  
(Macon split)  
1st half  
Jessie Franks

#### ATLANTA, GA.

Lyric  
(Birmingham split)  
1st half  
J. & B. McIntyre  
Cleveland & Dowdy  
Middleton S. Co  
Kubelick & Vardo  
L. Hudson Co

#### NEW YORK CITY

1st half (14-16)  
Reddington & G  
B. Cunningham & B  
(Others to fill)  
2d half (17-20)  
Jarvis & Harrison  
"Clarissa Pryor Co  
(Others to fill)  
Proctor's 23d St.  
2d half (10-13)  
Van Horn & Inez  
Edna Luby  
Howard Chas Co  
Frank & Brown  
Howard & F. Mins  
H. & E. Sharrock  
Gelli Troupe

**"Sculpture Garden"**  
3d half  
Frank Wilson  
Jean Barlow  
The Dohertys

**OWASSO, MICH.**  
Strand  
Brooks & Brown  
Taylor & Francis  
Chapel & Tertial

**RICHMOND, IND.**  
"Brilliant Healers"  
Whipple Hapton Co  
2d half  
Ketter Bros

**ORPHEUM CIRCUIT**  
Palace Theatre Building, New York City

**HARRY J. CONLEY**  
With MAORI RAY  
"RICE AND OLD SHOES"  
This Week (March 7). COLONIAL, AKRON  
Next Week (March 14). DAVIS, PITTSBURGH.

**CHICAGO**  
Majestic  
Adelaide & Hughes  
Lambert & Ball  
Mile Leliste  
Olson & Johnson  
Amos & Winthrop  
Sidney Phillips  
Charles Wilson  
Three Bobs  
Karl Emmys Pets

**Palace**  
Julian Ellings  
Jimmy Lucas Co  
Bob Hall  
Mary Haynes  
Murphy & White  
Marilyn Co  
Tango Shoes  
Beeman & Grace  
Ruth Howell

**State Lake**  
Courtney Sisters  
"The Song Shop"  
Brown & Weston  
Emily Darrell  
Barnes & Freeman  
Ford & Cunningham  
Anger and Packer  
Libby & Sparrow  
Booth & Nine

**DENVER**  
Orpheum  
(Sunday opening)  
The Wolf Girls  
Hungarian Rhapay  
Valentine & Bell  
Belle Montrose  
"Step Lively"  
Poley & La Tour  
Herbert Brooks

**DES MOINES**  
Orpheum  
Eighteen Sis & A  
Billy McDermott  
Healy & Cross  
E. Burger Co  
Wm. Mandell Co  
Fenton & Fields

**DULUTH**  
Orpheum  
B. Seely Co  
Platel & Johnson  
4 Gospias  
Prosper & Moret  
Sanson & Della  
Lola Adler Co  
Joe Towle

**EDMONTON, CAN.**  
Orpheum  
(14-16)  
(Same bill plays  
Calgary 17-19)  
Delmar & Kolb  
Murray Gira  
Edith Clifford  
P. Ardell Co  
Tom Smith Co  
Bert Melrose

**KANSAS CITY, MO**  
Orpheum  
Vera Gordon  
Whitfield & Ireland  
Grant Gardiner  
Kirkham & Sis  
Johnson Baker & J  
Breakaway Barlowe  
Geo. MacFarlane  
L. Dockstadter

**LINCOLN, NEB.**  
Orpheum  
P. Pritchard Co  
P. Bremen & Bre  
B. Morgan Co  
Bobby Randall  
Conroy & Howard  
Frisco  
Gordon's Circus  
Kae Samuels

**LOS ANGELES**  
Orpheum  
E. Brice Co  
Janet of France  
Tuscano Bros  
Stuart Barnes  
Randall & Deyo  
P. O. Walters  
Vokes & Don  
C. F. Usher

**MEMPHIS**  
Orpheum  
C. Tilton Rev  
Babcock & Dolly  
Bigelow & Clinton  
Amoras Sisters  
E. & M. Williams

**MILWAUKEE**  
Majestic  
The Caninos  
Co Dora  
Solly Ward Co  
Herbert Clon  
Monson & Cole  
Garrett Bros  
The Le Grohs  
Low Cooper

**MADEON AND PAULA**  
**MILLER SISTERS**  
ACT ARRANGED AND PRODUCED BY  
CHANDOS SWEET  
1462 Broadway, Suite 801. Bryant 5229

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**WESTERN VAUDEVILLE**  
State-Lake Theatre Building, Chicago  
**ALTON, ILL.**  
Washington  
"Tid Bits 1919"  
Lockwood & Rush  
2d half  
Burler & Parker  
Willie Bros

**BARTLESVILLE, OKLA.**  
Adonis Co  
"Follow Me Girls"  
"Jazzarimbo Trio"  
2d half  
Mathews & Blake's  
"The Mainline"  
(One to fill)

**BELLEVILLE, ILL.**  
Washington  
P. Reat & Bros  
Mohr & Vermont  
Billy Doss Revue  
2d half  
W. & H. Brown  
Jim Reynolds  
Marriott Troupe

**BLOOMINGTON, ILL.**  
Majestic  
Monti & Partl  
Helm & Lockwood  
6 Belfordas  
2d half  
Fred Berens  
Green Family  
(One to fill)

**O'DR RAPIDS, IA.**  
Majestic  
Bl. Roy Sis  
Cortez Sis  
Jimmy Dunn  
Singer's Midgots  
2d half  
Romana Sis  
Bobby Hines Co  
Nick Hufford  
Singer's Midgots

**CENTRALIA, ILL.**  
Grand  
Baron L. Lick  
Two Ladellas  
"Acroplane Girls"  
2d half  
Doyle & Elaine  
Challen & Keke  
Williams & Howard

**CHAMPAIGN, ILL.**  
Orpheum  
Frear Baggett & F  
Leater & Moore  
Wainwright & Keat  
Wm. Gaxton Co  
Briscoe & Rauth  
Cameron Sisters  
2d half  
Bluch Landolf & D  
Drew & Ray  
Ray Snow  
Damarel & Vall  
Frances Kennedy  
J. De Kos Co

**CHICAGO**  
American  
Herman & Shirley  
Walter Weema  
Jos E Howard  
(Two to fill)  
Minetti & Reid  
"Flirtation"  
G. Yeoman & Lizzie  
(Three to fill)

**CHICAGO**  
Empress  
Minetti & Reid  
Marie Caspar  
Plicker & Douglas  
Lane & Moran  
Lydia Barry  
2d half  
Hollins Sisters  
Lester & Moore  
P. Gordon Co  
Jane & Moran  
Lydia Barry  
L. Bernard Band

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Minetti & Reid  
Marie Caspar  
Plicker & Douglas  
Lane & Moran  
Lydia Barry  
2d half  
Hollins Sisters  
Lester & Moore  
P. Gordon Co  
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Hollins Sisters  
Lester & Moore  
P. Gordon Co  
Jane & Moran  
Lydia Barry  
L. Bernard Band

**DR. JULIAN SIEGEL**  
Official Dentist to the N. Y. A.  
1493 BROADWAY (Palman Building), New York

**OKMULGEE**  
Cook  
Four Ba Maines  
Mathews & Blake's  
"The Mainline"  
(One to fill)

**OMAHA, NEB.**  
Empress  
"Jazzarimbo Trio"  
"Follow Me Girls"  
(One to fill)

**PEORIA, ILL.**  
Orpheum  
Sultan  
T. & K. Berens  
"Maglo Glasses"  
Coley & Jaxon  
Royal Gascoignes  
(One to fill)

**EVANSVILLE, IND.**  
Grand  
(Terre Haute split)  
1st half  
Monroe Bros  
"Four of Us"  
"Man Hunt"  
Jean Boydell  
Stone & Hres  
Isabikawa Bros

**GALESBURG, ILL.**  
Orpheum  
Beck & Stillwell  
Jenks & Allen  
Ward & Dooley  
2d half  
Rasso Co  
Robison & Pierce

**GRANITE CITY, ILL.**  
Washington  
Doyle & Elaine  
Challen & Keke  
Williams & Howard  
2d half  
Beck & Stillwell  
Jenks & Allen  
Ward & Dooley

**HUTCHINSON, KAN.**  
New Midland  
(18-19)  
Forrest & Church  
Dove & Mitchell  
Will Fox Co  
Jack Lee  
Three Ankers

**JOLIET, ILL.**  
Orpheum  
Gillette  
Green Family  
(One to fill)  
Sultan  
Dunbar's Singers  
(One to fill)

**KANSAS CITY**  
Globe  
Tehow & Cats  
Ferguson & S. d'land  
"Pinched"  
Wm. Slat  
N. De Onson Band  
2d half  
"3 Blighly Girls"  
Billy Barlow  
F. Owen Co  
Murry Voick  
Hall Ermine & B

**KENOSHA, WIS.**  
Virginia  
Aurora Co  
2d half  
Frear Baggett & F  
Daniels & Walters  
McGinn & Wallace  
Chas. Kenna  
Perla Gypals

**LINCOLN, NEB.**  
Liberty  
"3 Blighly Girls"  
Billy Barlow

**MADISON, WIS.**  
Orpheum  
"Three Chums"  
G. Yeoman & Lizzie  
(Four to fill)  
Herman & Shirley  
Sophie Kasimir Co  
Silver Duval Co  
Swor Bros  
Toyama Japs  
(One to fill)

**MASON CITY, IA.**  
Cecil  
Kelly & Makry  
"Old Black Jland"  
Weber & Elliot  
Three Alex  
2d half  
Walsh & Austin  
"Go Pink Toes"  
(Two to fill)

**MOBILE, ILL.**  
Palace  
Sterling & McGuire  
Bayes & Fields  
H. Harrington Co  
Mercedith & Snouzer  
Warden Bros  
(One to fill)  
"Three Regals"  
Gilbert & Saul  
Jack Russell Co  
Marie Gaspar Co  
Bill Robinson  
(One to fill)

**QUINCY, ILL.**  
Orpheum  
Rasso Co  
Robison & Pierce

**ST. LOUIS**  
Columbia  
T. & K. Berens  
"Maglo Glasses"  
Coley & Jaxon  
Royal Gascoignes  
(One to fill)

**ST. LOUIS**  
Columbia  
T. & K. Berens  
"Maglo Glasses"  
Coley & Jaxon  
Royal Gascoignes  
(One to fill)

**Fullen**  
Russell & Poyers  
Bonner & Poyers  
Fagg & White  
Hen Meroff Co  
"Dolly's Dream"  
2d half  
Ardell & Tracy  
Arthur Pickens Co  
Jo-Jo Harris  
Fisher's Circus  
(One to fill)

**Palace**  
McDermott & H  
Fisher & Hurst  
Kee Tom 4  
(Three to fill)  
**ST. JOE, MO.**  
Crystal  
Mile Paula  
Barber & Jackson  
Clayton & Lennie  
M. Harkins  
Slatkos Rollickers  
2d half  
Haddon & Norman  
"Walters Wanted"  
Jeanette Childs  
Fred Allen  
Hackett & Delmar

**ST. LOUIS**  
Columbia  
T. & K. Berens  
"Maglo Glasses"  
Coley & Jaxon  
Royal Gascoignes  
(One to fill)

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Coley & Jaxon  
Royal Gascoignes  
(One to fill)

**ST. LOUIS**  
Columbia  
T. & K. Berens  
"Maglo Glasses"  
Coley & Jaxon  
Royal Gascoignes  
(One to fill)

**Santry & Norton**  
Helen Hamilton Co  
"Breakfast for 3"  
Weston & Elise  
Leach Wallin 3  
2d half  
Maxon & Morris  
Gordon & Gordon  
Bell & Belgrave  
Julia Curtis  
Dancers DeLuxe

**NEW ORLEANS**  
Crescent  
Wilbur & Lyke  
Melroy Sisters  
Hart & Helene  
Bernard & Meyers  
LaBar & Beaux  
2d half  
Rollo & Mulroy

**HOBOKEN, N. J.**  
Leew  
Morley & Mack  
Stone & Moyer Sis  
Jarow  
(One to fill)  
2d half  
Ward & Wilson  
Pirana & Oldsmith  
Fraser & Bunce  
(Two to fill)

**HOLYOKE, MASS.**  
Leew  
Dawson Ladigan Co  
Rolla & Royce  
Rounder of B'way  
Lane & Smith  
Kanazawa Boys  
2d half  
Pasquale & Powers  
Cooper & Lane  
Danny  
Laurie Ordway Co  
Al Golem Troupe

**HOUSTON**  
Prince  
Leon & Mital  
Clay & Robinson  
Delbridge & G  
Mahoney & Holmes  
"Nine O'Clock"  
2d half  
Wilbur & Lyke  
Hart & Helene  
Bernard & Meyers  
LaBar & Beaux

**L'G BEACH, CAL.**  
State  
Brown's Dogs  
Manners & Lowere  
Eddie Heron Co  
Chas. Reilly  
"Love Tangle"  
2d half  
Blissett & Scott  
Nora Allen Co  
Little Lord Roberts  
Ward & Raymond  
Rice & Elmer

**INDIANAPOLIS**  
Leew  
Kramer & Patter'n  
Boothby & Edeen  
Chas. Deland Co  
Al Grant  
"Nearly a Prince"  
2d half  
Ralph Seabury  
F. G. DeMont  
"The Love Lawyer"  
Coscia & Verdi  
Juss & Ossi  
2d half  
Lawrence Bros & T  
Jerome & Albright  
Pearson & Wallace  
Sappan & A. Strong  
5 Musical Buds  
(One to fill)

**KANSAS CITY**  
Garden  
Ralph Seabury  
F. G. DeMont  
"The Love Lawyer"  
Coscia & Verdi  
Juss & Ossi  
2d half  
Lawrence Bros & T  
Jerome & Albright  
Pearson & Wallace  
Sappan & A. Strong  
5 Musical Buds  
(One to fill)

**LOS ANGELES**  
Hippodrome  
Blissett & Scott  
Nora Allen Co  
Little Lord Roberts  
Ward & Raymond  
Rice & Elmer  
2d half  
Fred's Pigs  
Guiliano & M  
Brooks Clinton Co  
Dorson & Delmar  
Chas. Hart Co

**MODESTO, CAL.**  
Hippodrome  
(13-14)  
King Bros  
Chas. Martin  
M. Samuels Co  
De Lea & Orma  
Dancing Serenaders  
(15)  
Christy & Ryan  
Norton & Wilson  
"Into the Light"  
Wells & De Verna  
6 Royal Hussars

**LOS ANGELES**  
Hippodrome  
Blissett & Scott  
Nora Allen Co  
Little Lord Roberts  
Ward & Raymond  
Rice & Elmer  
2d half  
Fred's Pigs  
Guiliano & M  
Brooks Clinton Co  
Dorson & Delmar  
Chas. Hart Co

**LOS ANGELES**  
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Dorson & Delmar  
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Chas. Hart Co

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Dorson & Delmar  
Chas. Hart Co

(Continued on page 22.)

**AMERICA'S MOST PROGRESSIVE MANAGER**  
**MERCEDES**  
WILL BOOK YOU AND HELP YOU MAKE GOOD.  
SUITE 515—ROMAX BUILDING, NEW YORK CITY

**MARCUS LOEW**  
Putnam Building, New York City

**NEW YORK CITY**  
American  
Work & Mack  
McConnell & West  
Stone & Moyer Sis  
Mills & Smith  
Merrick & Wing  
Mae & Hill  
Moore & Fields  
LaTemple Co  
2d half  
Milo & Herman  
Hickey & Hart  
Connors & Boyne  
Willing B & W  
"Toy Shop"

**NEW YORK CITY**  
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American  
Work & Mack  
McConnell & West  
Stone & Moyer Sis  
Mills & Smith  
Merrick & Wing  
Mae & Hill  
Moore & Fields  
LaTemple Co  
2d half  
Milo & Herman  
Hickey & Hart  
Connors & Boyne  
Willing B & W  
"Toy Shop"

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Connors & Boyne  
Willing

# SOUTH AFRICA

By H. HANSON.

## CAPE TOWN.

**OPERA HOUSE** (Direction African theatres; Manager E. Vincent).—On Christmas Eve the Opera House was filled to capacity to greet the opening night of Ada Reeve in "The Merry Widow," and she received a big ovation. This clever actress is "an" artist, clever and delightful in her acting, giving an excellent study of her character. As "Prince Danilo," Joseph R. Cunningham failed to bring out the character. His acting was stiff and wooden throughout. As "Nish," Jess Sweet made a hit. His comedy was excellent. Myrtle Wedgewood introduced a dance in the third act which was cleverly executed.

**TIVOLI** (Manager John S. Goldstone; Assistant Manager W. Vernley).—Manager Goldstone has provided some excellent programs for the holiday season. Week commencing Dec. 23, Wish Wynne, a clever artist, presenting a performance that won the packed house. She is no stranger to Cape Town, and her work is delightful. Harry Thurston and Co. in a comedy playlet, "Old Bill." Amusing, but could be condensed to advantage. Rosa Loader and Laney, a clever couple, with good business. Received several curtains. Billy Rogers, the humorous "Labour Leader." A good act, and well worked. The Great Maurice, card manipulator, clever and neat in his card tricks. Dorothy Lena, revue girl. A clever and versatile comedienne, giving a bright, attractive act. Les Brissons, a splendid pair of dancers, who scored a success. Their Apache dance was a feature. Bell and Barney, entertainers, fair show. Week commencing Dec. 29: Bart and Edie in "Shifting a Trunk." The man was "the" show. Carlton and Roslyn, comedy duo. J. W. Rickahy, character comedian. An excellent act, winning big applause. The Correll Trio, harpist and two violinists, in musical act. All three are masters of their instruments. Belle and Barney, entertainers. The Great Maurice, Bart and Edie. Rosa Loader and Laney. Week Jan. 5: Norman White, presenting his musical invention of a figure playing the concertina. Went well. Horsa and De Lil, man and woman, acrobats. A clever act. Ackerman and Wynne, vocal; fairly good act. The Three Nitos, comedy acrobats. Good show, and tricks well worked. J. W. Rickahy, character comedian. Bart and Edie, comedy act. Correll Trio, musical act. Week commencing Jan. 12: Ivor Vintor, Lilliputian comedian. Audrey Knight, comedienne. Bertini and Asche, burlesque act. Three Nitos, comedy acrobats. Norman White and his musical invention. Ackerman and Wynne, vocalists. Horsa and De Lil, acrobats. Commencing Jan. 26 the Tivoli will revert to dramatic business for a short season, when the London Dramatic Co. will produce "French Leave."

**RAILWAY INSTITUTE.**—Commencing 9 A. M. on Jan. 11, John L. Roberts, billed as the champion club swinger of the world, started to make a record of swinging clubs for 100 hours, without stop, night and day, giving 100 revolutions per minute. He intends to finish at 11 P. M. on the 15th, and on the date this report closed, the 14th, was going strong.

**ALHAMBRA** (Manager M. Foster).—Doing capacity business during the holiday season. Dec. 23-25: "Leave It to Susan," featuring Madge Kennedy. Dec. 27-29: "Rimrock Jones," featuring Wallace Reid. Dec. 30-Jan. 1: "Her Only Way," starring Norma Talmadge and Eugene O'Brien. Jan. 3-5: "Madcap of the Velde," featuring Mabel May. Released and produced by the African Films Productions. Deals with the South African gold fields, and is full of adventure and melodrama. The photography is good and the directing first rate. Mabel May, as "Madeline Courtney," known as "The Madcap," works well before the camera. Jan. 6-8: "Inside the Lines," featuring Lewis S. Stone and Marguerite Clayton. Jan. 10-12: "Houses to Let," "Children Not Wanted," starring Edith Day. Jan. 13-15: "The Story of the Rosary," featuring Malvina Longfellow. Commencing 17th, "Married in Name Only."

**GRAND** (Manager E. Bond).—Manager Bond is getting full houses. Dec. 23-25, "A Son of David"; Dec. 27-29, "Beyond the Dreams of Avarice"; Dec. 30-Jan. 1, "A Man There Was"; Jan. 3-5, "Babbling Tongues"; Jan. 6-8, "The Ever Open Door"; Jan. 10-12, "Conquered Hearts"; Jan. 13-15, "Two Women," featuring Anita Stewart. The African wild animal serial, "The Lost City," is being screened at this hall. **WOLFRAM'S** (Manager G. Phillips).—This three-session hall is drawing big crowds. Dec. 23-25, "Queen's Evidence," featuring Godfrey Tearle; Dec. 27-29, "The Heart of Rachel," starring Bessie Barriscale; Dec. 30-Jan. 1, "Wuthering Heights," featuring Milton Rosmer; Jan. 3-5, "Shadows of the Past," starring Anita Stewart and Harry T. Morley; Jan. 6-8, "The Edge of Youth," featuring Josephine Earle;

Jan. 10-12, "Human Clay," starring Mollie King; Jan. 13-15, "Her Son," featuring Violet Hopson and Stewart Rome. The serial "The Man of Mystery," featuring Harry Houdini, is being screened. It abounds with sensations, rather far-fetched.

**RAILWAY INSTITUTE.**—Week commencing Dec. 27, "The Woman Thou Gavest Me," adapted from Hall Caine's novel, presented by Nina Kortsman. Miss Kortsman hails from Canada, and is the first woman moving picture proprietor in South Africa. She intends to make a bid for South African support.

**GLOBE** (Woodstock; Manager H. Lerner).—This picture house is doing capacity. Jen Latona, the comedienne, opens at the Tivoli, Jan. 19; also the Two Janes, dancers, and Margaret Dennis, comedienne.

## JOHANNESBURG.

**HIS MAJESTY'S.**—Commencing Christmas Eve the African theatres produced their pantomime "The Sleeping Beauty," to a house holding capacity. The show is under the direction of Barry Lupino. The production is a success.

**STANDARD THEATRE** (Lessee, Leonard Rayne; General Manager Grant Fallows).—Week Dec. 27, Leonard Rayne Coy, in "The Sign of the Cross." Week Jan. 3, "A White Man." Week commencing Jan. 10, Allen, Doone and Coy, supported by Edna Koeley, in the four-act comedy, "Broadway Jones."

**EMPIRE PALACE** (Manager G. Fletcher).—This fine and popular music hall is doing big business. Week Dec. 27: Wish Wynne, the clever comedienne. Charibert Bros., acrobats. La Belle Marie, human aeroplane. Key and Keyworth. Capt. Alban. J. Roberts, presenting his invention, "Light and Sound Vibrations Harness." The Miller Sutcliffe, Scotch act. Margaret Dennis, comedienne. Freddie Ernesto, comedian. Week Jan. 3: Wish Wynne, comedienne. Jack Win and Nora Windle, burlesque act. Maudie and Gent, comedy act. Lily Vockler, comedienne. Ern. D. Lavale, entertainer. Charibert Bros., acrobats. La Belle Marie and Key and Keyworth. Week Jan. 10: Wish Wynne, comedienne. Great Maurice. Carlton and Roslyn, comedy act. The Girtons, girls' cycling act. Jack Win and Nora Windle. Maudie and Gent. Charibert Bros. La Belle Marie.

**ORPHEUM** (Manager M. Alexander).—A variety and picture house doing capacity. Week Dec. 27: Elida Morris, comedienne, and Horsa and De Lil, acrobats. Pictures. Week Jan. 3: Bertini and Asche, burlesque act. Mlle. Cameo and Mons. D'Aignor, statutory act. Pictures. Week Jan. 10: Gus Fowler, the Watch King. Lily Vockler, comedienne. Pictures.

**NEW BIJOU.**—Pictures.

**CARLTON THEATRE.**—Pictures.

**JEPPE'S THEATRE.**—Pictures.

**LYRIC THEATRE.**—Pictures.

## NOTES.

Leonard Rayne, the well known South African manager, at present in London, has acquired the South African rights of the following plays: "The Skin Game," "Jack Jingles," "The Right to Strike," "Tarzan of the Apes," "Wu," "My Old Dutch," "Mary Rose," "The Chinese Puzzle" and "Lord Richard in the Pantry." His new company opens at the Opera House in February.

Reports from all other towns record good business. The African theatres have acquired from Oscar Asche the complete production and outfit of "Chu Chin Chow."

## JUDGMENT RECORD

The following judgments have been filed in the New York County Clerk's office. First named debtor, followed by creditor and amount: Benson Amusement Co., Inc.; Century Play Co., Inc.; \$579.45. Fine Arts Pictures, Inc.; Powers Reproduction Corp.; \$133.13. Ernest Lawford; H. Sheppard; \$197.76. Edgar Allen; H. J. and F. E. Goldsmith; \$556.70. Beverly Bayne; H. Warendorf; \$217.60. Harry Levy; Public Credit Corp.; \$329.20. Associated Cinema Industry, Inc.; S. Cohen; \$170.20. Francis X. Bushman; B. Herman; \$182.26. Patrick A. Powers; A. Warner et al.; \$15,556.72.

Joe Lynch is to defend his world's title to a decision in Madison Square Garden in the near future. Pete Herman has been offered a return bout with Lynch but neither Herman or his manager have exhibited any undue haste in closing the match.

## PALACE, CHICAGO

(Continued from page 9.)

a hundred patrons left, too. That didn't cure her. She tried to stem the tide and had it her way twice after that, but each time walked off and let it start again. It was no time to nurse an impression; it was a time to go to it, keep after it and stick to Hoyle. The result was a feeble duo at the end with the sticklers applauding overtime to show they were loyal; but like most loyal gangs, they were few.

Mme. Doree topped Miss Young's sorry showmanship by insisting on her meaningless introductory speech, which lost her all but a handful before the curtain went up and her singers began to sing. The first was "Tales of Hoffman"; there is no good reason at any time for making a speech about that immortal barcarole; when a houseful of folks is retreating, that surely is no pat moment for it; but the veteran lady went through it all, bowed, kept talking while the house kept walking. The act was, as of old, a high grade miniature opera repertoire well done by a competent company. Too bad almost no one listened.

Lail

## MAJESTIC, CHICAGO.

A slow walk-in audience that was still walking in on the third act. Joseph E. Howard's Revue was the headline, and though his 1920-21 revue does not measure up to last year's, Howard's popularity is never in doubt when he strikes this, his first field of endeavor.

The show was opened by Garcinetti Brothers, two-hand balancers who don't attempt talk, get a lot of comedy out of their shapes and a ball bouncing buldog. The Le Grohs stopped the show cold in little casino. They tend closely to their knitting, all three of them superlative athletes. J. Rosamond Johnson and his Five had tough sledding. They didn't get a chance to win them, as, after one bow they were forced into "one" and after two more bows lights were turned down. The Majestic bunch were always known as ultra, and they refused to let loose for Johnson.

Tom Patricola, assisted by Irene Delroy, scored a smashing hit. Patricola has found a foil who can measure up to his tom-foolery, and what a peachy looking little mite she is, both a handful and an eyeful, perfect in "tops" and "bottoms." She would have been almost disappointing if she could sing; but she wasn't. Patricola still remains the lovable clown of always, and found a ready welcome in his home town after an absence of a year and a half. His falls are sensational and his talk has comedy merit. He could have easily held down the next to closing spot and made everybody like it.

Victor Moore, Emma Littlefield and company, in their ever-reliable back-stage act, received almost as many laughs and attention as though it were their first appearance. Leo Beers hasn't added much that is new, though drawing the close attention of every one in the front. He finished with two bows.

Howard's revue with Rose Moe and Joe Chong had a lot of Chinese effects and excess baggage in a chorus. The little Chinese drew a solid round of applause on their double efforts. Herbert Clifton in his burlesque on the feminine sex got laughs, and his gowns ahs. It is a wonder in the years of Clifton's singing and straining of his voice he has never lost his high notes. Mignonette Kokin and Fred Galetti, with the assistance of two monks, make a nice closer.

## LINCOLN, CHICAGO.

Bradley and Ardine, assisted by J. Irving Fisher at the piano, ran the fancies of the audience to suit themselves. They danced into favor, and everyone of their numbers brought a bombardment of applause. Great Rago, assisted by a woman and some men from the audience, pulled off a Houdini. He succeeded in escaping from chains, but put up a hard fight. Entertaining, mysterious turn. Marker and Schenk, a woman pleasing to the eye and a man in urban and hick make-up, sing and talk pleasingly. Stone and Hayes, man and woman, were a treat to this audience. Working before a circus drop, the man, with his snap of fingers and impediment in speech, hit it hard. Every line created convulsions of mirth. Opening in their artistic cyclorama, Bradley and Ardine in spot four showed grace, ease, talent and showmanship. Fisher came in for his share when he executed with lightning velocity "Kiss Me Again." He coaxes the baby grand in a masterly style, and did it up the act.

La Baltus Trio, three men, do hand balancing and perform feats of strength in an entertaining manner. They appear in dark trousers and white shirts, which make them look classy. In this outfit they look much more pleasing to the eye than if they had appeared in gym costume. They work nicely. When the feature stunt of balancing 320 pounds on one hand comes off a lot of stalling precedes it. The stalling is in the way of meaningless talk which, if used for comedy purposes, fails. If the talking takes place to allow a rest it succeeds, but a rest could be secured without the chatter, as it proved harmful. Sidney Phillips lent a breath of big time class.

## SPORTS

Since the death at Brookfield, Mo., of a boxer, following a bout in which he became over exerted, there has been considerable anxiety among the boxing fans as to whether the bill legalizing the sport would be passed at this session of the legislature. There has been a good deal of opposition to the bill, but it is backed by the American Legion and many others, and may get through. Although the boxing game is most popular in St. Louis, it has been stopped by the county attorney, who threatens to enforce the present laws against boxing strictly. However, matches are being held in St. Louis, St. Joseph and other Missouri cities, where the local officers do not enforce the laws to the letter.

Perhaps the first claim to be filed with Judge Kenesaw Mountain Landis, the new High Commissioner of Baseball, is that of William "Mickey" Devine of Albany, who alleges the Boston Red Sox owe him a month's salary, \$400, under a 1920 contract. Devine played with Larry Doyle's Toronto club of the New International League last season, and last week received a telegram from Manager Doyle notifying him to report to the Leafs at Columbus, Ga. Devine, loaned to Toronto following the spring training trip of the Sox last season, declares he is going to push his claim and has hired an attorney to handle his case.

"Big Ed" Walsh, former "Spitball King" and for twelve years star twirler of the Chicago White Sox, has been engaged as manager of the Oneonta baseball team for the coming season. Walsh managed the Bridgeport club in the Eastern league last season. Oneonta is one of the best summer resorts in New York State and baseball is one of the big attractions there.

A. J. Peacock, the Pittsfield promoter, has telegraphed Willie Hoppe, world's champion billiardist, guaranteeing \$5,000 and a gold cue to the winner of a match between Hoppe and Edouard Horemans, the Belgium champion, if the contest is staged in the Shire City in May or June for the world's championship. Under the terms proposed by Promoter Peacock, the game would be a 1,000-point, 18.2-balkline contest. Peacock offers to post a \$1,000 forfeit. Hoppe recently played an exhibition at the Casino in Pittsfield and drew a capacity house, the Bay Staters being keen for billiards.

Officials of the New York State Basketball league, at a meeting in Schenectady Sunday, ruled out the Pittsfield club when the manager of the Hillies, Jack Callanan, failed to put in an appearance at the session. The action is the result of a controversy over money matters, the Pittsfield club refusing to play five games on the road and for which the Hillies would only draw down a \$50 guarantee for each contest, the rest of the "gate" going to the home team under the league rules. The league officials also asserted that the Pittsfield club was in arrears in referee fees.

The New York State league season will end March 19, the same date set by the Penn State and Eastern circuits. It is expected that a three-cornered series will be arranged to decide the world's title, although the Penn State and Eastern circuits are at "war." The Penn State league has agreed to meet the New York champions in a series.

Two employees of the Endicott-Johnson Corp. at Johnson City won titles in the recent National Industrial Boxing Tournament staged at Akron, O., and Johnson City, respectively. Pete Hirsko won the featherweight championship and Bill Kinney was crowned lightweight king. The Carnegie Steel Co. of Pittsburgh capped life honors, piling up 26 points, while the shoe workers garnered 19.

Danny Sullivan, the actor referee, who made a big hit at the Garden recently, has been appointed official referee for the A. A. U. bouts and selected as one of the arbiters for the coming Friars' Amateur Tournament.

Rocky Kansas, the Buffalo sensation who recently stopped Ritchie Mitchell of Milwaukee in a round at Buffalo, shocked the fight fans by immediately giving Mitchell a return battle despite the fact that he was matched to box Berny Leonard for the title at Madison Square Garden March 17.

Billy Gibson called off the match Wednesday morning of this week

on account of Leonard's throat condition, the champion suffering from a return of the tonsillitis that bothered him some months ago.

Kansas was going through with his match with Mitchell in any event, despite the fact that he was taking a long chance of losing the Leonard bout and a crack at the title if he didn't win decisively. Willie Jackson may be secured to substitute for Leonard for the March 17 date with Kansas.

Helmie Zimmerman's confession is believed to be the reason behind Judge Landis' summons of Benny Kauff from San Antonio, the Giants' spring camp. Kauff left the training quarters on Monday to appear before Landis in Chicago and was due to reach Chi on Thursday. Speculation is rife as to whether Kauff is to be interrogated anew his indictment in New York City now pending trial or the implications contained in Zimmerman's statement of last week.

Mickey Curran is now handling the affairs of Joe Bishop, the new featherweight sensation from Chicago, who will appear in the Garden in the near future. Bishop has an impressive record containing wins over Billy De Foe and Sailor Friedman, the latter a recent conqueror of Charley White, of Chicago. Billy Roche was originally reported as Bishop's manager, but this was an error, as Curran is directing his affairs. The latter is an independent vaudeville agent, being associated with Danny Davenport.

## IN LONDON.

(Continued from page 2.) she will be supported by Henry Lonsdale and Frederick Ross.

T. E. Dagnell, responsible for "Lord Richard in the Pantry," at the Criterion, will shortly produce a new play by Sir Hall Caine founded on his novel, "The Woman Thou Gavest Me."

Reports from Ramsgate state that Harold Terry's new play, "The Fulfilling of the Law," which Leon M. Lion has produced there on a "try-out," is "infernally clever," in fact so clever that its popular success is jeopardized. It deals with a variant of the "eternal triangle." A girl has two lovers, one of whom is a married man—this is the one she favors. The other lover, to enable the girl to marry, compromises his rival's wife so that a divorce can be obtained. Constance Collier plays the wife, but the story does not sound too nice.

Robert Courtneidge's latest play, destined in due course for a West End house, "The Other Fellow," has been tried at Eastbourne. It appears to have been fairly successful and is described as a mixture of farce and drama. His Empire production, "The Rebel Maid," is scheduled for the middle of March. The scenes in this are laid in Devonshire during the 1688 period when William of Orange came to these shores. Clara Butterworth will be the prima donna and Ada Blanche, Hayda Coffin and Walter Passmore will have fat parts.

The new Alhambra show will be founded on a small touring view which made good at the Coliseum some time ago. This was called the "Stockpot," and will probably be retitled "Robey en Casserole." An Australian actor, Jack Waller, who is the author, will be in the supporting cast. Apropos of the Alhambra, Willie Warde, the theatre's press agent, is now recovered from his serious illness and is convalescing by the sea.

A dramatization of "Sapper's" novel, "Bulldog Drummond," will be the next production at Wyndham's. "Sapper," of course, is an engineer officer who achieved fame during the war by his fine and unexaggerated stories of trench life.

"The Heart of a Child," a play adapted by Gilbert Frankau from a novel by Frank Danby (his mother) and which was recently given a provincial run, will shortly be seen in town. As a screen play "The Heart of a Child" gave Nazimova a chance to hand over one of the most remarkably unreal portraits of an East End slum girl that has ever been seen, if not the most remarkable. In the play this part is played by Renee Kelly.

February 28, 1921.

## TO ALL VAUDEVILLE ARTISTS:

A number of complaints have lately arrived at the Keith Vaudeville Exchange of music being marked up, and in some instances vulgar pictures being drawn thereon. If all artists will look at their music before it is given to the orchestra, and then examine it when it is returned, it will assist in discovering the culprit who is doing this outrageous and vicious defacement.

It is too bad to have the orchestras in different houses under suspicion for the deeds of a few, and I am sure that were they aware that they had a member who would stoop to so small a thing, they would themselves protect their organization against conditions of this kind.

E. F. ALBEE

## BILLS NEXT WEEK

(Continued from page 21.)

GUS SUN BOOKING EXCHANGE CO.  
1493 Broadway, New York City.

## BUFFALO

Olympio  
Morlen & Rex  
Lorimer & Carberry  
Knight & June  
VanDyke & Devlin  
"Oh Auntie"

## CHARLESTON

Flora  
J & J Burns  
Polka 2  
"Rubeville Brig'ade"  
Adler & Clark  
(Two to fill)  
2d half  
3 Kenna Sisters  
Coffman & Carroll  
Prince & BellPatrick & Otto  
Verna Meserere Co  
(One to fill)

## CLEVELAND

Frisella  
St Clair & Gray  
Almond & Hazel  
Hackett & Beach  
C & I McAvoy

## COLUMBUS, O.

Orpheum  
Geo Wichman  
Fred Weber Co  
"Sylvens Corners"  
Schwartz & Clifford  
Ross Wise Co  
Bell & Caron

## H'NT'GT'N, W. VA.

Hippodrome  
3 Kenna Sisters  
Johnny Neff  
Jack Stewart Co  
Patrick & Otto  
Verna Meserere Co  
2d half  
Poloka 2  
Adams & Gerue  
Adler & Clark  
Mumford & Stanley  
Kitaro Japs

## INDIANAPOLIS

Lyrio  
Bergman M & N  
Keene & Pearl  
H DeSerra Co  
Lewis & Leonard  
Bond & Benton Co  
Ted Healey  
Pauline's Leopards

## LEXINGTON, KY.

Ada Meade  
Kitaro Japs  
Mumford & Stanley  
Morrison Nash & W  
2d half  
J & J Burns  
Murray & Harris

## Mohler &amp; Faytelle

MARION, O.  
Grand  
The Espinosa  
Barton & Hall  
Fields & Brown  
Frank Stafford Co  
Kelly & Stone  
Tasmanian Troupe

## MILWAUKEE

Crystal  
Delton Bros  
R & K Clark  
Pickard's Seals  
Beale Baab  
Wardell & D'ncourt  
Accordion Jazzers  
Alvin & Shaw  
Johnny Johnson  
Fantasies of Jewels

## TOLEDO, O.

Rivoli  
Kawana 2  
Barra Sisters  
Ann Vivian Co  
Leonard & Willard  
B Armstrong Co  
Grace Hayes Co  
"Not Yet Marie"

## MINNEAPOLIS

Pantages  
(Sunday opening)  
Ann Vivian Co  
Leonard & Willard  
B Armstrong Co  
Grace Hayes Co  
"Not Yet Marie"

## OAKLAND, CAL.

Pantages  
(Sunday opening)  
Bedini's Dogs  
Peerless 3  
Rahn & Beck  
Browning & Davis  
Geo Hamid Tr

## OGDEN, UTAH

Pantages  
(17-19)  
Girls of Altitude  
Dorothy Lewis  
Chase & LaTour  
Imperial Quintet  
Rowland & Meehan  
Meehan's Japs

## PORTLAND, ORE.

Pantages  
Paul Petching  
Courtney & Irwin  
Orville Stamm  
Wilkins & Wilkins  
Earl Cavanaugh Co

## REGINA, CAN.

Pantages  
(14-16)  
(Same bill plays  
Saskatoon 17-19)  
AlansonHelena 17)  
Four Pairs  
Ernest Hlatt  
L & M Hart  
The Decorators  
Temple 4  
Shaw's Circus

## L'G BEACH, CAL.

Pantages  
Melnotte Duo  
Redmond & Wells  
Baldwin Blair Co  
Doll Frolics  
Howard & Rose  
4 Bellhops

## LOS ANGELES

Pantages  
Julnar of Sea  
Carter & Buddy  
Rotina & Barrett  
Otto Bros  
Prevost & Goulett

## MEMPHIS, TENN.

Pantages  
(Sunday opening)  
Rosa King 3  
Austin & Allen  
5 Violin Misses  
Primrose Minstrels  
Zelda Stanley  
5 Petrowars

## SEATTLE

Pantages  
Gordon & Day  
Beile Oliver  
Capp's Family  
Britt Wood  
House David Band

## SPOKANE

Pantages  
Rose Ellis & R  
Rhinehardt & Duff  
Wells & Boggs  
Bruce Duffett Co  
DeMichele Bros  
Rheda's Elephants

## TORONTO, CAN.

Pantages  
Elm City Four  
Mammy's Birthday  
Joe Roberts  
Edna Aug  
D Humphrey Co  
(One to fill)

## TACOMA

Pantages  
Love & Wilbur  
Jessie Miller  
Geo L Graves Co  
Marva Rehn  
Quinn & Caverly  
"September Morn"

## VANCOUVER, B.C.

Pantages  
The Norvellos  
3 Quillan Boys  
Fox & Ray  
Svengali  
Meyers Burns & O  
Gevonne TrGray & Askin  
Fern Bigelow & K  
Jones & Jones  
"Yes My Dear"

## SALT LAKE

Pantages  
3 Sons of Jazz  
"Salvation Molly"  
Maud Earl Co  
The Pals  
3 Bartos  
Douglas Dancers

## SAN DIEGO, CAL.

Savoy  
The McIntyres  
Countess Vernon  
Claire Vincent Co  
Beck & Stone  
Norvella Bros  
Brosini Tr

## SAN FRANCISCO

Pantages  
(Sunday opening)  
Rosa King 3  
Austin & Allen  
5 Violin Misses  
Primrose Minstrels  
Zelda Stanley  
5 Petrowars

## DALLAS, TEX.

Pantages  
(14-16)  
(Same bill plays  
Austin 17-19)  
G & M LeFevre  
Leonore Kern  
Bert Baker Co  
Genaro & Gold  
Shella Terry Co  
Powers & Wallace  
Three Lordens

## HOUSTON, TEX.

Pantages  
Cavanna Duo  
Carleton & Bellow  
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Paul Kleist Co  
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## WINNEPEG

Pantages  
Chanden 3  
Maidie De Long  
B Harrison Co  
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Paramount 4

## TULSA, OKLA.

Orpheum  
W Hale & Bro  
McCormick & Irving  
Dewey & Rogers  
Melville & Rule  
June Elvidge Co  
Stanley & Birnes  
LaGraciosa

## WICHITA FALLS

Majestic  
Lillians Dogs  
Reed & Tucker  
Mary Marble Co  
Bily Schoen  
Varieties of 1920  
Kellam & Odare  
(One to fill)

## INTERSTATE CIRCUIT

Palace Theatre Building, New York

## DALLAS, TEX.

Majestic  
York's Dogs  
Susan Tompkins  
Wilfred Clark Co  
Saxton & Farrell  
Bills & Pieces  
Bobbe & Nelson  
Juggling McBanna

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Majestic  
Oakl & Taki  
Tuck & Clare  
B Rempel Co  
Nate Leipzig  
Harry Fox  
B Bouncers Circus  
(One to fill)

## GALVESTON, TEX.

Majestic  
(14-16)  
(Same bill plays  
Austin 17-19)  
G & M LeFevre  
Leonore Kern  
Bert Baker Co  
Genaro & Gold  
Shella Terry Co  
Powers & Wallace  
Three Lordens

## OKMULGEE

Orpheum  
4 Balmains  
Mathews & Klakely  
"\$4,000 a Year"  
Story & Clark  
Adonis Dog  
2d half  
Jeanette Childs  
Toney Grey Co  
Follow Me Girls  
Jazzarimba 3  
(One to fill)

## SANTONIO, TEX.

Majestic  
Elley  
Nora Norinne  
Frank Wilcox Co  
Earl Abel  
Barr Twiss  
Ward & Green  
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## MILES-PANTAGES

## DETROIT, MICH.

Miles  
Amoros & Obey  
Jack Tommy Weir  
"Golden Bird"  
Wilson & McEvoy  
Kate & Wiley  
Orpheum  
"Girl in Basket"  
Phil La Toska  
Glasgow Maids  
Cooper & Ricardo  
Little Nap

## CLEVELAND, O.

Miles  
Mack & William  
Hughie Clark  
Aieko Co  
Overholt & Young  
"Night Line"  
Grand  
Stone & Hahle  
Lile & Emerson  
Lelmore & Moore  
Joe White-Head  
Big Jim Co

## Regent

Clifford Wayne 3  
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## OKMULGEE

Orpheum  
4 Balmains  
Mathews & Klakely  
"\$4,000 a Year"  
Story & Clark  
Adonis Dog  
2d half  
Jeanette Childs  
Toney Grey Co  
Follow Me Girls  
Jazzarimba 3  
(One to fill)

## SANTONIO, TEX.

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SEE US NEXT WEEK, March 14, 15, 16, at PROCTOR'S 58TH ST.

Direction PETE MACK, Pat Casey Office

## VAUDE REVIEWS

(Continued from page 19.)

### BROADWAY.

A slow punchless show at the Broadway this week, running rather draggedly due in the main because of a monotonous repetition of double acts all in "one," with the exception of the opening and closing turns. Then, too, for an act that's featured in the lights, Gallagher and Martin were too early, in the troy spot. They could have easily exchanged positions with Hughes and DeBrow, next to closing, to advantage. The management evidently counted on "The Kid" for the drawing cards and made the show subsidiary to it. Ollie Young and April opened Tuesday evening to a capacity house and blew bubbles and juggled bubbles and did tricks with bubbles to the evident delight of the audience. In No. 2 Arthur Lloyd card manipulated for a spell to interested attention and response.

Skeets Gallagher and Irene Martin found exceedingly hearty favor in No. 3 with their "Smithie" vehicle (New Acts). "The Night Boat," a Lewis and Gordon production written by John B. Hymer, entertained fairly in lieu of the usual sketch playlet. The piece is a novelty in production, although running three or four minutes too slow, a thing that can be easily remedied. The plot concerns a pseudo-merry widow who unconsciously has annexed three swains ranging in age from twenty to sixty, with the trio for a finale discovering the "widow" to be a married woman. The concluding business with the various pitched beckoning bells to lure the somnambulist heroine, also served as a piece of impromptu business to introduce Kane and Herman, a couple of staggering stags who eventually walked off with the comedy and applause honors of the evening. The boys still feature their "ragtime cocktail" number, although they have a rejuvenated line of crossfire that hit the bulls-eye throughout.

The comedian is working very Edwynn and proved effective withal. The straight still showed the effects of a cold.

Lee Rose and Kathryn Moon, with Jess Sutton at the piano, stepped into high favor with the attendance with a cycle of dances, although the turn could stand speeding up by several minutes, a thing easily accomplishable by the elimination of one of the accompanist's two solos. A tripping double dance number scored as did the "Arabian Nights" one-step finish.

Hughes and DeBrow, blackfaced, crossfired for their allotted time to a flock of laughs concluding with a practical chicken crop prop for a comedy finish in which the duo are pinched by the stagehand-copper in the act of making away with the prop chanticleers.

Lohse and Sterling showed an interesting acrobatic routine deservant of a spot on either end of big time lay-outs.

"Topics of the Day" and the Chaplin film comprised the concluding flicker program.

### FIFTH AVE.

A very good eight-act vaudeville bill at the Fifth Avenue, the first half, three of the turns newcomers, and the others standard recruits from the big and near big-time fields.

Business on the lower floor was capacity, with the loges and upper boxes a trifle off Tuesday night.

George Rosner and Gallagher and Rolley took down the honors showing just what comedy means to a variety bill. Rosner's character studies blasted over to big returns,

each one getting its share and building up to the big punch with the old G. A. R. Veteran, who is full of rheumatism and wise cracks. Rosner's only serious contribution, the half-witted boy, is a fine piece of dramatic business.

Next were Royce and Rydac, (new acts), with Gallagher and Rolley followed, with their sterling comedy talking skit, and also delivered, in large bucket fuls, after a quiet start. The clever crossfire quickly thawed out the hard-boiled attendants, and they had them wrapped before Rolley cleaned off the bases with his harmonica playing and loose dance.

Daly, Mac and Daly, the fast roller skating, mixed combination, opened and dashed through their routine without stalling. The girl makes a couple of changes, while the males attend to some difficult figure and solo spinning. The comedian takes numerous falls, making them look realistic and funny. The opening is from a box containing a monster roller skate with the female seated thereon. They were liked.

Mile. Cleo, (new act), was second and passed, doing about nine minutes of piano and vocalizing. She was followed by George Rolland in "Fixing the Furnace." The low comedy hit the Fifth Avenue bunch right. Rolland's kidding and abuse of his English accented "stooge" partner was good for laughs at all times. It's a real funny turn, despite its length of service.

Edd and Mae Ernie, (new acts), were third and got over strongly. The man is a monopodic dancer, and is assisted by a girl who helps.

Dippy Diers and Bennett closed just before the feature picture, and held most all with their acrobatic knockabouts, the women's shovel dance and Dier's table fall did the trick for them.

A screen announcement during the show informed all aspiring Chaplins that they would learn something to their advantage by calling at the coat room on their way out. It was rumored that this had some connection with the Daily News Contest for the funniest-face-in-New-York.

### AMERICAN ROOF.

"The Kid," Chaplin's latest comedy, was looked forward to by exhibitors and others to "put the picture business back on its feet." It looked as though it would not only live up to prediction, but provide whale size business for vaudeville houses, too, this week when it was generally released in New York. Many of the Keith and Loew houses are showing the film this week, inserted as an extra attraction.

The picture is bringing back to the box office its cost many fold judged from the business at the American Monday. All day the house was a sell out, and at night the crowd for the roof stretched all the way down the long lobby to the street. At 7:15 the sale for the balcony was stopped and the upstairs theatre has not been so completely filled except on a holiday for many moons. Douglas Fairbanks in "The Mark of Zorro" pulled about the same kind of business here and stayed a week, but it had not such general exhibition as accorded "The Kid" this week. Because of that only the first half was booked at the American. That the Chaplin could have stood up with equal strength was not doubted.

An exceptionally strong show was offered on the roof, the performance starting at eight o'clock with a two-reel comedy. With the full nine act bill is being regularly shown now on the roof regardless of the feature.

The Chaplin starting screening shortly after 11:20.

The Al Golem Troupe was the featured act, closing intermission, but not to full satisfaction. The usual perch flash finish was not given, there being insufficient height. Only the first perches were used. When Golem lofted the longer perch it stretched beyond the border lights and he walked off signaling the curtain down. No attempt at explanation was made.

The hit of the show easily went to Moore and Fields a colored team down next to closing. The chatter employed was mediocre; but the dancing of one of the men drew a gale of applause. There are few tap dancers who have anything on this chap. Also he has some steps of his own that are extremely difficult. His first waltz number was a graceful exhibition, with his finale eccentric work bringing a demand encore.

The miniature comic Jimmy Rosen and his crisply frocked partner amused with the farce "Call Me Papa" in the usual sketch position after intermission. They were tickled when wife wanted it known if the women her husband had been arrested with were white, and they howled when he told her to tell her mother to go to hell. The days have gone when getting wet goods was just a matter of calling up the grocer's, but it seemed natural enough for the lines in the Rosen turn.

Vincent and Franklyn, a mixed song writing team, opened intermission very well (New Acts). A bouquet was sent over the footlights to Miss Franklyn. It was the second, as some flowers too went to the girl in the Newsboys Sextette (New Acts) a sort of revived turn. Davis and McCoy did well enough on third (New Acts). The Moore, Mori n Trio (New Acts) were second.

Mykoff and Vanity closed the show with a dash of a good dancing, especially so on the part of the woman. The dressing of the pair starting with the pirouette costumes was fresh and it aided considerably. Chuck Overfield on the slack wire opened. He appeared in two. The balance of the first section down to Golem's appearance was in one.

### 23RD ST.

Mild weather has not materially affected business here. Tuesday night a rather good house was in. Next week, with Charlie Chaplin's "The Kid" on for the first half, the management looks for the same over-capacity business that the comedy afforded the uptown theatres this week.

The show was made up of six acts instead of the usual seven, extended running time of several turns and a long feature film being the reason. In spite of novelty here and there the performance was an extremely talky one. That, perhaps, was one reason why the audience started walking when Edwin George entranced next to closing. George remarked that he would have to work fast as they were walking out on him, but felt that it was better to have them going than to have them coming in on him. His chatty style amused, and his "I wouldn't be bothered with it" juggling stirred the giggles, George walking off to the most legitimate applause of the evening.

The new Max Ford Revue was the class of the show, assigned to lose. In that spot it will probably reach the big houses. There is little in the routine over the showing recently at the Fifth Ave. A new song has been allotted the sister team, which works after the ensemble. The girls are now doing "Missin' Mammy's Kissin'." The

youthful and classy dancing girl who lines as chief of Ford's support, is one of the Astor Sisters. She is said to be but fifteen years of age. The lass resembles Marilyn Miller in a way.

The Bullet Proof Lady provided a good opener. There was no trouble getting a committee on the stage for the final stunt, which gives the act its name. Shooting a bullet "through the living body of a lady" sounds terrifying, but the lady seemed more concerned at the early marksmanship, closing her eyes for all of the shooting in which she was concerned. Whether the house believed the marksman's careful explanation that regulation ammunition was used for the body stunt or not, the work drew solid attention.

Al Weston, Irene Young and Co. revived a former skit, now called "What's the Idea" (New Acts), and it made a good No. 2. George Randall and Co. with "Mr. Wise," followed. The woman in the turn can stand freshened wardrobe, and the assisting male player might be a bit more careful in make-up. The sketch amused. Smith and Troy, a colored song writing team, was fourth. The "lion liar" chatter got laughter, but some of the other talk was not so successful. For song-smiths they have not an overplus of vocal offering in the routine. They drew good returns with the melody of numbers written by them and offered at the finish.

### GREELEY SQ.

Six acts, a picture, a comedy and a news weekly comprised the program at the Greeley Square the first half of the week. The vaudeville portion is headed by Odiva and Seals, an act that would seem to be well worth while in the popular priced variety houses. It closed the show preceding the feature picture and just ahead of Odiva was Jarow, who seems to have grown better-looking. At least he looked so, clad in an immaculate Tuxedo suit. Jarow has just as strong a dialect as he had 15 years ago and still closes with his "lemon" trick. Starting slowly the Greeley audience did not "get" him at first, but warmed up as he progressed.

The first two turns—Milo and Herman, Beulah Pearl (New Acts), after which Fisher and Hurst, mixed couple with crossfire, the woman doing wholesome "straight" to Fisher's "yiddish" character. They open with the subway entrance bit originally employed by Fisher and Green. Fisher's burlesque political harangue fed by his partner, is an excellent start toward what seems to be capable of vast elaboration, which should be made the basis of the entire act instead of being incidental thereto.

Connors and Boyne, man and woman, with special drop, following Fisher and Hurst, was not the best arrangement possible for a variety bill. Here is a couple with more than the nucleus of an idea. They are magnetic, open up smartly with a comedy song poking fun at department store shopping and carrying the scheme through to the finish of legitimate sequence. But they flop woefully in the middle with some old time crosstalk, even resuscitating the "married men live longer" gag. The few steps done by the man indicate he is a good eccentric stepper and the woman

plants her lines with good emphasis. They give every indication they can do better.

### NEWS OF THE DAILIES

(Continued from page 17.)

attorney, who sustained a black eye when he attempted to stop a physical argument between Mrs. Carroll and a woman relative of her husband.

"Caprice" will be the name of "Tangerine" when it opens in New York. "The Right Girl" has succeeded "Maid to Love" as the title of the Gleerich Productions show slated for the Times March 14.

Margaret Anglin will present "Iphigenia in Aulis" at the Manhattan opera house April 4. She will appear as Clytemnestra instead of Iphigenia. Her support will include Sidney Mather, Mary Fowler, Ralph Roeder, Eugene Powers, Harry Barfoot and Moroni Olsen.

A large consignment of wild animals arrived last week from Hagenbeck's, Hamburg, for the Ringling Brothers-Barnum & Bailey show.

"The Good Old Days," a play by Caesar Dunn, will be produced in Chicago this summer by H. H. Franze and brought to New York next season.

The New York Velodrome Co., against which bankruptcy proceedings were started some weeks ago, has filed schedules showing liabilities of \$49,568 and assets valued at \$117,019, of which \$38,519 is involved in stock sales.

Marc Klaw and John Golden have come to bat against the Actors' Equity bill proposing a \$250 bond to cover actors on the road. Klaw says it is discriminatory against the theatre, and Golden declares if it passes "it will complete the disaster brought about by increased railroad rates, and virtually eliminate touring companies."

Ben-Ami will wind up his run in "Samson and Delilah" at the 39th street about March 19.

Princess White Deer, appearing in the Ziegfeld "Frolics," has been granted an injunction against the Pictorial Review, restraining the publishers thereof from distributing its March issue. She declares the cover is a portrait of herself, used without her consent.

Nina Morgana, soprano in the Metropolitan Opera company, and Bruno Zirato, secretary to Enrico Caruso, are engaged to be married. They will wed just as soon as the tenor is well enough to participate in the wedding festivities, which may be some months hence.

Reversing the spelling of their name, the Shuberts, under the name of the Trebuh Realty Co. have purchased a plot 50 by 200 feet, adjoining the Century theatre on Central Park West and extending from W. 62d to W. 63d street. It is not known if the land will be used for

### LOST

Antique Jade Earring, between Strand Bldg. and St. Margaret Hotel, West 47th St., Wednesday, about 2:20 P. M. Liberal reward. Finder please return to EVELYN SINTAE, 162 West 49th Street, New York City; Apt. C, Rear; Phone Bryant 8116.

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ARTHUR GOLDSMITH (Bentham Office) in the East and CHARLES CROWL in the West.

This Week (March 7), Moline and American, Chicago.

Next Week (March 14), State-Lake, Chicago.

Week March 21 Majestic, Milwaukee.

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# EVELYN DELYON CO.

## UNIQUE AERIALISTS AND GYMNASTS

NEXT WEEK (March 14), B. F. K EITH'S COLONIAL, NEW YORK

expanding the Century or as the site of a new theatre.

The "all-Barrymore" show, "Claire De Lune," is to be produced in New York in April for a limited engagement by Charles Frohman, Inc., with Ethel and John co-starred in the play, written by the latter's wife, "Michael Strange." Mrs. Barrymore presented her husband with a daughter March 3.

The Appellate Division of the N. Y. Supreme Court has decided in favor of A. L. Erlanger et al. in the New York Theatre sale litigation. When the theatre was sold 17 months ago, for \$3,200,000, Erlanger and other stockholders protested the price was too low and had the court make an appraisal. It resulted in a considerable increase in the value. The theatre company appealed from this appraisal, which has now been sustained.

Charles Dillingham has sold the Spanish rights to "Apple Blossoms" and also has received an offer for the South American rights to three of Fred Stone's successes, "Chin Chin," "Jack o' Lantern" and "Tip Top." He says he is ready to do business on the first two, but will not release the rights to Stone's present knockout while the star is playing in it.

"Polly With a Past," with Edna Best in Ina Claire's role, was given an ovation when it was produced in London at St. James March 2, by Gilbert Miller. The authors were forced to address the audience.

Two theatre properties, in widely separate sections of New York, were bought in by women at real estate auctions this week. One, Irene McCormick, paid \$130,500 for a picture house and ten stores at 157th street and Amsterdam avenue; the other, Lydia A. Caril, paid \$55,000 for the theatre property at 23-27 Second avenue. The Second avenue theatre is at No. 35.

Cuts in salary ranging from 20 to 50 per cent. are announced for members of the Chicago Grand Opera Co. next season. Mary Garden, Galli-Curci, Muratore and Rosa Raisa are excepted. It is not

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ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED.

### EDDIE MACK TALKS:

No. 21

Parish and Peru are at the Palace, New York, this week, after an extended tour abroad. They shopped in London and all of Great Britain, Scotland and Ireland. They also saw clothes in Paris and Berlin—BUT—they waited until their return to America to be outfitted at Eddie Mack's. We always knew we had the best value in America, but it is great to know we can compete with the world. Eddie Mack's clothes are fashionable and right-priced.

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Opp. Strand Theatre

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known if Titta Ruffo will accept a reduction. Plans for next season contemplate ten weeks in Chicago, five in New York and a road tour.

The recent award by Referee Scott in the suit of Oscar Hammerstein's daughters against their step-mother and Arthur Hammerstein, by which they were granted in excess of \$124,000, was referred on during argument of their appeal from a decision by which the lower court refused to appoint a receiver for Hammerstein Opera company or to enjoin the widow from collecting rents on theatre properties. A final decision is expected within two weeks.

Efforts are being made to locate relatives of Charles Richmond, 60, Shakespearean actor and reader, who died in Lawton, Okla., after giving a reading at a high school there.

"The Rainbow Bridge," by Charles Goddard, author of "The Broken Wing," is to be produced in the spring.

"The Kiss Charm" music will be published by B. D. Nice & Co. It's an operetta with book by Samuel Shipman (Shipman's first operatic writing). Lee David wrote the score. It is announced the piece will shortly go into rehearsal without the name mentioned of the producer.

Mrs. A. H. Woods sailed this week from Vancouver for an extended tour of the Far East. This is her fourth Oriental trip.

Last reports from the bedside of Enrico Caruso were to the effect he was steadily improving. His brother Giovanni has arrived in New York from Italy, and says he will take the tenor back there as soon as he is able to travel.

Next Sunday will be "Blue Sabbath" in Union, S. C., when an ordinance forbidding the sale of anything except medicines goes into effect.

Vivian Rose, 24, an actress, and Lt. Col. Guy Cushman, of Fort Des Moines, have obtained a license to wed in New York.

Ida Roselle, member of Mollie Williams's show, had a tough time of it on her final day in Philadelphia. Two wives of men in the company accused her of stealing away

the men's affections and are alleged to have made it a personal matter with the show girl. In addition, one of them, Mrs. Harry E. Bloom, sued her for \$25,000 for alienating her husband's affections.

Mrs. Jessie Brown Pounds, author of "The Beautiful Isle of Somewhere," and 400 other hymns, died March 3 at her home in Hiram, O.

"Veronica's Veil," the Passion Play given by amateurs at Union Hill, N. J., has been seen by 25,000 persons since it was put on some weeks ago. Recently an offer of \$5,000 for its appearance in Madison Square Garden was turned down.

### LETTERS

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Dalbeanie Geo  
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Kurtz Ruth

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Leahy Anna  
Lee Jolly  
Le Roy Servaise  
Lewis Bert  
Lillie Carrie  
Linscott Melle  
Lockhart Mrs W F  
Lorraine Miss L

Mack Billy  
Mack Co Wilbur  
Madison Jas  
Mahay Maude  
Mallory Jack  
Mann Lew G  
Marie Miss Del  
Martin Adeline  
May Carrie  
Melano Frank  
Melbourne Harry  
Mella Marvella  
Melrose Helen  
McCarthy Paul  
McCormick Hugh  
McWatters Art  
Miljars Mr J  
Moffatt Gerald  
Morok Anna  
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Morton Elsie  
Murray Edith  
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Sobelson Gussie  
Spears Billy  
Spierling Philip  
Spingold Nate B  
Swift Tommie

Taylor Harry  
Taylor Laura  
Tempow Marie  
Thomas Louis  
Tilden Helen G  
Titus Lydia Y  
Tracy Roy

Tusciano Otis  
Tusco Joe  
Usher Billy

Ware Jane  
Welch Jack F

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Berger Harry  
Benny Jack  
Belmont Belle  
Bennett Chas  
Browning Art  
Brown Frank  
Brooks Frank F  
Bento Seftan  
Beck Eddie  
Byron Ben  
Bernard & Lloyd  
Bernard Mike  
Blessing Chas  
Belford Six  
Bidle A  
Belmont Joe  
Blimo Chas  
Bradley George  
Bayle & Patsy  
Burke Helen  
Bolin Carl  
Belle Nada

Carlyle P  
Cahill Jack  
Clifford Ruby J  
Cummings Ray  
Cathro J L  
Cooper "Fitch"  
Casell Sidney  
"Cervo" Dan

De Vine Dottie  
Davenport Orrin  
Davis & McCoy  
Davenport Earl  
Donney George H  
Dawson Sis & Stern  
Dugan Natalie  
Du Nord Leo

Edmunds Joe  
Elsworth Fred Co  
Eape Albert  
Earl & Lewis

France Janet  
Hamp Chas  
Foster & Clark  
Fluhrer & Fluhrer  
Foley T J  
Ford Chas H  
Fessenden Alice

Gannon Betty  
Grant Sydney  
Gordon Jean P's  
Gray Bee Ho Mr  
Glenmar Pauline  
George Fred  
Gray Jack  
Gilmore Lew  
Gibbs Joyce  
Gould Laura

Hamilton C C  
Harris Honey  
Harris Dave  
Henderson Norman  
Haywood Harry  
Holden & Navarre  
Harty Bob  
Hart Hazel  
Haywood Ed  
Hays E C  
Hart Chas Co  
Howard Florence  
Harrison Happy

Welch Magdalene  
White Jack  
Williams Ruth  
Wolford & Stevens  
Young Peggy  
You You You

Iverson Fritzie  
Jovedah  
Jones Helen M  
Juppier George  
Josephs Jack  
Jason & Haig  
Joyce Jack

King Madeline  
Kirke Hazel

Le Roy Mervyn  
Lynn & La Rose  
Lorraine C A  
Leonard & Haley  
Lloyd Wilkes  
Lowrie Glen  
Lindsay Tom  
Lee Jack  
Lingard Billy  
Luke Eda Ann  
Lundo Barney  
Lamb Walter C  
Lund Chas  
Lubin Mr  
Leroy Veck  
Lee Bryan

Meyers Billy  
Martin Johnny  
Martin F A Mrs  
McGuire Anthony  
Morgan June  
Moran F & B  
Mac & Macher  
Martell & West  
Moore E J  
Mayes Jack  
Martyn Maude  
Mannard Virginia  
Morrell Frank  
Miller Cleora  
Murray Edith  
McKay & Earle  
Miller Dixie S Mrs  
Mudge Mr  
Mansfield & Riddle  
Mitchell A P

Newman W H  
Newall Tom  
Narder Vike

Phillips Geo  
Perry Alice  
Posty Dot  
O'Dea Jimmy  
Pittenger Vira  
O'Mar Casle

Royal Philippine  
Robertson A Ross  
Roberts Peggie  
Riely Mae  
Renard & Jordan  
Rehan Estelle  
Rolls & Royce  
Rogers Walek  
Regan James  
Richey Keith R  
Rogers Wilson S  
Rogers Frank  
Rayne Bert  
Riggs Mary

Smith Willie  
Seymour Dolly  
Sackett Albert  
Saxton V P Mrs  
Scott John Geo  
Stead Sue  
Single Billy  
Stanton Walter  
Skinner J J  
Sully Lew  
Spierling Philip  
Smith Oliver Co  
Spelman Alb't Mrs  
StaFord Edwin  
Schrein Bert

Wilson John  
Webb Harry L  
Weeks Leroy A  
Washburn Pearl  
Wilbur Elsie  
Williams Connie  
Wayne Clifford S  
White Bob  
Williamson Geo  
Wilson Misses

Zukor Dave

Temple Joe  
Tracey Sid  
Thiele Otto  
Tucker Dave  
Thayer Chas Ellery

Vay Margie  
Van Scharck Eddie  
Vox Valentine  
Valyda Rosa  
Vincent Jewel  
Vesta Dan

### Burlesque Routes.

(March 14-March 21)

"All Jazz Revue" 17 Rajah Reading  
18-19 Grand Trenton 21 Bijou  
Philadelphia.  
"Around the Town" 14 Bijou Phila-  
delphia 21 Star Brooklyn.  
"Bathing Beauties" 14 Empire  
Cleveland 21 Avenue Detroit.  
"Beauty Revue" 14 Majestic Scrant-  
on 21-22 Armory Binghamton 23  
Elmira 24-26 Inter Niagara Falls.  
"Beauty Trust" 14 Lyceum Colum-  
bus 21 Empire Cleveland.  
"Best Show in Town" 14 Gayety  
Toronto 21 Gayety Buffalo.  
"Big Sensation" 14 Empire Hoboken  
21-23 Cohen's Newburg 24-26  
Cohen's Poughkeepsie.  
"Big Wonder Show" 14 Gayety  
Omaha 21 Gayety Kansas City.  
"Bon Tons" 14-16 Park Youngstown  
17-19 Grand Akron 21 Star Clevel-  
and.  
"Bostonians" 14 Star & Garter  
Chicago 21 Gayety Detroit.  
"Bowery" 14 Grand Hartford 21  
Jacques Waterbury.  
"Broadway Belles" 14 Haymarket  
Chicago 21 Park Indianapolis.  
"Cabaret Girls" 14 Academy Buf-  
falo 21 Cadillac Detroit.  
"Cute Cuties" 14 Avenue Detroit 21  
Academy Pittsburgh.  
"Flashlights of 1921" 14 Gayety  
Montreal 21 Empire Albany.  
"Follies of Day" 21 Empire Albany  
21 Gayety Boston.  
"Follies of Pleasure" 14 L O 21  
Gayety Brooklyn.  
"Folly Town" 14 Perth Amboy 15  
Plainfield 16 Stamford 17-19 Park  
Bridgeport 21 Empire Providence.  
"French Follies" 14 Trocadero  
Philadelphia 21 Majestic Scrant-  
on.  
"Girls de Looks" 14 Jacques Water-  
bury 21 Miner's Bronx New York.  
"Girls from Follies" 14 Star Brook-  
lyn 21 Empire Hoboken.  
"Girls from Happyland" 14 Olympia  
Cincinnati 21 Columbia Chicago.  
"Girls from Joyland" 14 L O 21  
Trocadero Philadelphia.  
"Girls of U S A" 14 Peoples Phila-  
delphia 21 Palace Baltimore.  
"Golden Crook" 14 L O 21 Gayety  
St. Louis.

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# WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices: Fifty-fifth Street at Tenth Avenue  
NEW YORK

Office of CHARLES S. LEVIN

## To All Acts Playing Our Circuit:

On and after this date, the N. V. A. Theatrical Transfer Company, Inc., 268 West 38th Street, phone Fitz Roy 1630, Mr. RALPH BAYHL, Manager, will do all the baggage hauling for the Circuit.

Mr. Bayhl has assured me that he will have all the baggage at the theatres before 11 o'clock on the day of showing, and it is for this reason that we are making the change, as baggage has been late and delayed by other baggagemen.

## Notice to All Our Managers:

Please see that Mr. Bayhl and the men of the N. V. A. Transfer Company, Inc., get every assistance back stage in carrying out their work.

Yours truly,

WILLIAM FOX CIRCUIT OF THEATRES

C. S. LEVIN, General Manager

"Grown Up Babies" 14-16 Cohen's Newburg 17-19 Cohen's Poughkeepsie 21 Howard Boston.  
Hastings Harry 14 Miner's Bronx New York 21 Orpheum Paterson.  
"Hip Hip Hurray" 14 Gayety Detroit 21 Gayety Toronto.  
"Hits and Bits" 14 Gayety Buffalo 21 Gayety Rochester.  
"Hurly Burly" 14 Penn Circuit 21 Gayety Baltimore.  
"Jazz Babies" 14 Grand Worcester 21 Plaza Springfield.  
"Jingle Jingle" 14 Lyric Dayton 21 Olympic Cincinnati.  
"Joliettes" 14 Casino Boston 21 Columbia New York.  
"Joy Riders" 14 Gayety Louisville 21 Empress Cincinnati.  
"Kandy Kids" 14 Plaza Springfield 21 L. O.  
Kelly Lew 14-16 Bastable Syracuse 17-19 Gayety Utica 21 Gayety Montreal.  
"Kewpie Dolls" 14 Park Indianapolis 21 Gayety Louisville.  
"Lid Lifters" 14-16 New Bedford New Bedford 17-19 Academy Fall River 21 Grand Worcester.  
"London Belles" 14 Gayety Kansas City 21 L. O.  
"Maid of America" 14 Majestic Jersey City 21 Perth Amboy 22 Plainfield 23 Stamford 24-26 Park Bridgeport.  
Marion Dave 14 Casino Philadelphia 21 Hurtig & Seamon's New York.  
"Million Dollar Dolls" 14 Gayety Pittsburgh 21-23 Park Youngstown 24-26 Grand Akron.  
"Mischief Makers" 14 Century Kansas City 21-23 Lyceum St. Joe.  
"Monte Carlo Girls" 14 Standard St. Louis 21 Century Kansas City.  
"Naughty Naughty" 14 Gayety Newark 24 Rajah Reading 25-26 Grand Trenton.  
"Parisian Flirts" 14 Gayety Minneapolis 21 Gayety St. Paul.  
"Parisian Whirl" 14 Gayety St. Louis 21 Star and Garter Chicago.  
"Peek-a-Boo" 14 Columbia Chicago 20-22 Berchel Des Moines.  
"Powder Puff Revue" 14 Empire Brooklyn 21 Empire Newark.  
"Puss Puss" 14 Howard Boston 21-23 New Bedford New Bedford 24-26 Academy Fall River.  
"Razzle Dazzle" 14-16 Lyceum St. Joe 21 Gayety Minneapolis.  
Reeves Al 14 Empire Toledo 21 Lyric Dayton.  
Reynolds Abe 14 Casino Brooklyn 21 Peoples Philadelphia.  
"Record Breakers" 14-15 Armory Binghamton 16 Elmira 17-19 Inter Niagara Falls 21 Star Toronto.  
"Roseland Girls" 14 Palace Baltimore 21 Gayety Washington.  
Singer Jack 14 Columbia New York 21 Casino Brooklyn.  
"Snappy Snapps" 14 Empire Newark 21 Casino Philadelphia.

"Social Follies" 14 Gayety Milwaukee 21 Haymarket Chicago.  
"Social Maids" 14 Gayety Boston 21 Grand Hartford.  
"Some Show" 14 Olympic New York 21 Gayety Newark.  
"Sporting Widows" 14 Empire Providence 21 Casino Boston.  
"Step Lively Girls" 14 Gayety Rochester 21-23 Bastable Syracuse 24-26 Gayety Utica.  
Etone and Pillard 14 Empress Cincinnati 21 Lyceum Columbus.  
"Sweet Sweeties" 14 Gayety St. Paul 21 Gayety Milwaukee.  
"Tempters" 14 Cadillac Detroit 21 Englewood Chicago.  
"Tid Bits of 1920" 14 Englewood Chicago 21 Standard St. Louis.  
"Tiddly Winks" 14 Gayety Brooklyn 21 Olympic New York.  
"Tittle Tattle" 14 Gayety Baltimore 21 L. O.  
"Town Scandals" 14 Star Cleveland 21 Empire Toledo.  
"20th Century Maids" 14 Hurtig & Seamon's New York 21 Empire Brooklyn.  
"Twinkle Toes" 13-15 Berchel Des Moines 21 Gayety Omaha.  
"Victory Belles" 14 Gayety Washington 21 Gayety Pittsburgh.  
"Whirl of Mirth" 14 Star Toronto 21 Academy Buffalo.  
White Pat 14 Academy Pittsburgh 21 Penn Circuit.  
William Mollie 14 Orpheum Paterson 21 Majestic Jersey City.

## ATLANTIC CITY.

By CHARLES SCHEUER.

The Globe and Woods this week have pictures

According to all expectations the Steel Pier will open on March 20, with Leman's Orchestra. The Pier, usually opening in February, has delayed its debut for the season, owing to the increased costs demanded by union musicians.

The Million Dollar Pier opens March 19.

Joseph H. Moss has announced the resumption of the Cafe Beaux Arts, March 16. The Black and White Melody Boys, Oakland Sisters, Idler and Co., Olive Hill, Eva Darling, Carol Haydon, will be there, Charles Jeter, Prisco dancer, will continue as floor manager.

Ned Wayburn this week began rehearsals of "Two Little Girls in Blue," the Fred Jackson musical comedy which will be produced by A. L. Erlanger.

Jules Arnstein, husband of Fannie Brice, will be freed of the charge of receiving stolen property unless the prosecution calls him for trial before July 1. This was the ultimatum issued by Judge Rosalsky in the N. Y. Court of General Sessions.

Zoe Barnett has returned to "The Rose Girl."

Programs with raised letters were supplied to 750 blind persons at a

performance of "The Meanest Man in the World," and, through explanations by Otto Kruger, who is playing George M. Cohan's role, the audience was able to catch every laugh in the play.

Georgette Cohan-Souther and her husband, together with Ethel Levey and the latter's husband, Claude Graham-White, returned to New York from Palm Beach Monday.

It was revealed this week that Marjorie Cassidy, former Ziegfeld "Follies" girl and later with "Century Midnight Whirl," was married at Alexandria, Va., May 29, 1920, to Joseph B. Whitehead, a wealthy New Yorker. Their romance began four years ago when she was a chorus girl and he a student at Yale.

Ida Von Claussen was committed to jail in Atlantic City Monday when she failed to furnish \$1,000 bail to appear on a charge of selling an automobile which she did not fully own.

The Independent Talking Machine Co. of Manhattan has filed schedules in bankruptcy showing liabilities of \$301,662 and claimed assets of \$198,435.

"Mary Stuart" has been announced officially as the title of John Drinkwater's play, heretofore referred to as "Mary, Queen of Scots." It will open at the Ritz theatre March 21.

The trial of John J. McGraw on Volstead act charges growing out of his affray at the Lambs Club, slated for March 7, has been postponed until April 4 to allow him complete the training season of the Giants.

Chicago aldermen seeking to prohibit girls acting as theatre ushers on the ground they would not be able to handle a crowd in a fire panic are being opposed by Peter Schaeffer, of Jones, Linick & Schaeffer. He says the girls now are so well drilled and competent they

would conduct themselves as well as men in an emergency.

Evelyn Cavanaugh, dancer, has rejoined "Love Birds."

M. T. Middleton has resigned as manager of the Princess, Chicago.

## BALTIMORE.

By F. D. O'TOOLE.

FORD'S—"The Romantic Young Lady," a comedy by G. Martin Sierra, the English version by Helen and H. Granville Barker, received its American premiere here Monday under the direction of David Belasco. Well received by a large audience.

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STANDARD AND STAPLE VAUDEVILLE ATTRACTION!!

Direction HARRY WEBER

the special occasion of the evening being the annual benefit of the employees of the theatre.

**LYCEUM.**—"Toto." Leo Dietrichstein's latest, had its first presentation Monday evening, and through its translation from the French seems to have lost little of its piquancy.

**ACADEMY.**—White's "Scandals of 1920" got away to fair start opening night and with no other revue playing opposition should do well during its stay here.

**AUDITORIUM.**—"Maytime" without John Charles Thomas and despite the frequency the music is heard, very well received.

**PLAYHOUSE.**—"Don't Tell My

Wife," musical comedy with Sunday supplement theme and too generous supply of slapstick marks the first appearance here of Billy Allen, an able comedian, and who will replace Jimmie Hodges as leading man in the company playing this house.

**PALACE.**—"The Liberty Belles," first touch of old time burlesque to this house this season, seemed to meet approval of audience.

**GAYETY.**—"The Girls From Joyland."

**FOLLY.**—Burlesque with stock chorus.

**LYRIC.**—The Chicago Grand Opera opened local engagement Monday to capacity house with all tickets sold for remainder of stay. This engagement will be an annual occurrence if the opera people live up to expectations.

## BOSTON.

By LEN LIBBY

There is every indication that the district where the Park Square Theatre is now located will be one of Boston's busiest theatrical sections within a short time. The new street which will be built as soon as weather permits and which will cost millions will start about where this house is located. A new car terminal is also being established within a stone's throw of the house. A big hotel is planned practically in the shadow of the house. When the house was built by Cort it was in what was then considered an isolated district, and not very convenient for audiences. The Selwyns took it over some years ago and it has been a steady money maker. Report is also current here that the Selwyns may have another house in Boston before another year passes. Agents for a theatrical really concern in another city are at present in Boston and have been looking over some of the sites in close proximity to the Park Square.

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It is said the erection of a modern theatre is contemplated if the right conditions are found.

When a fire started in the building occupied by the Durrell Theatre, a picture house in Ware, a town a short distance from this city last week 500 persons, comprising the audience fled out quietly.

Opening here Monday night the "Greenwich Village Follies," broke the house record of the Shubert Theatre for a Monday night performance. Playing at a \$3 top the show drew \$4125 for the opening performance and the house was practically sold out in advance. Dick Richards is in charge of the show while here.

There is a strong possibility that the engagement of "Abraham Lincoln," now running at the Hollis may be extended. The show has played to capacity since coming here a couple of weeks ago. It was originally booked in for four weeks. In case of an extension of four weeks, which it could easily stand according to present indications, it would hold over until another strong attraction comes into the house, Blanche Bates and Henry Miller being due then. This would give the Hollis one of the most prosperous seasons in late years.

A testimonial for the benefit of the widow and five children of Dominick F. Spellman, for many years a member of the advertising staff of the Park Square Theatre, who died recently, will be given at the theatre Sunday, March 13.

Manager G. E. Lothrop, Jr., of the Howard, the oldest burlesque house in Boston, sails for Bermuda this week, accompanied by his wife and mother. He is taking a rest for his health.

## BUFFALO.

By SIDNEY BURTON.

**MAJESTIC.**—"The Storm." Got off with rush Monday night at \$1.50 top. Scaling \$2 rest of week. This type of show always sure bet here. Will hang up best gate in many weeks.

**SHUBERT TECK.**—"Broadway Brevities." Bert Williams and George McKay featured. Looks good for money. Poor break with "Cinderella on Broadway" last week and "Passing Show 1919" billed week after next.

Rumors afloat last week that a split had occurred in the ranks of the committee seeking to secure

local picture censorship were declared falsehoods by President Diehl of the Rotary Club. Saturday Diehl denied that he had resigned as chairman of the committee and stated that the organization was drawing up its plan of campaign.

Friday President J. M. Mosher, of the Managers' Association, and Attorney Roscoe R. Mitchell called on Mayor Buck and protested against the proposed measure. While willing to submit to a reasonable censorship, they stated, the association believes the present plan to be unjust and harmful. The mayor did not indicate what his attitude might be.

Marjorie Reaney, a member of the chorus of a burlesque company playing at one of the local theatres last week, fell out with the company manager Saturday and found herself minus a job and fare to get back to her home in Detroit. The assistance of the Legal Aid Bureau was enlisted and the manager of the show hearkened to the voice of the law.

Mrs. Annie Edson Taylor, known as the "heroine of Niagara," the first person and the only woman to go over Niagara Falls and survive, is in the Niagara Infirmary at Lockport nearly blind, penniless and without friends. She is now nearly 75 years old. For many years she toured the country as a lecturer and novelty attraction.

Dr. Peter C. Cornell, manager of the Majestic, is in New York to attend the premiere of "Nice People" in which his daughter, Katherine Cornell, is appearing.

The Toronto National Stock (Yiddish) dropped off in Buffalo Sunday night and got over \$1,100 without difficulty. The showing was something of a surprise. The offering was "The Jewish Point."

## CALGARY, CAN.

By FRANK MORTON.

**GRAND (M. Joiner, Mgr.)**—Week March 7, Sir Martin Harvey in "The Only Way."

**ORPHEUM (R. MacLeod, Mgr.)**—Last half, Harriet Rempel, Ford Sisters, Holmes and La Vere, Otto and Sheridan, Everest's Novelty Circus, Marguerite and Alvarez, and Moss and Frye.

**PANTAGES (D. G. Inverarity, Mgr.)**—Ralph Cummings and Co., Le Roy and Mabel Hartt, Ernest Hiatt, Four Paldrens, Temple Four, Shaw's Comedy Circus.

**PRINCESS (J. Clarke Belmont, Mgr.)**—Stock musical comedy and

pictures. Allen, Regent, Bijou, Empress, Liberty—Pictures.

George Clarke, of the Allen's managerial staff and formerly in charge of the Bijou, has been sent to the Vancouver Allen, relieving Oral Cloakley, who has been placed in charge of the Allen's Cleveland house.

A report from London states that the Allens failed to complete the purchase of the Empire, and the deposit of £30,000 sterling will be treated as forfeited. The directors of the London Empire value the property at £350,000.

In the future all Alberta hotels, restaurants and rooming houses will be under strict rules as to lighting, heating and ventilating, according to a report from the office of the Minister of Health.

The leases on the two new Winnipeg theatres—the Starland, costing \$300,000, and the New Regent, costing \$200,000—will be taken over by K. M. Leach of Calgary, who will on the completion of the new houses have three theatres in Winnipeg, as he has just signed a ten-year lease on the Lyceum at a rental said to be \$60,000 a year.

The Alberta Censor Board has put the ban on "Passion," giving as the reason that the picture was not suitable at the present time of world unrest, as it tended to incite revolutionary and inflammatory passions.

In 1920 there were 174 films condemned in Alberta, with 112 eliminations from others.

The Empress, now playing pictures only, has engaged Billy de Mussey and his girl revue for an indefinite period. The new show opens March 14.

There is a noticeable dearth of small road attractions through this territory this season. In former years at this season tabs, dramatic one-nighters, repertoire companies and vaudeville road shows were numerous.

Al Harris will be retained as stage

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## CRITICS' OPINION OF

# JAY DILLON AND BETTY PARKER

IN THEIR NEW ACT, "NIC NACS OF NOW"

### VARIETY

Alhambra, Feb. 28.

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.

BOOKED SOLID

### CLIPPER

Riverside, March 7.

Dillon and Parker, assisted by two un billed, unmentioned young people, offered a neat singing, talking and dancing skit which registered with a bang. The couple are clever, have some good material and deliver with finish. The wardrobe worn by Miss Parker is elaborate and elegant. She makes a most pleasing figure to the eye. Dillon knows the value of proper delivery and every line of his went over. They more than filled the bill in number three.

### MORNING TELEGRAM

Riverside, March 7.

Jay Dillon and Betty Parker appear to be destined for that niche in vaudeville occupied for a considerable period by Jack Norworth and Nora Bayes. Not that they resemble these two erstwhile exponents of croony moon songs, but rather they look to be capable of eventually filling the void left by the dissolution of that once popular partnership.

Direction MAX HAYES

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director for the new company opening at the Princess on March 14.

The San Carlo Grand Opera Co. plays a three-day engagement at the Grand next week. From the advance sale it looks good.

The new Famous Players' house, the Capital, is scheduled to open April 15, with John Hazza handling the managerial reins.

There have been several important developments in the local film exchange situation during the last week. D. G. Walkey, in control of Universal's western Canada activities for the past six years, resigned to give his time to his other theatrical interests, which include the Regent and Dreamland in Edmonton, and the Theatre Supplies, Ltd., Fred Bryant, in charge of the local Fox offices, tendered his resignation and will in future be identified with a mercantile firm here.

The Isis, built some years ago on a rather elaborate scale, and which owing to a poor location was never a success, came into the limelight once more last week, when the owners appeared before the City Council, asking to have the property, which had come into the possession of the city through non-payment of taxes, restored. The matter has been laid over until the next meeting of the Council.

With the exception of a few principals, the entire company at the Princess received their notice last week. The new company, opening March 21, will present dramas and musical farces, minus the chorus.

Bone dry prohibition seems to be gasping its last breath in British Columbia, the new laws allowing a freedom in that respect being a direct reversal of conditions which have been in existence for several years. The provincial government will handle all liquor business, with residents securing a yearly permit which will cost \$5. There will be a uniform price on all liquor throughout the province. Non-

residents will pay \$5 for a 30-day permit. Two quarts will be the probable limit of any single purchase. Beer and light wines may be dispensed by hotels and cafes, served only in sealed packages. A sealed package may mean anything from a bottle to a barrel. However, there will be no bars or drink signs displayed.

There seems to be no end to the wave of so-called "reform." We're getting it, too. The uplifters have commenced in our neck of the woods, with the result that they're condemning anything and everything that might give a bit of real enjoyment or pleasure to the average every-day human being. Not satisfied with our regularly appointed censor board, the different societies commenced a crusade against pictures, girl shows, tight-rope walkers in tights, cabarets, dance halls, etc.

**CLEVELAND.**

By J. WILSON ROY.

OHIO.—"Listen, Lester." SHUBERT-COLONIAL.—Al Johnson in "Sinbad."

PROSPECT.—"Very Good Eddie" (stock).

BURLESQUE.—Star, "Joy Bells"; Empire, "Cute Cuties." FILMS.—Opera House, "Way Down East" (fifth week); State, "Brewster's Millions"; Euclid, "Forbidden Fruit"; Hoffman's Palace, "Out of the Snows"; Orpheum, "The Shepherd of the Hills"; Knickerbocker, "Big Happiness"; Gaiety, "The Mark of Zorro"; Metropolitan, "The Woman in His House"; Standard, "Outside the Law."

Next week.—"The Storm," Ohio; "Tickle Me," Shubert-Colonial.

"Way Down East," film, still drawing capacity at the Opera house, fifth week. At the close of engagement Fanchon and Marchio follow.

The Chicago Opera Co. at Keith's, 14-17 inclusive; regular vaudeville starts Friday, 18.

Robert McLaughlin is planning schedules for the summer—musical shows at the Opera house, and legit at Ohio. Two premieres are promised at the latter house, "Mrs. Hope's Husband," by George Scarborough, and "The Marionette Man," with Holbrook Blinn in the lead.

**DENVER.**

By THOMAS H. FERRIL.

BROADWAY.—"Way Down East."

DENHAM.—Wilkes Players in "The Song of Songs."

AMERICA.—"Dinty."

PRINCESS.—"The U. P. Trail."

RIALTO.—"Beau Revel."

RIVOLI.—"Mama's Affair."

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**KANSAS CITY.**

By WILL R. HUGHES.

Eileen Robinson, who has just finished a six-week tour of the Pacific Coast with Frank Keenan in "John Ferguson," will begin a leading woman for the Wilkes players at the Denham. Coincidence joins the feminine leads at this house. Louise Orth, who is retiring, followed Doris Woodbridge in a touring company of "The Wanderer," in the same role, and Miss Robinson has won her highest laurels as Hannah in "John Ferguson," the role created by Miss Freeman, who played with Wilkes players last summer.

George Barnes, leading man at the Denham, passed his 1,000th performance there Wednesday night, breaking all records for Denver.

The third series of plays to be given here this season by the Little theatre organization were produced Thursday and Friday evenings of this week. They were "The Price of Orchids," "The Sweetmeat Game" and "The Shepherd in the Distance," a pantomime.

**DETROIT, MICH.**

By JACOB SMITH.

"Trene," second week at Garrick to capacity. Could easily stay here two weeks more. Next, "When We Are Young."

"The Acquittal" at New Detroit. Next, "The Famous Mrs. Fair."

William Dodge in "The Guest of Honor." Next, "Broadway Brevities."

At the photoplays: "The Nut" at Madison; "The Gilded Lily" at Broadway Strand; "U. P. Trail" at Washington; "Mamma's Affair" at Adams.

Sidney Smith, manager of the Majestic, announces that the house will return to a week stand picture policy Easter Sunday.

John H. Kunsy has purchased "Kazan" and "The Mask" for Michigan.

**DULUTH.**

By JAMES WATTS.

Auto Show week at the Orpheum proved a big success and brought hundreds of out-of-town visitors to the local playhouse where Manager Edward Furl each year extends the courtesies of the theatre to visiting auto men. Franklyn Ardell, in "King Solomon, Jr.," and Jim Morton were on the bill, and both took an active interest in the Auto Show. Mr. Ardell was selected by the auto men to crown the queen of the show and he performed his work with satisfaction to all. Ardell and Morton received flattering mention in the daily papers, and were the big features of the show.

Nazimova in "Billions," her latest photoplay, came to the New Lyric Saturday and proved a flier. The picture will be lifted and a new one offered Monday. Nazimova has never been a hit on the local screen. "Billions" is slow of action and has proved the least successful of any of her pictures to date.

Business at all of the playhouses here was considerably off last week. Griffith's "Way Down East" at \$2 top started a four-weeks' run at the Shubert Monday night with the largest and most fashionable audience of the season. The picture was a sensation and was enthusiastically received by patrons and press, with the exception of the Star's critic.

GRAND—"The Dangerous Age," a comedy by Kirkpatrick Boone, which was first produced at the Illinois, Chicago, a couple of seasons ago. The leading parts were in the hands of Taylor Bennett and Elizabeth Morrell. The story is an interesting one and the play should be a popular one for stock, as it is played in one set. Commencing March 6 return engagement of "Clarence," which did an exceptionally large business here last May. March 14, Leonore Ulric in "The Son-Daughter," with Herbert's Minstrels to follow.

At the photoplays—"Lying Lips," Newman; "The Devil," Liberty; "Mid-Channel," Royal.

William Collier in "The Hottentot" and Helen Hayes in "Bab" are early bookings at the Grand theatre after Easter.

Joseph B. Gilck, manager of the Shubert, was an interested spectator at the opening performance of the picture "Way Down East" at his house Monday evening. He at one time played "Hi Holler" in the stage version.

This season's bookings for the Grand have brought a number of the shows from Minneapolis and in several instances caused the attraction to lose its Sunday night opening. The best time that can be made from Minneapolis to Kansas City brings the show in at 5.40 p. m., which even if the train is on time is too late for a heavy production to make the haul and get up.

Hazel Webb, leader of the Twelfth Street theatre orchestra, was held up and robbed at the stage door of

the theatre Wednesday night. A well dressed thug compelled her to give up her diamonds valued at \$2,250.

Louis Oppenstein, owner of the Globe, has just been reappointed by Governor Hyde as chairman of the Board of Election Commissioners of this city. He is a Republican and has served as one of the Republican members of the board for the last four years.

The National A. A. U. tournament, the basketball classic of the United States, will be held in Convention hall here, starting March 7. Thirty-two teams from all parts of the country are entered for the championship, which will cause a hot contest.

The picture "Some Wild Oats" had its first Kansas City showing at the Palace theatre this week. Performances are given for "men only" and "women only" at different times during the day. Fifty cents is the top price.

An ordinance closing all public dance halls at 12 o'clock has just been passed by the city council. After the bill had gone through it was discovered by the management of the Hotel Baltimore and Muehlebach that it would affect "Summerland" in the former and the "Plantation Grill" in the latter house and the Mayor has been asked

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to carefully consider the measure before signing it.

Benny Benjamin, musical director with Charles Robinson's "Parisian Flirts" at the Century last week, was ill. His work was looked after by J. F. Zimmerschied, house leader.

Although Lenore Ulrich does not open at the Grand theatre here until March 14 the advance sale is already very heavy, and Manager Gray is authority that the mail orders for this attraction are the heaviest for any attraction for several seasons at the house.

Hector Fuller, the newspaper man and war correspondent, has taken the position of press representative for the "Way Down East" picture now showing here. He relieves Pat Campbell, who goes to the same picture now playing Chicago.

Seldom does a theatre offer as varied a schedule of education and amusement as the Shubert for this week. In the morning the house has religious services; in the afternoon Rudolph Ganz, in concert, and in the evening "Way Down East."

The members of the Fort Scott, Kansas, High School Orchestra, made a special 100-mile trip to this city yesterday to hear the Newman theatre orchestra play the selection "Lustspiel." The piece is the num-



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ber the high school orchestra will play in contest at the musical festival at Pittsburgh, and by special arrangement Leo Forbstein, leader of the Newman orchestra, placed it in his program.

**LOUISVILLE.**  
By JOHN M. FRANCIS.  
MACAULEY'S.—Otis Skinner in "At the Villa Rose" first half; dark last half. Charlotte Greenwood in three-day return engagement and Henry B. Walthall in "Taken In" next.  
PICTURES.—Bryant Washburn in "An Amateur Devil," Majestic; Charlie Chaplin in "The Kid," Strand; Alice Brady in "Out of the Chorus," Alamo; Priscilla Dean in "Outside the Law," Walnut.

Theatregoers at the Mary Anderson received an unprogrammed thrill Monday night when a support of the apparatus used by the Four Lamy Brothers, aerialists, snapped, causing the entire outfit to crash to the floor and throwing Carl Lamy twenty-five feet to the stage. As the stay broke a stage hand shouted a warning and two of the brothers, who were on trapezes, jumped to the floor. Lamy was hanging head downward with his feet locked and was unable to jump. The apparatus fell against the drop, which probably saved Lamy serious injury. The act was called off.

**MINNEAPOLIS.**  
By DEAN JENSEN  
Lenore Ulrich in "The Son-Daughter" closes the season at the Metropolitan. An unconfirmed rumor has it that L. N. Scott, manager of the house, is planning a new theatre more centrally located to play legit attractions.

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Marie Gale, leading woman at the Shubert, retired from the stage last week. Her final appearance was in "Jane Clegg." Florence Rittenhouse is her successor, opening this week in "The Ruined Lady." Another new member of the Shubert company is J. Hammond Dalley. "Buzz" Bainbridge is managing director of the house.

Since the elimination of St. Joseph, Dubuque, Waterloo and Marshalltown from American burlesque artists arrive in Minneapolis Monday from Kansas City and rest until the following Sunday opening here.

It has been persistently rumored that Finkelstein & Ruben are in negotiations with the Shuberts and that the former will next season offer Shubert vaudeville at the new State, which house is located near the new Orpheum Junior, under construction. Another rumor is that Loew vaudeville will be transferred to another Finkelstein-Ruben house nearer the new Orpheum than the Palace, where Loew vaudeville is now being presented, and that the New Palace will be given over to burlesque to compete with the Gayety.

**NEW ORLEANS**  
By O. M. SAMUEL.  
TULANE.—Robert B. Mantell. ST. CHARLES.—Sherman Stock in "Way Down East."  
TEMPLE.—"The Smarter Set."  
LYRIC.—Clarence Bennett's Colored Carnival.

Owing to the summary closing by George Kelly of his sketch, "The Flattering Word," due to the death of his sister, Doris Dagmar, Kelly's leading woman has returned to her home to spend the remainder of the theatrical term with her parents, Mr. and Mrs. Sam Pulliam. Pulliam is the advertising man of the Orpheum. The Kelly sketch had 12 weeks of bookings when it closed at the Majestic, Chicago.

The Orpheum is to remain closed during the summer. Ben Piazza, manager of the theatre, will spend the heated term at Albany, N. Y., visiting the parents of his wife. Piazza married but recently. There had been some gossip about the Orpheum running throughout the year but Martin Beck stated when here last week he did not deem it advisable to try to operate during the hot spell.

Hyams and McIntyre celebrated the 17th anniversary of their marriage while playing in this city last week with dinner at Antoine's. Their daughter, Leila Hyams, is now appearing in their sketch, "Maybloom." She is a very beautiful girl in the full flush of youth.

Jack Edwards is doing publicity work ahead of "Way Down East," which comes into the Tulane for a fortnight, beginning April 3. Bob Sherman is presenting the drama with his stock company this week, beating them to the break, as it were.

Loew's was doing business the first part of the week with every other house in town off. The difference in price must have been the reason, for the Loew show did not rise above the average.

Lockhart and Laddie, acrobats who talk, began it. The talk was so much stalling. These boys are clever gymnasts, with that part of their work rewarded. The patter could go out.

Rose Garden was animated and stressful enough to sell her merchandise to the best result. Eldridge, Barlow and Eldridge were in favor at the beginning, but lost something toward the end, where the act lets down. It is the eccentric comedienne who gives this turn its value.

Texas Comedy Four were going along neatly until they burlesqued an infirmity. After that all their effort was negligible. Ling and Long were too slow in getting started to do much in the closing position.

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Ultraconventional program at Pantages this week with the patrons yawning and palpably bored at the Sunday afternoon performance. The film feature was "Fagan Love," which also failed to arouse interest.

"The Girl in the Air," first shown here at the American Musical hall by William Morris, opened. Many of similar pattern have been around since. This act as now propelled has the basket holding the girl spreading so much light the crane and its working are visible all over the house. The turn barely slipped across.

Charles A. Reader meant very little with his xylophone moment that was ten years back. They watched Charles pass away.

Mr. and Mrs. Sidney Payne had an idea in their playlet, "Who Gets It," but couched it in such manner as to lessen its appeal. The playing

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was too obvious. Apathy was all the sketch engendered.

Boris Fridkin troupe followed the usual Russian fanfare, its complement disclosing nothing that has not been seen here hundreds of times. The dancers were received quietly.

Powell troupe had the only worthy offering, overcoming the handicap of so much hokum ahead and leaving a distinct success.

The show at the Orpheum this week

## JAMES MADISON says:

I wrote the new Chinese scene which Nora Bayes has just added to "HER FAMILY TREE" at the Shubert Theatre. To learn what a big laughing hit it is, ask the talented Nora herself. If you require anything for a musical comedy or review, either a complete book or individual scenes, patter, etc., I'm to be found at 1493 Broadway.

contains considerable sparkle, but much is detracted from it through stretches of hurdy-gurdy that mean nothing. Danse Fantasia, presented by Easter and Squire, rises and falls and unfortunately falls hardest at the end. The opening now used is unnecessary and holds very little. The milliner bit and Pierrot interlude impressed mildly, but that

## WANTED—PIANIST

MAN between twenty-one and thirty years of age; neat appearance. Competent to play for pictures and vaudeville. Short hours; two shows per day; MATINEE SATURDAY. Transportation advanced but deducted from salary. \$20.00 per week. BOX 85 FARMVILLE, N. C.

was all. Just an opener.

Read and Tucker were another hit-and-miss couple. Act requires rehearsing, reframing and verve. "Summertime" proceeded swimmingly during the major part, but receded during the final moments. The curtain brought no response, which meant the concluding section was weak. Slight changing would help the playlet immeasurably.

PLAYS, SKETCHES, SONGS  
ACTS WRITTEN TO ORDER  
CALL OR WRITE FOR MY TERMS  
E. L. GAMBLE

"THE CHICAGO WRITER"  
10, 201 LOOP END BLDG., CHICAGO

Bert Kenny presented his regular routine that has grown familiar. That might have been the reason he did not do so well as upon previous visits. Getting into his "Blues" refrains he used but two, and quickly departed, realizing he was singing into space.

"Varieties of 1921" pleased, but is not of sufficient headline strength to prod the box office. It engaged and

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You must look good to make good. Many of the "Profession" have obtained and retained better parts by having me correct their facial imperfections and remove blemishes. Consultation free. Fee reasonable. F. E. SMITH M. D. 347 Fifth Ave., N. Y. C. (Opp. Waldorf)

held them intent, but was far from a resounding wallop.

Kellam and O'Dare proved a sweet morsel. The pair started favorites and never relinquished their hold. Kellam has some nifty patter that had them laughing, while Miss O'Dare, helped in able manner.

Wastiska and Understudy could not hold them at the end. One flash

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of the seals and they darted for the doors.

In years ago Annie Abbott, "The Georgia Magnet," was a wonderment creating attraction. At the Palace here the first part of the week her work was watched skeptically with slight interest evident throughout. Possibly if the

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## BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

ALCAZAR THEATRE BUILDING SAN FRANCISCO

PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO.

## BEN and JOHN FULLER AUSTRALIAN CIRCUIT

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American Representative, A. BEN FULLER

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endeavor were presented in more novel guise a more felicitous reception would rebound.

Fetel troupe, competent enough in their athletic work, left much to be desired in the matter of dress. Acrobats must dress these days. Flashy costumes might have augmented the returns of this family.

Holiday and Willette clowned their way into favor but lost the crowd when the buffoonery grew too absurd. Royal Sydneys had been moved down from opening after the first show justifying the faith of the management in spotting them better. The pair run to the usual in jugglery but keep the stuff peppy enough to make it stand up.

Bobby Van Horn was next to close, running much too long with the dead material at the beginning, making it impossible to retrieve. He follows everybody in dressing, text, manner and matter.

## PHILADELPHIA.

By A. A. WATERS.

B. F. KEITH'S.—Harry Carroll, 113 WEST 48TH STREET NEW YORK CITY

who always draws well here, greeted packed houses this week with his "Varieties of 1921." The act received some valuable advertising from some of the critics who called attention to the scanty costumes of the girls. Carroll's song-bag was empty before they let him go. Harry Laughlin, an addition to the act, and Fern Rogers were well received.

Clayton White, also unusually popular here, succeeded in getting the laughs and chuckles out of George V. Hobart's sketch of the racetrack, "Charlie," despite sketches of hokum. The Lovenberg Sisters and Neary, the latter an expert with the lariat, presented an act that had some of the features of a revue. Neary is a dancer of unusual ability and he got several recalls on some double-jointed steps.

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Charles Leonard Fletcher, another old-timer, had a couple of more impersonations. The "Vodvil a la Mode" of Agnes Finlay and Charley Hill ended better than it began, which was lucky, as the first part was pretty tedious stuff. The Quixey Quartet helped Carroll supply the bill's music, and the Silverlakes, acrobats and the Girard Brothers, equilibristas, opened and closed the show, respectively.

GLOBE.—Nat Carr, as headliner, has some new stories which tickle the crowd. Bett's seals get their share of the applause, and a little more. Other acts include Duval and Little, songs; Melody Land is the

musical comedy tabloid; Calvin and Kless also spill the jazz; Jack Roof and company have a well-written skit; Foster Ball and company stage a pleasing comedy playlet; Conkley and Dunlevy have a novelty; Nat Osborne, the song writer, and Hazel Crosby, always well-liked.

ALLEGHENY.—The Japanese

*Angelus*  
Cleansing Cream  
For Beauty's sake, use "Angelus"

## NEW YORK THEATRES

**CAPITOL** 57th & 51st St.  
BEGINNING SUNDAY  
GOLDWIN Presents  
**"A TALE OF TWO WORLDS"**  
CAPITOL GRAND ORCHESTRA  
ERNO RAEFF, Conductor  
Presentations by S. L. ROTHAFEL

**MARK STRAND**  
"A National Institution"  
Direction, Joseph Plunkett  
KATHERINE MACDONALD  
Mack Bennett's  
Super-Comedy  
"LOVE, HONOR  
& BEHAVE"  
STRAND ORCHESTRA

**MAH. HARRIS**  
Theat., 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 BACON in

**"LIGHTNIN'"**  
GAITY 57th & 46th St. Eves. 8:30.  
Mats. Wednesday & Saturday.

**REPUBLIC** Theat., W. 42 St. Eves. 8:30.  
Mats. Wed. and Sat. 2:30.  
JOHN GOLDEN Presents

HALE HAMILTON  
and  
TRACE LARUE in  
**"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. ZUMBERLAND CHARLES RUGGLES  
ALVIN KING EVELYN GOSNELL

**"GOOD TIMES"** World's Biggest  
Show at Lowest  
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AT THE  
MATINEE DAILY  
**HIPPODROME**

SEATS SELLING EIGHT  
WEEKS IN ADVANCE

Brock Pemberton's Productions  
**ZONA "Miss Lulu Bett"**  
Belmont W. 48 St. Bryant 48. Eves. 8:30  
Mats. Thurs. & Sat. 2:30.

**GILDA VARESI**  
**ENTER MADAME**  
NORMAN TREVOR  
FULTON W. 46th St. Eves. 8:30.  
Mats. Wed., Thurs. & Sat.  
GOOD SEATS AT THE BOX OFFICE

**LIBERTY** West 43 St. Evenings at 8:30.  
Pop. Mats. Wed. and Sat. 2:15.

**MITZI**

In the Musical Comedy Hit, "LADY BILLY"  
BEST SEATS WED. AND SAT. MATS. \$2.00

Revue featuring Peggy Rogers is in the honor position, and gets over for some hearty recalls. The skit of Devine and Williams shares honors with the review. Other acts include Bert Wilcox and Co. presenting a comedy farce; Neiman and Harris have a number of unforced laughs, and the Three Johns show a novelty act that goes over big.

**CROSS KEYS**—Haverman's wild Animals seem to be delighting West Philadelphia. James Thornton, with a monolog, and Riley and Shots, in songs and dances, stood next in the order of popularity. Marie Edythe, the comedienne, is well placed, and Eddie Adair's skit hits on high. The Aront Brothers complete the bill.

**WILLIAM PENN.**—Frank Gabby's act is the talk of the show. It really has the much-abused characteristic of originality, with a dash of ventriloquism to embellish the comedy. The Eight Flying Blue Devils give some thrills. Bob Cook and Dot Oakland sing some catchy ones; Blanche and Jimmy Creighton make a rube act amusing. Pierre and Croft also feature music. Vera Gordon in "The Greatest Love," photoplay, rounds out the bill.

**BROADWAY**—"They Met in Havana," the musical comedy feature, banks heavily on prohibition lines, and a chorus of really pretty girls. Adrian's surprise hit scores with all kinds of audiences. Wilson and Jones, with their "oddities" act, get a couple of encores. Mae Murray in "Idols of Clay" is the picture.

**PITTSBURGH.**  
By COLEMAN HARRISON.  
The Olympic has been prospering beyond expectations since its new manager, Herbert Wilkinson, inaugurated a policy with first-run and first-class in general the basis.

**BEAUMONT STUDIOS**  
VELVET, SILK, SATEEN SCENERY.  
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THEATRE & STAGE DECORATIONS  
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**EMPIRE** 57th & 46th St. Eves. 8:30  
Mats. Wed. and Sat. 2:30  
CHARLES FROHMAN Presents  
**RUTH CHATTERTON**  
in a New Play  
**"MARY ROSE"**  
By J. M. HARRIS

**Belasco** West 45th St. Eves. at 8:30  
Mats. Thurs. and Sat. 2:30  
DAVID BELASCO Presents  
**LIONEL ATWILL**  
in "DEBURAU"

A Comedy from the French by Sacha Guitry, adapted by Granville Barker  
**LYCEUM THEATRE**  
West 45th St. Mats., Thursday and Saturday.  
—SECOND YEAR—

**INA CLAIRE**  
—IN—  
**"The Gold Diggers"**  
AVERY HOPWOOD'S Sparkling Comedy.  
GEO. M. 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 Coskley  
GEO. M. COHAN Theatre, 57th & 43d St.  
Eves. 8:30. Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL  
**"THE TAVERN"**  
"WHAT'S ALL THE SHOOTIN' FOR?"

**Knickerbocker** 57th & 38 St. Eves. 8:30.  
Mats. Wed. & Sat. 2:30.

GEO. M. COHAN'S  
COMEDIANS'  
**"MARY"**  
(ISN'T IT A GRAND OLD NAME)

**ASTOR** THEATRE, 57th & 45th. Eves. 8:30.  
Mats. Wed. (Pop.) & Sat. 2:30.  
SEATS ON SALE 8 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.  
BEGINNING MONDAY, MARCH 14

GLEERICH Presents  
**"THE RIGHT GIRL"**  
A New Musical Play

continued almost every one of its recent showings at least two weeks, something hitherto unknown here, except for big feature pictures.

"June Love," in its fourth week, drew fairly well at the Nixon last week and left for New York, where it will undoubtedly undergo many changes. Else Alder, Josephine Whittell and John Rutherford in the principal roles are well cast, but many of the subsidiary parts were poorly done. The dialog is poor in the first act, but brightens considerably in the second, though in general it can stand doctoring with a view to the injection of some comedy. Frim's music is better than the average, but not as good as his average, being inferior to his "Tumble Inn," "Katinka," or, in fact, any of his other works. One outstanding feature of the production is good, uniform work by the choristers, who were coached by David Bennett. The dialog at the very outset is too bulky and thus works against any effective rising action. With proper attention, and plenty of it, the show stands a chance. It is presented by Russell Janney, Inc.

The Temple, a film on Federal street, erected by the Harry Davis interests about five years ago, closed recently, with little possibility of reopening. The advantages for a mercantile establishment were greater than any it might afford as a successful movie, and the place is due for remodeling.

"The Passing Show" is playing

**ROCHESTER, N. Y.**  
By L. B. SKEFFINGTON.  
LYCEUM.—"Marcus Show of 1920," first half; "Twin Beds," second half.

FAY'S.—Dancers Supreme, Jean Gordon Co., Bolinger and Reynolds, Van Dyke and Devlin, Driscoll and Perry, Lyle and Emerson, with William Farnum in "The Scuttlers," film.

PICTURES.—"The Frontier of the Stars," all week, Regent; "Big Happiness," all week, Rialto; "Gilded Lily," all week, Loew's Star.

The Marcus show takes the prize for newspaper advertising among the shows playing here this season. Two full columns in the Sunday papers and like amounts Saturday were carried. Publicity is being put over around the offer of \$1,000 for a Broadway name for the show.

The musical comedy stock at the Family has decided to turn into vaudeville acts for next week. A complete program of vaudeville will be put on, without any of the members doubling from one act to another.

**SYRACUSE, N. Y.**  
By CHESTER B. BAHN.  
EMPIRE.—First part dark. Last half, "Marcus Show of 1920." Advance sale for the latter opened Monday. The reputation for the

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FOR THE STAGE FOR THE ROUDOIR  
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THE STUDIO OF UNUSUAL STAGE SETTINGS. NOVELTY  
CREATIONS IN FIGURED BROCADES, PERSIAN SILKS, FANCY  
VOILES, SATIN and SILK PLUSHES, PLAIN or DECORATED  
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QUIRE CLASS WE CAN GIVE IT TO YOU. SETS TO RENT ALSO.

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**"The Grand Army Man"**  
**JOE BOGGS**  
of WELLS and BOGGS  
TOURING FANTAGES CIRCUIT  
Direction, SAM BAERWITZ



**SKATING MACKS**  
Artistic Whirlwind Oddities.  
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—ERNIE YOUNG.

**Charley Wilson**  
"The Loose Nut"

This Week (March 7), Orpheum, St. Louis, Mo.  
Next Week (March 14), Majestic, Chicago, Ill.

**WILL and GLADYS AHERN**  
"PRAIRIE LOVE"

Direction JOHN BENTLEY

the Shubert Alvin and still drawing well. It is the 1919 edition and first time here.

Still another film house for East Liberty. Announcement was made of building plans which will see another house in the neighborhood of the Triangle in Frankstown avenue.

The "Century Midnight Whirl" is drawing at the Nixon. Helen Hayes in "Bab" is next.

"Take It From Me," third time, is playing the Shubert Pitt. On the other two occasions it was at the Alvin, the piece having had its premiere there. Walter Hampden in Shakespearean repertoire next.

The Robbins-Eckel will be the name of the Eckel theatre under the regime of the Robbins Amusement Co. of Utica, headed by Nathan Robbins, former Syracuse newsboy, who now controls three theatres in the pent up city. The house will have its formal opening Easter week, but Francis P. Martin, former manager of both the Wieting and Empire here and publisher of the Syracuse Film and Stage Review, has assumed charge as manager. He succeeds B. Emmet Cornell, treasurer of the Eckel Co., Inc., former owners. The deal is said to have involved close to \$500,000. The house has paid heavy dividends annually and its sale was a surprise. The deal was a cash transaction.

Martin will probably pass up the active editorship of the new theatrical weekly, it is said. Outside of the retirement of Cornell, manager of the Eckel since it was opened seven years ago, there will be no change in the executive staff. Willis Whitnall stays as assistant manager and director of publicity. Pat-

risque this show has attained through local advertising brought one of the biggest box office lines of the season. Next week, first half, "Listen Lester"; last half, David Warfield in "The Return of Peter Grimm," which will ring down the curtain of the K. & E. regime at this house. Warfield will play to a \$3 top.

WIETING.—First part dark. Last half, "As You Were." Good advance.

BASTABLE.—First part, "Flashlights of 1920." New show, but doesn't look it. Wardrobe good, but settings bad. Fair chorus, but need capable stage director. Comedians spoil work with rough stuff.

Starting this week, the Strand, one of Syracuse's largest picture houses, will break in its feature picture on Saturday instead of Sunday.

George W. Scott, recently resident manager of the Lyceum at Elmira, has been appointed advertising manager of the Middletown (N. Y.) Daily Herald.

Irving A. Oberlander, a medical college student, was the second Syracusean to be presented on the stage of the local B. F. Keith theatre under the "inspirational" program now being tried out here. Oberlander, a baritone, was heard Tuesday night after the board of judges had pronounced him a subject for professional honors. Oberlander may go on tour after college closes. A Canadian tour awaits the Three Karp Children, the first local amateurs to be given a try-out under the "inspirational" plan.

Stringent recommendations for the alteration of the East Onondaga Hotel here, largely patronized by professionals, so that it will conform to the city building code, were laid before Dr. A. J. Campbell, the owner, by the superintendent of buildings. One vaudevillean, playing the Temple here, had a close call two weeks ago when fire threatened the hotel. The hotel is without fire escapes at present.

BUY NOW  
BEFORE THE SEASON  
OPENS—NEVER AGAIN  
WILL SUCH WON-  
DERFUL VALUES  
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**THEATRICAL TRUNK**  
FULL SIZE WARD-  
ROBE TRUNK  
25 in. deep, 40 in. high,  
23 inches wide; 4 to 5  
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M. STEIN COSMETIC CO.  
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**BEAUMONT STUDIOS**  
COLLEGES, CLUBS, EXHIBITIONS  
& WINDOW DISPLAYS. TO ORDER  
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**BEAUMONT STUDIOS**  
CLUB HOUSE.

**RUBEN & JACOBS**  
Present  
PAULINE SAXON  
and "SIS"  
THE  
MONEY  
KIDS.

**GUY RAWSON**  
and  
**FRANCES CLARE**  
BOOKED SOLID  
THE IRRESPONSIBLE COMEDIAN  
**GRIFF**

Would not mind basking in the sun's presence in Springfield for half Van Heven's salary.

If I don't get a route on the Large Time shortly, I shall have to eat roots. (Screams of laughter.) Please notice the exceedingly humorous twist of the word route. (The man's a marvel.)

Next Week (March 14), Pol's, New Haven and Bridgeport.  
MORRIS and FELL, Impressionists.

Our Agent says:  
Of all sad words of tongue or pen,  
The saddest are these: "You're not pencilled in."

**MENNETTI & SIDELLI**  
Direction, NORMAN JEFFERIES.  
KEITH TIME

Week of March 14—Keith's Jefferson, New York.

rick Conway will continue his orchestra in the Robbins-Eckel.

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## THE NUT.

Charlie Jackson.....Douglas Fairbanks  
 Eirell Wynne.....Marguerite Delamotte  
 Philip Feeney.....William Lowery  
 "Gentleman George".....Gerald Pring  
 Cornelius Vanderbrook.....Morris Hughes  
 Claudine Dupree.....Barbara La Marr

Exhibitors and others who have wished for Fairbanks in a "different" sort of picture realize their desire in "The Nut." For in it Fairbanks is less of the acrobat and more of the comedian than usual. For this reason it lacks the machine-gun rapidity-characteristic of Doug's features; but the humor and an amount of burlesque, combined with goggle-breeding titles, put it over for a howl.

Ted Reed directed the picture and did a good job, technically, though he let it sag in several places, and the author provided a mixture of farce comedy and lurid melodrama which serves its purpose. But the story is somewhat like a slack wire—and about as important—used by a comic tumbler. It serves only as an excuse for the star falling off whenever he sees fit and indulging in slapstick, with the result laughs are sprinkled around like small shot at a trapshoot.

Doug has one good knockdown and dragout fight, with incidental comedy, but the big laughs come at four distinct places. First, the opening. He is in his bed, which automatically travels to the bathroom, dumping him in the tub. There an automatic arrangement of brushes scrubs him, followed by towels automatically drying him. Next he is automatically dressed. This is trick stuff, but loaded with laughs. Later Doug and the heroine, through clever photography, are shown climbing through the hot air pipes of a house and escaping via the furnace door. He is at his funniest in a wax museum, whence he swipes several figures for outside comedy, and lastly, after the picture is ended, the audience is provided with a laugh by the introduction of a squirrel finishing a meal, the final title, "The End of the Nut," dissolving in for a last howl. A funny situation is where Doug loses a wax cop in the street and it is mistaken by autoists for a traffic officer.

Fairbanks' support is, as usual, ace high. Miss Delamotte is prettier and more charming, if possible, than she was in "The Mark of Zorro," and Gerald Pring, with a fair bit as a crook, registers strongly. Morris Hughes, playing a thinly veiled imitation of young Cornelius Vanderbilt, who is a reporter on the New York "Times," is a new one to this reviewer, but a corking good juvenile. He has pep and personality and acts with an intelligence that is refreshing. Somebody should grab this lad for feature roles.

At the Strand, where "The Nut" received its initial showing in New York, a subtle prolog is used. A quartet, with a group of wax singers mixed in, was used and sang old songs with tunes that had nothing whatever to do with them. It had the audience guessing what it was all about until the finish, when one of the singers provided the tip-off by grabbing a wax figure and dashing off stage with it.

## MAN IN MILLION

Lupino Lenah.....George Beban  
 Lorna Dalton.....Helen Jerome Eddy  
 Mrs. Maureaux.....Irene Rich  
 Clyde Hartley.....Lloyd Whitlock  
 Gustave Koppel.....George Williams  
 Mrs. Koppel.....Jennie Lee  
 The Belgian.....George Beban, Jr.  
 "Bo-Bo" (the parrot).....By Himself  
 "Toodles" (the dog).....By Himself

"One Man in a Million" is a Sol Lesser presentation distributed by Robertson-Cole, starring George Beban, who is also credited with the story and direction. The scenario is the work of Dorothy Yost and Ross Fisher, the cameraman.

While in many respects it is just another variation of "Kosa" and therein resembles the other Beban picture tales, it is especially well done; in short, it is an obvious, sequential, cumulative, sure-fire plot. The main adverse criticism is its length, some 6,000 feet. A better result might be attained by closer cutting and the elimination of a few scenes not necessary to the progression of the tale until a full 1,000 feet had been excised.

Beban is a lovable character, replete with his familiar exaggerated Italian gestures—a man who laughs when he loses his job, with a love for children, animals and all mankind. Through helping what he supposes is a tramp but is in reality a member of the Department of Criminal Investigation he secures the appointment of Pound Master (in charge of the legal dog catching force), adopts a child, his mother turns up and is found to have been separated from her little boy during the Belgian invasion, he wants to marry the mother rather than give up the child whom he has learned to love, and so on. He, in turn, is loved by the office stenographer, an Italian girl, and it looks like a hopeless mix-up. But by an ingenious twist in the plot things are straightened out in a manner not readily foreseen, even by those more or less familiar with the rules of picture making.

Photography and direction are most workmanlike and the supporting cast is made up of a competent standard performers of a high order. "One Man in a Million" is above the standard of program features.

## THE GILDED LILY

Lillian Drake.....Mae Murray  
 Creighton Howard.....Lowell Sherman  
 Frank Thompson.....Jason Robards  
 John Stewart.....Charles Gerard  
 Mrs. Thompson.....Leonora O'Flaherty

Mae Murray does the best work of her picture career as the star of "The Gilded Lily," a Robert Z. Leonard production, distributed by Famous Players, directed by Mr. Leonard and scenario by Clara Beranger. The story fits Miss Murray's personality perfectly, evidently having been especially written for her. It's a tale of the white light district, with real human beings for characters, impelled by human impulses and acting generally as people do in real life rather than going through the stilted motions of the puppets seen in the regulation program feature.

Introduced naturally and as a specialty there are several dances performed by Miss Murray. Whether it's the director or the camera men who should be credited with catching the real spirit of these bits of terpsichore and placing them on the screen in such a lifelike manner is beyond the knowledge of the reviewer, but whoever is responsible, and probably it was both, is entitled to high praise.

Scenes of New York night life, in cabaret and private dancing club, are depicted with fidelity to the original that convinces through lack of exaggeration. There is an interesting love story, well sustained action, plenty of conflict and a finish that stands out through being entirely different from what might be expected.

The picture has been mounted beautifully and Miss Murray's costumes should be an attraction in themselves for the women fans. Particularly fine portrayals are offered by Jason Robards and Lowell Sherman. Mr. Robards plays a weak-willed son of wealthy parents, making the character breathe because of its naturalness. Mr. Sherman, usually cast for the heaviest kind of villain, turns out to be the hero in the end, after giving the impression he is inclined to be at least a bit wicked.

Charles Gerard and Leonora O'Flaherty also lend real assistance in making the story intelligible and highly entertaining from a dramatic standpoint. As a program feature "The Gilded Lily" sets a standard for comparison that others might profit by in following values as regards general entertainment values.

## CHICKENS.

Deems Starnwood.....Douglas MacLean  
 Julia Stoneman.....Gladys George  
 Aunt Rebecca.....Clair McDowell  
 Dan Bellows.....Charles Mailles  
 His Wife.....Edith Yorke  
 Willie Flagg.....Raymond Cannon

"Chickens" is a Thomas H. Ince production made from Herschel Hall's "Saturday Evening Post" story "Yacona Yillies," directed by Jack Nelson and with scenario by Agnes Christine Johnston.

It is an amusing film comedy painstakingly adapted from an interesting story, but the translation is less entertaining than the original. It was a difficult story to picture for the quaint fun of the written version does not adapt itself easily to the screen medium.

The scenario writer and the director have tried to make the screen version a literal reproduction of the printed story and have dealt gently with the material. The trouble was this, as with so many stories taken from published fiction, that it is not well fitted to film presentation.

What was in its original form a sparkling little romance becomes in the picture theatre a rather homely bread and butter rural affair, more or less like "The Old Homestead" with all the drama left out and the comedy over developed. The original tang of flavor is absent.

This is no fault of the players, for Douglas MacLean plays the young city spendthrift with a good deal of spirited action, while Raymond Cannon, as Willie Flagg, makes the intriguing country lad an excellent contrast, and Gladys George plays the heroine in the right key of sweetness and charm.

The best laugh is MacLean's dream, one of those "chase" affairs in which the slow motion camera is employed to give a comedy effect. The hero in his dream is pursued by the man who holds a mortgage on his farm and while the best he can do is to float slowly through the air, the pursuer speeds along at double time by the use of the familiar camera trick. It was a capital laugh. The scenes at the country church bazaar was another amusing bit, with its character studies and the amusing contest of the two young men for the favor of the heroine.

The story deals with a young millionaire who tears into the chicken farm of a girl while out on a joy ride in a high powered car. He falls in love with the angry girl and decides to start a chicken farm next door to her. While the venture is hanging in the balance, the youth finds that his fortune has been dissipated by his guardian and he has to go into the chicken farm business in earnest to make a living.

Willie Flagg is his rival for the girl and because he is a thoroughly capable business man and holds a mortgage on the city boy's farm,

there is plenty of competition. The girl herself takes a hand in directing the courtship of the two contenders and brings about the triumph of the city boy, to the satisfaction of everybody but Willie.

The production could not have cost much for the cast is small and the settings simple. Most of the action is out of doors and the interiors are plain country farm house rooms and village stores and the church.

## THE OATH.

Minna Hart.....Miriam Cooper  
 Hugh Colman.....Conway Tearle  
 Irene Lansing.....Anna Nilsson  
 Gerard Merriam.....Henry Clive  
 Israel Hart.....Robert Fischer

R. A. Walsh's latest production "The Oath" proves itself to be more than a worthy companion for its two predecessors of First National's "Big Five." Considered from every angle, it is one of the few real super-specials of recent release. An all-star cast, which for once lives up to its name, a production in which nothing is stinted, nothing introduced merely for effect, almost flawless direction, it has in addition to these things a big story founded on a vital human theme which has heretofore been neglected by the scenario writer and which ought to arouse discussion.

"The Oath" is the latest and one of the best arguments for the "director picture." Nothing seems to have been sacrificed to further any individual interest. Unhindered by the requirements of star or spectacle, the director has been able to tell his story with a sincerity that would otherwise be difficult. His minor characters are drawn as clearly as his leads and his people move through the lavish settings he has provided with an ease and naturalness which go far to make his startling climax altogether convincing.

Miriam Cooper, the featured player, gives a touching picture of the lonely Jewish girl whose love for the Christian, played by Conway Tearle, furnishes the theme of the drama. Her father is one of the wealthiest bankers in London; Hugh Colman, her lover, is paying the price of a disappointed inheritance by his poverty. Her lover's pride and her father's intention to have her marry a man of her own faith, whom she does not love, force the couple into a secret marriage.

For a short time they are happy together, but that happiness is soon threatened by forces beyond their control which gather with ominous swiftness. Idolizing him as only a woman of her type can who has sacrificed everything for the man of her choice and is prepared to go to any length to hold his love, Hugh seems to fall her in the hour of trial. To continue their stealthy married life together, when her faith in him is broken, is impossible and they decide to renounce all claim to each other in an oath which binds each never to reveal their marriage.

That night her father is murdered. The evidence points to Hugh as the guilty man. On trial for his life he redeems himself by his silence. No argument will move him and he is apparently bent on going to his death to keep his word with the woman whom he has broken forever. Torn by the conflicting emotions of pride and love, Minna attempts at the last moment to save him (he was in her room at the time the murder was committed) only to find her action forestalled by perjured testimony of another woman.

This is the big climax of the story and the building up of the suspense in the court room scene in which it occurs is a classic of this type of screen direction. Mr. Walsh has at this point picked up the threads of the plot in a neat and plausible manner holding the solution of a very complicated situation almost up to the very last scene.

It is in these latter scenes of the picture that Miriam Cooper does the best work of her career. Seldom has she appeared more appealing than in a scene where she contemplates putting an end to her life as the only solution of the tragedy in which she finds herself. There is at all times something more than great physical beauty and a display of gowns which will make even the mere male in the audience wonder what women will be wearing next season. There is a finesse of light and shade and real dramatic fire in moments of emotional intensity, which mark her one of the dramatic actresses of the screen to be reckoned with.

Anna Nilsson, while not as even in her characterization as Miss Cooper, is charming and her blond beauty sets off the suggestion of the Oriental in the Jewess to great advantage. Robert Fischer contributes an excellent characterization of the old banker and Conway Tearle in the male lead is both sympathetic and convincing.

Earle Browne is credited with the scenario. He has allowed himself a great deal of liberty in the adaptation of the original novel "Idols" by William J. Locke, but the general effect is that of strengthening the drama of the present version. There are a few things which might be bettered but these are insignificant beside the fact that Mr. Walsh has produced a picture with real artistic merit.

## LYING LIPS.

Blair Cornwall.....Houma Peters  
 Nancy Abbott.....Florence Vidor  
 William Chase.....Joseph Kilgour  
 Lella Dodson.....Margaret Livingston  
 Mrs. Abbott.....Margaret Campbell  
 Mrs. Prospect.....Edith Yorke  
 Florence Prospect.....Calvert Carter  
 John Warren.....Emmet C. King

"Lying Lips" is an absorbing story made up of combination of literary hokum plus the depiction of a feminine type that, while perhaps true to life, is not common enough to be familiar to the average fan and hence may not be generally understood. The tale was written by May Edington, scenarioized by Bradley King, directed by John G. Wray. It is a Thomas Ince special in seven parts, distributed via Associated Producers.

It is very elaborately "staged." Opening with a house party on an English estate, it switches to mid-west Canada, leading up to a most realistic shipwreck at sea—one of the most vivid picturizations of the sort ever offered. For good measure the producer follows this up with a bacchanalian revel that cannot be passed by without a word of special comment.

The crux of the tale is the depicting of the character of a girl reared in luxury, driven by her ambitious mother to accept the proffer of marriage of a wealthy man twice her age, to save themselves from bankruptcy. Before marrying him she insists on a trip to Canada to visit relatives, where she meets a virile young ranchman, named Blair, who is dreadfully poor, but loves her and for whom she conceives a reciprocal affection. While out in a canoe at night he rescues her from being swept over a waterfall, takes her in his arms in the moonlight and she is momentarily happy. Next day she accompanies him to his primitive hut, contrasts it with her luxurious existence in England and tells him: "I couldn't marry you—I couldn't live such a life."

Blair sells his ranch and books third passage on the steamer on which she sails for home. A stray mine blows up the ship, he climbs to the main deck to her rescue, and they are the only survivors left upon a section of the wreck. During a storm she fears the elements and clings to him saying "I want you to stay with me—I won't be alone."—"You mean you love me?" and she answers: "I'll have no one but you." There upon the open sea he goes through a crude marriage ceremony—"I, Blair Cornwall, take thee, Nancy Abbott, his wife," and she utters a similar declaration with respect to him—"until death do us part."

At the end of three days a ship is sighted—she pictures her future with the poor man and, unable to look forward to it, cries: "I couldn't now that we're going to live—I couldn't—I couldn't be poor. I told you so."—"But you're my wife."—"I won't be found here as your wife. I'd die first." He looks her straight in the eyes and says: "We won't be found together." They pick her up alone and, conscience-stricken, she attempts to jump into the sea and is restrained. She cries: "I want to tell you"—but faints. Placing her upon the rescue ship they blow up the derelict and she goes through weeks of delirium.

Although it is later shown in a flashback how he is saved, this is somewhat improbably and inconsistent, but that's a detail of relatively little consequence. He falls heir to a fortune, comes unbidden to a party given by the man to whom she is betrothed and who is to announce the formal engagement on that occasion. Blair takes the name of "Charles Seaton," causing her untold agony of uncertainty.

Blair refuses to admit he is other than "Seaton" and she is left no alternative but to marry the wealthy, elderly man. When the ceremony reaches the phrase "Until death do us part" she goes into hysterics and cries out: "I can't. In the eyes of God I am another man's wife."

Blair sails for Australia, she learns of it from his lawyer and rushes to the vessel just as they are pulling up the gangplank, goes to his cabin and throws herself in his arms, not knowing he has fallen heir to a fortune.

The "classy" way in which this story is picturized—dialog, direction, production and excellent use of acting, places it among superlatives. It is provocative of argument with the film fan, and this should work to the advantage of the exhibitor. It stood up strongly at the Capitol last Sunday and should fare equally well wherever shown.

## GREATER CLAIM.

Mary Smith.....Alice Lake  
 Richard Everard.....Jack Dougherty  
 Abe Dietz.....Edward Cecil  
 Richard Everard, Sr.....De Witt Jennings  
 Geraldyn.....Florence Gilbert  
 Rosie.....Leonore Lynard

"The Greater Claim" (Metro), made by Wesley Ruggles, with Alice Lake as the star, is a strange mixture, with a hackneyed plot and conflicting technical elements, which make it an average program picture. Izola Forrester and Mann Page are the accredited authors, with Bert LeVino as the screen adapter. None of those mentioned will gain any sustenance for their

## WING TOY.

Wing Toy.....Shirley Mason  
 Bob.....Raymond McKee  
 Lee Wong.....Edward McWade  
 Yen Low.....Harry Northrup  
 White Lily.....Betty Schade  
 The Mole.....Scott McKee

In "Wing Toy" Fox offers a Chinatown melodrama, with the dizzying doors and sinister shadows usually associated with the section. As a study in "atmosphere" it does very well, but as an entertainment it is shy, and the star, despite her best efforts, is given very slender opportunity for breaking through to the attention of the audience. Shirley Mason is not to be blamed if the audiences do not like her in this.

As a story, the creation of Pearl Doles Bell is thin and totally lacking in the solids necessary to satisfactory screen drama. Briefly, it is a tale of a Chinatown boss who discards his white wife to marry a child that had been placed in his hands by a poor laundryman in whose care it had been left by a crook. Ultimately it is revealed the child is the daughter of a district attorney, from whom it had been stolen in revenge. For no reason at all a cub reporter falls in love with Wing Toy, and she, strangely for a girl reared to the restraints and suspicions characteristic of the Chinese, loves him at first sight.

Thomas Dixon, Jr., wrote the scenario and succeeded in giving the story a disconnected and jumpy presentation.

Such credit as the picture may deserve goes to the technical director, who has provided good interior sets and convincing exteriors. Also, Howard Mitchell, who directed the feature, merits commendation for his lightings and the handling of the players. Harry Northrup is strong as Yen Low, and good bits are contributed by Betty Schade, Edward McWade and Scott McKee.

As a whole, the picture is very lightweight.

literary reputations as the result of it.

The story is antique in conception and construction, based upon the supposed unworthiness of all chorus girls. Why authors ignorantly and persistently slander this class of wage-earner, whose members slave harder than any other women workers, is hard to understand. Somebody, some time in the dim past, labelled the chorus girl as a mercenary and a chronic destroyer of morality and happiness. Since then every hack writer devoid of originality has followed the formula. In this particular story one good chorus girl is idealized as an exception to her class, when, as a matter of fact, the bad one is the exception. Chorus girls, as a class, are more sinned against than sinning, and writers who paint them otherwise only add to an injustice.

In "The Greater Claim," a father forbids his minor son to marry a chorus girl. The boy does it, anyway, and is kidnapped from a rustic retreat where they are having their honeymoon. He then is shanghaied at his father's order and taken to sea. The father maneuvers to have the marriage annulled, telling the girl his son consents. Son returns and finds his wife in a wild whirl of gaiety, denounces her and departs for about three reels. A shyster lawyer arranges to have the father adopt the chorus girl's baby when it, in due time, arrives. Then the mother gets a job as the child's nurse. When the boy is three years old, the old man asks the lawyer to find the mother, and the shyster tries to ring in a woman crook on him. The real mother denounces them, but they stand pat. Then the son comes home and cleans that phase of the matter. But the crooks say the child is not Mary's, whereupon the author has the father resort to the old trick of matching money against mother love, with the result that the real mother spurns it while the imposter accepts the lucre.

The director seems to have started in a groove and remained there. He introduces some pretty woodland and lake exteriors in the beginning, with very artistic long shots, but seems to have forgotten there is such a thing as a three-foot line. Only one real close-up of the heroine is shown, the others being apparently shot from the 9-foot line. Also, for some weird reason, he photographs his star in long-shots most all the way through. His padding is so glaringly obvious that at times the star is kept holding a pose for so long it would appear she must fall over from sheer physical exhaustion.

Miss Lake's work was uneven, perhaps due to the directors' misconception of how her character should be played. Of the support, De Witt Jennings, who bears a striking resemblance to Tefft Johnson, provided the only acting worth mentioning. The remainder of the cast are machine-line in expression and interpretation.

The picture will please audiences of elementary minds, but not those which look for dramatic values on the screen.

## PROTEST AGAINST PICTURE LIBERTIES

Film Producers Present Unfaithful Representation.

Wilmington, Del. March 2.

Editor Variety:  
It seems that just as the saloon-keeper was largely responsible for bringing about prohibition, the powers that be behind the screen are contributing to the passage of "blue laws" restricting the theatre.

Statistics are available to show the enormous number of people who see and digest the pictures and are influenced by them in their views of life and, people, yet the producers of pictures continue to misrepresent the people of the stage in every possible way.

Why is it that there are films presented daily that misrepresent and libel the performer, especially the women of the theatre as drinkers, cigarette fiends and generally persons of lax morals? A recent article in Variety set forth government figures to show that of all the people convicted of crime in New York state for a year, only one was a legitimate performer. Yet every screen "actress" is shown as a wanton creature, a wine bibber and a destroyer of homes. We never see an actress as a home loving woman of domestic tendencies, or properly and happily married.

The people of the stage know well enough the attitude of the layman toward the artist. Nevertheless the screen seems to do everything it can to aggravate a condition already bad enough. What the public doesn't know about show folk they think they know from the screen. That's bad enough, but in addition the long-haired reformers absorb these vicious views as well and make them worse for their own purposes.

If the film makers flooded the country with pictures misrepresenting any other honorable profession in the same way what a storm would be raised.

In the keen competition between "screen" and legitimate stage perhaps there is some subtlety of reason. Do they figure that propaganda against the stage of spoken entertainment will work to the profit of the screen?

A. L. Guy.

## HITCH IN A. P. DEAL.

Litchman May Succeed Warren, Providing—

It is now generally reported that Associated Producers ("Big Six") contemplate replacing F. B. Warren and installing Al Litchman as manager of distribution.

There is one hitch to a consummation—the matter of financing the enterprise. Litchman has wired New York to endeavor to make suitable banking connections. It is understood the present financial interests have the option of calling their loans in the event of any change in management. One bank on the coast has invested some \$800,000 in the venture, it is said, and the Central Trust Co. of Chicago is also reported interested.

Los Angeles, March 9.

It is conceded here that the deal for Al Litchman to take over the distribution end of the Associated Producers is definitely off, and that Litchman will leave for New York this week. This statement comes from one of the producers who was in active negotiation with Litchman.

## "ROSE MARY OF FRISCO."

Feature Being Made at Belasco Studios—Gerson to Produce.

"Rose Mary of Frisco," written by F. H. MacQuarrie, a story of an Italian girl who rises from San Francisco's Latin quarter to high society, is being filmed here by the Belasco studios. N. Anthony Baker is directing the production.

Immediate production of a series of comedies and four feature pictures by the Paul Gerson Pictures Corporation, a San Francisco company, will take place as the result of negotiations completed late last week. A nationally known director will be imported to supervise the shooting of the scenes, all of which will be local.

"Trouble Brewing" is the title of the first comedy to be filmed.

# NEW YORK GOVERNOR BACKS DRASTIC PICTURE CENSORSHIP

Will Make Revised Clayton Bill a Party Issue—To Ban Objectionable Advertising Just as if It Were Incorporated in Screen Presentation—Law May Operate by Next August.

Albany, N. Y., March 9.

Governor Nathan L. Miller this week came out unequivocally in favor of State censorship of pictures. The Governor told Variety's correspondent that he is convinced that many pictures now being exhibited in this State are objectionable and should be prohibited.

The Governor held conferences with Edmund Machold, speaker of the Assembly, and Senator Clayton R. Lusk, majority leader in the upper House, on the censorship question this week. The chief executive also conferred with Assemblyman Walter F. Clayton, Republican, of Kingston, introducer of the "movie" bill now in the Ways and Means Committee of the Assembly, after which the legislator from Ulster County presented a substitute censorship bill.

According to the gossip in the legislative halls in the Capitol, the Republicans are planning to make the fight for regulation of the films a party issue now that Governor Miller has come out strongly for censorship of pictures. Senator Lusk, Republican leader in the Senate, is expected to sponsor the legislation for the G. O. P. in the upper House. The substitute bill presented in the Assembly by Mr. Clayton conforms to all the suggestions made by the Governor at this week's conferences with the Republican leaders, it is understood.

### Revenue Possibilities.

While the Governor and the Republican leaders are said to be concerned chiefly with the moral side of the question and the alleged need for a change in policy, their second consideration is the revenue-producing angle of the Clayton measure. Republican chieftains esti-

mate that the State's revenue would be increased by more than \$500,000 under the proposed legislation.

The New York State Conference of Mayors, representing fifty-nine cities in the Empire State, will stand on its opposition to censorship of the films taken at the 1920 session in this city. A special committee appointed to study the proposed censorship scheme found State regulation "in any form undesirable." The committee, whose report was supported by the conference at large, found the National Board of Review "the only promising method of regulating the production and exhibition of motion pictures."

Mrs. Clarence Waterman of Brooklyn, representing the Better Motion Picture Alliance, was one of the callers on Governor Miller this week. Mrs. Waterman sought the co-operation of the Governor in the enactment of the censorship law.

"Mrs. Waterman showed me a picture in an advertisement used to exploit a motion picture that made me think that I must have been living in the woods," the Governor declared.

### Shocked by Lewd "Ad."

"It was a surprise to me that any newspaper or other publication would publish such a picture in connection with such an advertisement, or that any institution would seek to make money out of such an appeal to the passions.

"I am in favor of anything that would stop that sort of thing, and you cannot quote me too strongly on that."

The picture to which Governor Miller referred was part of an advertisement of a screen play and is understood to have shown a nude woman. The name of the film in which the picture was used could not be learned.

On several occasions since com-

ing to Albany Jan. 1 the Governor has accompanied his daughters to motion picture theatres, and it is said that some of the pictures exhibited did not meet with the approval of the State's chief executive, hence his advocacy of the censorship plan.

One of the main changes in the substitute bill introduced by Assemblyman Clayton is the increase in the salaries of the three commissioners who would serve if the measure is enacted into law from \$5,000 to \$7,500 a year each. Under the terms of the bill the commissioners are to serve for five years, except the first three, whose terms will expire respectively in 1922, 1924 and 1925.

### License After Aug. 1.

Aug. 1 is set as the date for functioning of the State Censorship Commission, according to the provisions of the measure, and any film cannot be shown after that date which has not been licensed by the commission. Each film is to be taxed \$3 a reel and news and scientific pictures are exempt from inspection and from the tax.

All applicants will be given the right of review for rejected films, but any exhibitor who attempts to show a picture after it has been rejected will lose his license.

The legislation gives the commission the authority to prohibit the presentation of films that are "obscene, indecent, immoral, inhuman or sacrilegious," and prohibits the exhibition of pictures of "actual bull fights and prize fights," or films of "such a character as to corrupt the morals or incite to crime."

Owing to representations made to the Governor that often the advertisements of films are merely for the purpose of arousing the cupidity of exhibitors, it is provided in the bill that no advertising matter can be issued in connection with a film which would be unlawful if contained in the picture itself.

Although the commission will have the authority to enforce its regulations, it does not preclude local officials from detecting and prosecuting violations of the law, as well as enforcing the censorship act.

## PHILA. SHOWMEN WAR ON NEW TAX MEASURES

Exhibitors Say 1 p. c. Import Would Strangle Industry.

Philadelphia managers both of picture houses, variety and legit, have moved their bags to Harrisburg this week to fight the proposed added taxing of the theatrical people in bills now before the legislature, as well as the Edmonds Daylight Saving bill also pending.

John S. Evans, of this city, president of the Pennsylvania division of Motion Picture Theatre Owners, said, in commenting on the proposition to tax theatre owners one per cent. of the gross receipts:

"The Association will fight it to the last ditch as we believe it would strangle the moving picture industry of the state."

Philadelphia is particularly interested in the Daylight Saving question and is pretty thoroughly organized to fight this bill.

Representative Blumberg, of Philadelphia, has added another angle to the situation with a bill making it illegal to sell more tickets than there are seats in amusement places, violation being subject to fine and imprisonment.

The measure to impose an additional tax of one per cent. on gross earnings of picture houses was introduced by Representative Brady, another Philadelphian.

## PHILLY'S FILMS.

Good Business Reported in Downtown Houses.

Philadelphia, March 9.

The downtown picture houses report excellent business with no sign of being injured by Lent.

First National people point with particular pride to the record of "The Kid," which is playing in seven houses next week for six-day showings.

STANLEY—"Polly with a Past," Metro, with Ina Claire. Goldwyn's "Earthbound" carded for next week.

STANTON—"Peaceful Valley," with Charles Ray.

ARCADIA—"The Glided Lily," Paramount, with Mae Murray second and last week.

PALACE and VICTORIA—"The Kid," First National, Chaplin.

REGENT—"The Education of Elizabeth," Paramount, Billie Burke.

## BLANEY LOSES TITLE SUIT.

Fox Film Corp. has won out in the suit brought against it by Charles E. Blaney. Plaintiff applied for an injunction to restrain Fox from using the title "The Man Who Dared" in connection with a picture, on the ground he owned a play of that name.

Judge Hotchkiss denied the application and Blaney appealed to the Appellate Division of the Supreme Court, which affirmed the decision of Judge Hotchkiss that an injunction be denied.

the cast of which will be Doris May, Wallace MacDonald, Kathleen Kirkham, Hobart Bosworth and Charles Meredith.

"The Four Horsemen" opens tonight at the Mission theatre. An extensive advertising campaign has been in progress for a week for the picture. The Metro took the house last Wednesday and filled in the extra week with Ina Claire in "Polly with a Past."

William Fox has secured time at the Philharmonic Auditorium for nine weeks and will show his "Over the Hills" and "The Queen of Sheba."

Gore Brothers and Sol Lesser have secured a site on Western Avenue between Third and Fourth streets for the building of a \$25,000 theatre.

Joseph P. Curran has been named manager of the San Francisco branch of the Palmer Photoplay Corporation, which was opened last week. An Oakland branch has also been opened.

Lucrecia Bonachea Valenzuela, known to the screen and stage as Lucrecia Bonachea, has had her husband cited for contempt of court because he has not fulfilled the court order to pay her \$40 monthly alimony.

The H. B. Warners have had another addition to the family. The latest arrival is a boy, who was born at the Good Samaritan Hospital last week. As soon as Mrs. Warner has fully recovered the family will start for New York, Mr. Warner's contract to make pictures here having expired.

## MAINE PROPOSES CENSOR.

Senate Bill Calls for \$25,000 Appropriation for Board.

Augusta, Me., March 9.

Senator Frank G. Farrington is sponsor for a bill just introduced in the state legislature providing for a board of picture censors. The proposed law calls for an appropriation of \$25,000 to cover preliminary cost of starting the institution. A fee of \$1 a reel of less than 1,000 and \$2 a reel of more than 1,000 is provided for. No picture may be exhibited in the state without passing the censor, but elaborate provision is made for appeal from the rulings by the board.

Any producers or exhibitor may demand a hearing of appeal against a board ruling within 10 days. If the decision is still not satisfactory, he may carry an appeal to the Supreme court sitting as a court of equity and this tribunal is given power to reverse or affirm the ruling of the censors.

### FRANCES ELDRIDGE'S SUIT.

Frances Eldridge, screen actress, and formerly in the legitimate, has instituted suit against the World Motion Picture Corp. in the Supreme Court, for breach of contract.

According to her complaint, the company, after advertising and exploiting her as a star and using her services in producing one picture, not only failed to pay her any salary, but did not offer to compensate her for the gowns she was compelled to purchase.

### BADGLEY DIRECTING.

Frank C. Badgley, film actor, is going to forsake the screen for the directing end of pictures. He has accepted a position with the Canadian government to handle a producing unit which will make a number of films of dramatic as well as semi-educational character.

Badgley received his directorial schooling at the Griffith studios before becoming an actor.

## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, March 9.

Tod Browning has started work on a Universal all-star production, "Fanny Herself," an Edna Ferber story. It is possible Rosabella Laemmle, daughter of the head of the U. M., may have one of the principal roles.

Leonard Clapham, who has been featured by U. in a number of short reels, is to be starred by them in the Peter B. Kyne story, "Renunciation," directed by Jacques Jacard.

The old melodramatic thriller, "Human Hearts," one of the favorites of the rep. companies in the smaller one nighters, is to be filmed by Universal. Rollin Sturgeon is to direct the picture, which is to have an all-star cast, according to Charlie Hertzman.

Gladys Walton has recovered from a severe cold and is again on the U. lot working in "The Man Tamer."

Anita Stewart stars this week on "The Price of Happiness," a Florence Auer story, under direction of Edwin Carewe.

The cast in the first Oliver Morosco production, "The Half-Breed," to be released by First National, will include Wheeler Oakman, Hugh Thompson, Joseph Dowling, Mary Anderson, Ann May, Sidney De Grey, Deeta De Graff, Herbert Prior, Lew Harvey, Stanton Heck, Evelyn Selbie, Carl Stockdale, George Kiowa, N. F. De Ruiz and Juanita Archer.

Hai Mohr, chief cameraman for George H. Kern, who is making the "Unfoldment," is now a daddy, an eight-pound son being born last week.

H. C. Raymaker has started directing the first of the series of Hallroom Boys comedies, to be released on the Federated program under the new contract which Harry Cohn has closed for the company. Lex Neal, who has been authoring at the Buster Keaton lot, is taking charge of the scenario department for the company during

the period of enforced idleness at the Keaton plant.

Jean Havez is at the Lasky lot supplying the idea for the laugh-producing bits in the Roscoe Arbuckle comedies. Havez will remain there until "Buster" Keaton is ready to resume, being still under contract to the comedian.

Special Productions is going to make a series of all-star comedies in which Chester Conklin, Louise Fazenda, Charlotte Meriam and Neely Edwards are to appear. It was originally planned to have Ford Sterling in the company also, but he refused. Sterling is under contract to the company at \$800 a week and 10 per cent. of the profits for a series of comedies in which he was to be starred. When it was proposed he work in the "all-star" series, he walked out. The Educational will release the all-star pictures on a percentage basis without an advance.

The Sessue Hayakawa demurrer to the complaint of Aubrey Kennedy in his action for \$250,000 damages was sustained in the Federal court here. The court held that the complaint was entirely too indefinite and uncertain, and did not state a cause for action.

John Crossett has started an action for \$25,000 against the Fox Film Corp. and Tom Mix, the Fox star. The complaint alleges the company made arrangements with Crossett, who lives in Griffith Park, to make scenes on his property. Crossett says the members of the company entered the property without permission, and when he remonstrated with them the cowboys threw him on the ground and sat on him until they had completed their work.

Mildred Harris will begin work on the Lasky lot on March 21 under the direction of Cecil De Mille. She will play one of the three principal roles in his next all-star feature.

The next Maurice Tourneur feature will be a screen version of Don Byrne's "Foolish Matrons," in

## WASHINGTON CENSOR PLAN DEAD FOR TIME

Issue Lapses with Change of Administration

Washington, March 9.

The attempt to put the showing of film in Washington under a strict censorship committee, with the expense of that committee to be paid by the motion picture theatres, seems to have died a natural death with the many other things that "died" at noon on March 4.

Miss Mabel Boardman and Mr. Hendricks, two Commissioners appointed by Mr. Wilson, were never confirmed by the Senate. The terms of these two officials expired the day Mr. Harding took the oath of office. The Board took no action on the proposal and it is stated on competent authority that no further hearings will be granted on the censorship plea.

It is stated from official sources that President Harding will not name the two new Commissioners for at least three weeks. A peculiar situation is thus presented:—By law the district government cannot function without at least two Commissioners. Engineer Commissioner Kutz only remain, and there is, as a result, no functioning government here.

## DRESSER—LEWIS—GARDNER.

Louise Dresser, Willard Lewis and Jack Gardner have formed a corporation to produce two-reel comedies on the coast, to be released through Educational.

Miss Dresser and Lewis are to be starred in the pictures. Gardner will supervise and handle the business end.

They leave this week and will immediately begin work at the Warner Studio in Los Angeles.

## PRODUCING "STAR DUST."

Hobart Henley started work Tuesday on the production of "Star Dust," a Fanny Hurst story, adapted for the screen by Anthony Paul Kelly. The interior scenes will be "shot" at the Peerless studio in Fort Lee.

# BROADWAY'S NEWEST THEATRE BLOCK FRONT, 57TH-58TH STS.

## FILM RISK FIGURES

One Firm of Brokers Has Placed \$10,000,000.

Arthur W. Stebbins, junior partner of Reuben Samuels, Inc., insurance brokers, has some interesting figures to give on the growth of the film end of his business.

In the early days of the moving picture industry insurance companies regarded a plant for manufacturing films or a motion picture studio as an impossible risk.

The Samuels concern today alone handles approximately \$5,000,000 of fire insurance for one motion picture corporation and insured about \$10,000,000 worth of negatives.

Some 10 years ago Adolph Zukor applied for \$3,000 worth of insurance on a film. After much rushing about Stebbins succeeded in placing it, six different companies taking \$500 apiece of the risk. At that time the fire rate on laboratories was \$7.50 per \$100, while today it averages 1 per cent.

## SYMONDS TO AID MISS FAIRFAX

Los Angeles, March 9.

Henry Symonds, who co-directed "Go Get It" with Marshall Neilan, has been engaged to co-direct with Marion Fairfax in a series of productions to be made at the Hollywood studios. Miss Fairfax is the author as well as the director of her features. John Jasper of the Hollywood studios is financing the productions.

## Strand's Straight Rental.

"Moe" Mark, president of the Strand, denies the published statement the Douglas Fairbanks picture playing the house this week is booked on a percentage arrangement. He says the booking is a straight rental arrangement, with no interest in the box office takings.

**Dr. John A. Harriss in Receipt of Several Offers for Theatre Portion—12 Story Office Building Also—Site Covers Entire Block, Running Back to 8th Ave.—Famous Players' Bid.**

Ground was broken Wednesday for the 12-story office building and theatre to be erected by Dr. John A. Harriss on Broadway, from 57th to 58th street, and running through to 8th avenue.

The theatre will seat 2,240, according to its plans. Dr. Harriss, who is the Deputy Police Commissioner in Charge of Traffic, is reported in receipt of several offers for the theatre portion. The principal bid to date is said to have come from Famous Players. It offered Dr. Harriss 40 per cent. of the profit with a guarantee of \$165,000 annually. Neither that nor any of the other offers has been yet accepted by the owner.

The buildings are expected to be ready for occupancy by Oct. 1 next.

Dr. Harriss secured the site with the purpose of placing a theatre on it as well as an office building, quietly, with naught leaking out until this week of the project. Dr. Harriss is also the promoter of "The Ship," a new and novel restaurant he is erecting upon his own land on 6th avenue that will open to the public in about two months. "The Ship" will be on the avenue, in the 50's, with a nautical atmosphere, extending from a gang-plank entrance to the entire establishment.

## MILDRED HARRIS CHOSEN

Selected by De Mille for Next All-Star Cast.

Mildred Harris has been selected by Cecil B. De Mille as a member of the all-star cast which he is gathering for his next big production. Her selection closely follows that of Dorothy Dalton.

De Mille has said nothing of his next special, except that he will start work on it in about three weeks. "Laurels and the Lady," a story by Leonard Merrick, is believed to be the vehicle he has chosen to follow "Peter Pan," just completed.

Agnes Ayres, who leaped into fame in "Forbidden Fruit," has been picked as leading woman for Wallace Reid in his next feature.

## OUIDA BERGERE, DIRECTOR.

Ouida Bergere, heretofore known to the film industry as a writer of stories for the screen, is to become a director. She will direct an all-star feature, "Sweethearts and Wives," which is her own screen adaptation.

In private life, Miss Bergere is the wife of George Fitzmaurice. She is at present making the picture adaptation of "Peter Ibbetson," which he will direct for Famous Players.

## BENNETT'S CONTRACT.

Richard Bennett's contract with Paramount to direct for that company on the coast carries a clause giving him authority to operate without molestation. It is understood his salary is a large one. Bennett refused the post of general stage director for George M. Cohan at a salary of \$1,000 a week, according to report.

## MEIGHAN GETS \$500 FOR ACTORS' FUND

Picture Star Travels to Ohio to Earn Donation.

Tom Meighan, Paramount star, left New York Wednesday for Youngstown, O., to earn \$500 for the Actors' Fund of America by appearing in a theatre there. Incidentally, he obtained an equal sum for a Youngstown orphan asylum.

Meighan, who arrived in New York last Saturday from the coast, was to have started work this week at the F. P. Long Island studios on "The Conquest of Canaan," a Booth Tarkington story to be directed by William Neill. C. W. Deiber wired him an offer of \$1,000 if he would appear at the Liberty, Youngstown, Thursday night. Meighan accepted, stipulating the money be divided between the Actors' Fund and the orphans.

He is due back in New York today (Friday), and will start work on his new picture Monday. Meighan's next after this will be "Cappy Ricks."

## SEEING WEDDING IN FILM

Elinor Glyn. Cables for Picture of Wedding.

Elinor Glyn, unable to attend the wedding of her daughter in London this week, cabled to have the ceremony filmed and sent to her to Hollywood, where she is working on the filming of her first original story for Paramount.

Mrs. Glyn's daughter, Juliet, will marry Sir Rhys Williams, M. P.

## "WITHOUT LIMIT" AT CAPITOL.

The Sawyer-Lubin feature, "Without Limit," a George D. Baker production, will be shown at the Capitol, week of March 20.

"The Best Regional Trade Paper Published"

## MICHIGAN FILM REVIEW

415 Free Press Bldg.  
DETROIT, MICH.

Covering 100 per cent. of the Exhibitors' demand from cover by all of them.

# "EAST LYNNE"

A HUGO BALLIN  
PRODUCTION

WITH EDWARD EARLE  
AND MABEL BALLIN

Distributed by  
**HODKINSON**

thru PATHE Exchange

# Good News For Everyone—

If you are the owner of a picture theatre it will interest you to know that one of the most appealing picture productions of all time is now available for your screen.

If yours is the local "legitimate" house, you will jump at the chance to book an attraction which certainly exceeds in "pulling power" any show that is touring the country today.

If you are a patron of the theatre, here's a word for you: Wait until the liveliest showman in your town advertises "East Lynne" and then—try to get in!

For it's a picture in a million—a masterly piece of dramatic construction, gorgeously mounted, that will add new lustre to a name that millions know and love.

A "Ready-Made" Audience Awaits  
"EAST LYNNE"

**HODKINSON**

# NAUGHTY NAUGHTY

(Continued from page 10)

ent. Audiences have been educated to look for something better even on the American Wheel.

The afterpiece makes up for a lot in that tedious first part, however, and when it's remembered how much there is to make up for, it's surprising that the afterpiece manages to balance the scale. When the show started out this season Walter Brown was the featured comic. Mr. Brown retired around Oct. 15, and from appearances there has been much shifting about of the cast and material. The Olympic program has Maurice Le Vine and Sam Mitchell as the principal comics. Mr. Le Vine is not with the troupe, having left several weeks ago. Jimmy (Bevo) Barrett, although the program is mute on the subject, is now playing opposite Sam Mitchell.

Mr. Barrett is one of those eccentric comics that grow on you. With a voice like a sea lion, a facial make-up that looks as if some one had thrown a handful of soft grease paint at him, and marked him up with a weird assortment of red and white slathers of color, and a manner and method oddly reminiscent of the late Pat Reilly (Reilly and Woods), his comedy is so boisterous at first that it jars. Possibly it was the material Barrett used in the first part that held him back. Few if any comics could be funny with such ancient money changing bits as "I'll bet I can make you say 'No, I haven't'." That about sizes up the comedy of the first part. Barrett with better material, shined as a real comic in the after piece.

Sam Mitchell was the straight when the show started out. Now he's doing a comedy tramp, face slathered with grease paint, overdone the same as Barrett's, and

likewise drifting through the opening skit, and finally finding himself in the afterpiece. Not that the afterpiece is much above the ordinary, but that first part is so bad that almost anything following, even slightly better, must stand out in bold contrast. Mr. Mitchell has evidently been a blackface comic in his day, using that dialect for his tramp. The innovation is pleasing.

In May Hamilton and Louise Stewart "Naughty Naughty" has a pair of lively little soubrets. Miss Hamilton is blonde, carries her costumes attractively, dances niftily, and is considerable of an acrobat, performing flip flops and the simpler ground tumbling with an ease and ability suggesting great possibilities of development. Miss Stewart, brunet and slender, like Miss Hamilton, leads numbers with pep, singing as well as the average. Betty Moore is the prima, with a light voice, tuneful but pleasant, and a smile that wins 'em before she starts. Tuesday night, however, Miss Moore seemed to have friends in the rear of the house who palpably boosted for encores, long after the rest of the audience was satisfied.

The Four Kings of Harmony, a male quartet, put over a likeable singing specialty in one of the scenes in one, three of the men handling bits during the show, and the other, Eddie Miller, doing straight and getting away with it handily. In the second section Miller and Sam Mitchell have a talking bit in one that landed laughs consistently. Tony De Luca, another of the quartet, does an Italian in the second part in a single singing specialty. For some reason or other Mr. De Luca included an Irish song while in the wop make-up.

The old "pan in the hat" thing was resurrected by Barrett and Mitchell as one of the big laughs of the afterpiece. Incidentally, it has never been done better, the Olympic eating it up as if they had never heard of it before. Another well worked bit was a wedding scene in which Barrett and Vinnie Phillips figured. Miss Phillips, when not performing the work of a woman principal, is a chorister. Her name does not appear on the list of principals, but it belongs there.

Barrett and Mitchell have given the old table scene thing an odd twist of two that makes the familiar business, with the soubret inviting one after the other of her friends to dine, appear new. The afterpiece is filled with laughs, and when the comics are not busy there are specialties to keep the action alive.

Scenically the show has been well provided for. A Chinese set at the closing of the first half and a cabaret interior for the table business making attractive stage pictures. The scene changes are frequent, the first half holding six and the second three sets. The choristers, 15, at the Olympic are a lively bunch, fairly strong on appearance, but singing lustily, although with due regard for pitch. Some of the costumes show signs of wear, although the wardrobe on the whole is tasteful.

The closing has the girls as models, with the comic pulling nifties in rhyme. "Naughty Naughty" put 'em to sleep at first at the Olympic Tuesday night, gradually woke 'em up, and when the finish was reached had 'em wishing for more. On the whole, a fair show, that could be whipped into a good show, and still may be before the season ends, as the making over process is still going on. Bell.

## FRENCH FILM MAKERS URGE RESTRICTIONS OF IMPORTS

Propose Bill to Assess Surtax Upon Exhibitors Who Show More Than 20 Per Cent. of Foreign Pictures—Showmen Oppose the Measure.

Paris, Feb. 24.

At a special meeting of the exhibitors' union last week, at which the president of the manufacturers' syndicate was present to explain the steps taken recently to have a bill presented in the French Parliament to relieve the picture trade of special taxation and place it on the same footing as the theatres, the representatives of the reproducers read the project measure, which is an interesting document particularly for foreign producers:

"Article 1. The State tax (or tax de guerre) instituted in paragraph 1 of article 93 of the Financial Law of June 25, 1920, and fixing 6 per cent. of gross receipts (after deduction of poor rates and any special municipal contributions on entertainments) for theatres, cafe concerts, etc., shall be applicable to moving picture establishments.

"Article 2. Exhibitors must supply the tax collector with the quantity of films projected daily.

"Article 3. With the object of encouraging the use of French films and diminishing the importation of foreign films, exhibitors will pay a surtax of 3 per cent. when projecting foreign films, which shall be increased to 6 per cent. if the quantity of foreign films exceeds 20 per cent. of the program.

"Article 4. Educational films shall be the object of a detaxation of the State tax in proportion to the quantity projected."

"The manufacturers want a measure of this kind, while many of the exhibitors are opposed to such a control of their programs. Provincial managers on the whole, object to the clause raising the tax de guerre 3 per cent., making it 6 per cent., for those who present less than 80 per cent. of French reels.

### 'EXPERIENCE' GOING GOOD

Fitzmaurice Back on Long Island After Trip To Florida

George Fitzmaurice, back with his company from St. Augustine, is forcing matters with "Experience," at the F. P. Long Island studio, and now is engaged on some of the big interior sets that are to be features of the Paramount special.

Betty Carpenter, a blonde, has been selected for the role of "Hope" and Nita Naldi for that of "Passion." John Milburn will play "Experience." Kate Bruce, the mother in "Way Down East," is working in the picture as the mother of "Youth," Richard Barthelmess.

### Boy Born to Bathing Beauty.

San Francisco, March 9. A son was born to Mrs. Ernest Dyson, a Mack Sennett bathing girl, at her San Francisco beach home last week. It is planned to christen the child Douglas, a name used by Mrs. Dyson on the screen.

### "Lying Lips" Scores.

Cincinnati, March 9. This is the fourth consecutive week of Thomas H. Ince's "Lying Lips" at Giff's Theatre. Sixty thousand persons saw the picture during the first three weeks, breaking all house records.

### FILM REVIEW

#### COLORADO.

Frank Austin.....Frank Mayo  
Tom Doyle.....Charles Newton  
Kitty Doyle.....Gloria Hope  
Mrs. Doyle.....Lillian West  
James Kincaid.....Charles Le Moyne  
David Collins.....Leonard Clapham

When Augustus Thomas wrote "Arizona" he gave the stage an enduring American drama. When he wrote "Colorado," he gave the screen author a trapeze on which to practice tricks, for this Universal feature is the second attempt the same company has made to put it over. In 1915 it was put out with a version different from the one used in the present instance, and it cannot be said the Universal has succeeded in making a good entertainment. The Thomas story dealt with the old U. S. Army, and here the scenario writer has brought it "up to date" by having the army action occur after the A. E. F. returns from France. While he was about it, he should have brought the speeches up to date, as the old lines strike harshly in their new dress. What seems to have been done is, that the scenarist has taken the high light of "Arizona," were the hero suffers disgrace to shield the Colonel's wife, and transplanted it a bit north, over the Colorado line.

The acting and business throughout the picture are about as crude as have been seen in recent years, but Frank Mayo and Le Moyne, the only players who seem to know what acting is, are not to be blamed. They're victims of elementary methods of direction, made to work artificially and "stagey" all the way.

There is a big scene where the water floods a mine, but there is nothing new or sensational in this, having been done so often before—and so much better—an amused audience is more likely to laugh than to thrill over it.

### BESSIE LOVE WITH SESSUE

Independent Star to Play Lead With Hayakawa in Next Feature.

Los Angeles, March 9.

Bessie Love is to be the leading lady for Sessue Hayakawa in the next feature that the Japanese star will make for Robertson-Cole.

Miss Love has been starring under the management of Andrew Callaghan.

Colin Campbell will direct the production and Harland Tucker will play the juvenile lead. The only Oriental character will be that played by Hayakawa, who is the author of the story.

### METRO'S "LILLION."

Metro has bought the picture rights of "Lillion" prior to its stage presentation, which is due next month when the Theatre Guild will put it on at the Garrick with Joseph Schildkraut starred.

The scenario is being written by June Mathis.

The piece is a comedy-drama adapted by Benjamin F. Glazer. It was presented in the principal European cities several seasons ago.

### PEARSON-LEWIS IN ITALY

At the conclusion of their London engagement in vaudeville, Violet Pearson and Sheldon Lewis will go to Italy, under contract to the Italian Film Trust, there to make pictures, supported by an Italian company, specially designed for the American market.

### CRUELTY TO ANIMALS.

A German picturization of "Carmen" has been prohibited by the Argentine authorities on account of a new regulation which has banned the showing in pictures of bull fights, cock fights, or any acts of cruelty to animals.

### FEIST REPRESENTS SCHENCK.

Felix Feist affixed his signature on Monday to a contract whereby he assumes the post of general representative for the Joseph M. Schenck film enterprises.

### Pioneer in Western Canada

Peerless Film, Ltd., which has its main office in Winnipeg and also operates in Calgary and Vancouver, will represent the Pioneer Film Corp. for the handling of its productions in western Canada.

Pioneer is now represented in six offices in the Dominion of Canada.

### DILLON DIRECTING RUSSELL.

Los Angeles, March 9. Jules Furthman, who completed the direction of William Russell's last picture after director Hogan had been taken ill, is no longer with the Fox company.

Jack Dillon has been engaged to direct Russell.

The Miners' Temple, Bellaire, O., has been taken over from Max Schafer by the Soraggi Amusement Co. The local Nudoma, managed by Ray Bantier, is passing to a company of foreigners.

Adolph Zukor presents.

A  
ROBERT Z.  
LEONARD  
PRODUCTION

## "THE GILDED LILY"

With MAE  
MURRAY

"Better than 'On With the Dance' or 'Idols of Clay.'"—New York Tribune.

"One of the best pictures of the year. Miss Murray is more charming than ever. A signal victory."—Morning Telegraph.

"Miss Murray surprisingly persuasive in many emotional scenes. Lowell Sherman a finished hero. A story that has not been done to death."—New York Times.

By  
CLARA  
BERANGER

A Paramount Picture

(Three column press ad—mats at your exchange)



## METRO TO HOLD DIRECTORS RESPONSIBLE FOR PRODUCTION

Each Will Have Own Stories, Stars and Writing Staff Under Unit Plan—Expected to Be Under Way About May 15.

Los Angeles, March 9. Joseph W. Engel, treasurer of Metro, who has been in charge at the west coast studios of the company, has arrived in New York by this time for a series of conferences with his associates there regarding the new unit plan of production which is to be started by Metro. According to those who have had the plan partially explained to them it will mean that the entire responsibility for production will be placed upon the directors.

It is the plan to line up eight directors at the Metro. This is almost completed. There are three or four others that are to be added to those already at work, providing that they are willing to fall in with the new plan of the company.

There will be four units working

on the local lot at all times. Each of the eight directors will have the selection of their own stories, casts and scenario and producing staffs. Metro in reality will have little to do with the actual making of the productions other than supplying the finances. The directors will be held strictly accountable on their cost sheets, and the remuneration they will receive will be in accordance with the cost of the pictures they turn out and the amount they gross. This means that they will be practically working on a commission basis, with a drawing account.

If the plan is finally adopted—and there is every indication that it will be—it will undoubtedly be placed into work along about May 15.

## NEWS OF FILM WORLD

Andre Himmel, president of the Franco-American Cinematographic Corporation, of 1432 Broadway, capitalized for \$100,000,000, was arrested this week at Havre, France, upon his arrival there aboard the liner Savole from New York. He was taken to Paris, where one of his backers accused him of obtaining 1,200,000 francs on false pretenses. Himmel is said to have used the money to obtain options on theatres in France, and is alleged to have represented here that he owned the theatres, although the options expired last December. Among his associates here were Augustus Fleischmann, treasurer of the Fleischmann Construction Co.; Frank D. Pavey, president of the Alliance Francaise, and MacDougall Hawkes, all of whom have resigned from the directorate of the Franco-American concern. Himmel has been accused of falsely representing himself as an official emissary of the French Government in this country.

Jack Robins, 24, convicted by a jury in General Sessions of abducting a 17-year-old girl through representing himself as a picture producer, is awaiting sentence in the Tombs. He may get 10 years for his crime, being accused by the girl of keeping her overnight in his fake picture studio.

With virtually all the big producing and distributing companies signatory to the measure, the National Association passed a resolution this week pledging the industry against manufacture or exhibition of sex and salacious subjects, or pictures containing violence, which has brought condemnation and censorship in various parts of the country.

St. Louis exhibitors caused W. A. Brady to postpone his return to New York long enough to go there and speak against censorship, a bill already having passed the lower house of the Missouri Legislature, 111 to 4.

Kingslon, Canada, will be the site for the movie studios of the Dominion Motion Pictures, Inc. A temporary laboratory will be rushed to completion. The permanent plant will cost upward of \$100,000.

Certificates of incorporation of the million dollar Coscardar Film Productions, Inc., which will soon change its name to Hillcrest Pictures, Inc., was filed in the Onondaga County Clerk's office late last week. The studio is now being completed at Hillcrest, a Binghamton suburb. William H. Darrow, a Syracuse University graduate, is president of the corporation.

Max and Mitchell Fitzer will erect a 3-story theatre and office building at 218 West Fayette street, Syracuse, N. Y., during the summer.

Roscoe Arbuckle, accompanied by his manager, Lou Anger, arrived in New York last week and will return to the coast after ten days here. Arbuckle says he may come here again in April to make a few pictures in the east.

Katharine Hilliker, film editor, has a new post—that of "consulting surgeon" to S. L. Rothafel at the Capitol. She assists in the selection, cutting and titling of various pictures used to make up the program at the big house.

Fox's "A Connecticut Yankee"

opens at the Selwyn Monday. When "The Four Horsemen" went into the Lyric it was intended to place "Yankee" at the Park, but this has now been switched.

Louis B. Mayer announces that "The Child Thou Gavest Me" will be the permanent title for the John M. Stahl picture, which is working under the name of "Muffled Drums." Little Richard Headrick has been assigned an important role in it.

The Kenawha Investment Co. of Charleston, W. Va., intends to build a theatre there seating 2,000.

The Williamsons have placed their latest under-sea drama, "Wet Gold," for release through the Goldwyn. It was directed by Ralph Ince. The picture was photographed in the Bahamas and took ten months to complete.

Arthur Ziehm, foreign sales manager for Goldwyn, sailed March 10 to resume charge of the Goldwyn product in all countries of Europe. His headquarters are in Berlin.

E. Mason Hooper has renewed his directorial contract with Goldwyn for another year.

The new Ceredo, W. Va., theatre will shortly open. It seats 500 and Ed Smith is the owner.

Attorney Frederick E. Goldsmith has filed application with the Secretary of State to increase the capital stock of the World Wide Distributing Corporation from \$50,000 to \$150,000. The company engages in the moving picture export trade. Arthur Levey, formerly associated with the Lord Northcliffe press, is an officer of the World Wide.

Harry McCrea Webster, director of the U. S. Photoplay Corporation's ill-fated "Determination," caused the arrest this week of John J. Livingston, former casting director for the company, charging him with acting as a theatrical agent without a license. He says he paid Livingston \$495 as commissions.

The Savoy Comedies, Inc., with offices at 1600 Broadway, has filed schedules in bankruptcy, listing its liabilities at \$4179 and its assets at \$375. Most of the creditors are in Los Angeles.

Douglas Fairbanks and Mary Pickford, with the latter's mother, were slated to start this week for Mexico City, where they are to take a vacation.

According to reports in the dailies it would seem the Sabbath Day Alliance in Jersey City, which has succeeded in padlocking amusement houses in that place, is not so keen on religion as it is on preventing picture men from making money. They were willing to stand for "charity" benefit showings on Sunday until somebody told them the exhibitors were making more money than the "charity," whereupon they prevailed upon the Chief of Police to screw the lid down and throw away his wrench.

Lee Benoit has been succeeded as president of Prizma, Inc., by C. E. D. Walsh, heretofore vice-president and treasurer. Other officers elected are Carol H. Dunning and Howard Stokes, vice-presidents; George Kelley, secretary; William V. Is Kelley (inventor of the process) technical adviser and assistant treasurer.

## COSMOPOLITAN'S GEN. MGR.

George B. Van Cleve Appointed—Leo A. Pollock on Publicity.

Something of a decided change occurred at the Cosmopolitan last week, when George B. Van Cleve accepted the appointment of general manager. The appointment was a departure in filmdom, as Mr. Van Cleve has not been known in pictures, but he assumed his post with an acute business mind, gained through a wide commercial experience. He was at the head and organized one of New York's largest advertising agencies. It is said his business record recommended him to the Cosmopolitan people. Mr. Van Cleve is making his headquarters at the International Film studios, at Second avenue and 127th street.

At the same time it was announced Leo A. Pollock, recently resigning as Fox's west coast press representative, had taken over the Cosmopolitan publicity. Morris R. Werner is his assistant. Mr. Pollock was formerly of the Evening World and Mr. Werner of the New York Tribune.

One of the first engagements made by Mr. Van Cleve for Cosmopolitan was that of Tom Terris to direct Marion Davies in her next feature, "The Manhandling of Ethel."

## Two Companies Dissolve.

Notice of dissolution has been filed with the Secretary of State at Albany by two amusement concerns, the S. H. M. Amusement Co. and the Rival Film Co., both of Manhattan.

## French Star in U. S. Film Debut.

Deyha Loti, a French dramatic actress, makes her American debut in the near future in the leading role of the Malcolm Strauss production, "Twice Born Women," a spectacular photoplay.

## INSIDE STUFF PICTURES

According to one of the important film distributors the exhibiting end of the picture business is flourishing at the present time. It is, he says, on a better average level than ever before.

From reports from his exchange managers, local conditions in many sections of the country have adjusted themselves to almost normal. He went on to cite specific instances, as follows:

Akron, because of the slump in rubber after the close of the war, was bad for the past year, but the factories are now running full time; Detroit suffered from the laying off of thousands of men in the automobile factories, likewise other auto towns like Flint and Toledo, are reported to be working overtime to turn out the orders for cars for spring deliveries; the Dallas territory suffered a serious let-down owing to the drop in the price of cotton and the reduction of oil production, but now reports a most healthy condition; the Atlanta territory underwent a serious slump in cotton and tobacco, but is rapidly adjusting itself—and so on.

Film actors in Berlin have endeavored to work up an agitation against the importation of foreign pictures on the ground this sort of thing deprives them of their livelihood. The movement is not supported by the daily press, one paper saying that it might as readily be suggested to suppress electric lights in order to supply employment to workmen in the gas houses.

The Argentine Co. of Cinematographic Art of Buenos Aires has been formed with a capital of 500,000 pesos to produce pictures in South America. The entire amount was subscribed by local capital.

## RUSHING ROSEMARY THEBY

Offers of Three Contract. Following Work in "Yankee."

Los Angeles, March 9.

Rosemary Theby has finished her work at the Fox studios with the completion of "Clung," the last Emmett J. Flynn production to be completed before that director went to New York.

Miss Theby's work in "The Connecticut Yankee" has again brought her to the foreground among leading women, and as a result she has three contract offers under consideration.

## FILM ACTOR DROWNED

Three Others Saved by Pulmotor After Canoe Accident.

Los Angeles, March 9.

While taking a scene at Redondo Beach, a Lasky company in charge of George Melford lost one player by drowning and three others were taken from the water and revived by pulmotor. Louis Jas was drowned. James Kirkwood, Britts Wilson and Pat Higgins came near losing their lives when the canoe in which they were riding with Rajas was swamped.

**TELEGRAM**

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P B WARENS CINCINNATI O MAR 6

ASSOCIATED PRODUCERS INC 729 SEVENTH AVE NEWYORK

LYING LIPS PLAYING FOUR CONSECUTIVE WEEK IN GIFTS THEATRE TO TREMENDOUS BUSINESS THIS IS THE RECORD RUN IN CINCINNATI FOR ANY PICTURE IN THE HISTORY OF THE INDUSTRY ACCEPT OUR MOST HEARTY FELICITATIONS

MCMAHAN AND JACKSON, MANAGERS

**The Only Picture in History To Play Cincinnati 4 Weeks**



**Jos. H. Ince's**  
Vivid Drama of Life and Love

**LYING LIPS**

By MAY EDINGTON  
All-star cast featuring House Peters and Florence Vidor

ASSOCIATED PRODUCERS INC

**The Picture of Multi-Week Runs**

- 4 weeks Gifts Theatre, Cincinnati
- 2 weeks Barbee's Loop, Chicago
- 2 weeks Blue Mouse, Seattle
- 2 weeks Colonial, Indianapolis
- 2 weeks Strand, San Francisco
- 2 weeks Majestic, Portland, Ore.
- 2 weeks Rialto, Providence
- 2 weeks Savoy, Pittsburg
- 2 weeks Pantheon, Toledo
- 2nd week, Symphony, Los Angeles and still running
- Day and Date, Two Skouras Theatres, St. Louis
- Day and Date, Metropolitan and Strand, Cleveland
- Blanket contract, Famous Players-Nathanson Toronto and Ontario chain of Theatres
- Doubled runs and extra days in 2,000 Theatres
- "Nothing succeeds like success!"

## F. P. ENGLISH PRODUCTIONS HELD UP, EVANS COMES HERE

**Delay in Releasing Features Made Abroad Believed  
Due to Failure of Britishers to Fit Into American  
Style of Picture.**

Major W. Britton Evans, a director in the Famous-Lasky corporation of England, arrived in New York on the "Imperator" Monday and is booked to return on the same boat Saturday.

While Major Evans' visit is in the nature of a "vacation," it is understood he comes to endeavor to straighten out the production end of the British branch of Famous Players-Lasky.

Although Famous Players has sent over such production experts as Al Kaufman, Eve Unsell, Hugh Ford, Milton Hoffman, Robert McAlarney and half a dozen others from time to time, the English studio has thus far turned out but three productions, none of which has been released, for some unknown reason, although completed some months ago.

The British-producing corporation is capitalized for millions of dollars and apparently has been given every reasonable assistance from here, with no tangible results up to the present time.

This brings one to the conclusion that English picture-making, from the American angle, is not "in the cards"—a conclusion borne out by the fact that England is the only foreign country failing to make a single picture with an American appeal. According to observers, the best ever made—from the American angle—was an adaptation of "The Elder Miss Blossom," which was released here some years ago under another title. France, Germany, Italy, Scandinavia, Denmark—in fact all European countries excepting England—have sent us important features from time to time that created sensations in America.

A motion picture man, comment-

ing on it this week, gave it as his reason for such a condition, that England is lacking in the proper "temperament"—so much so that even an American director finds it impossible to secure results in an English studio. When the director gives instructions to a scenic artist on the other side he finds the individual lacking in imagination and unable to contribute anything individual of his own.

Picture experts declare it almost impossible for English "cinema" workers, from the actors down to the studio watchman, to get into the spirit of the modern photoplay. They are not adaptable, and even some of the greatest stage actors, like the late Sir George Alexander, cannot do as good work over there as they do here.

Over here English actors are in great demand for leads and character roles, because they not only have poise, refinement and talent, but they seem to be better grounded in histrionism than the average American screen actor. The success of the Standings, as one family of English actors, of Conway Tearle, of Percy Marmont and innumerable others is testimony to this. The only answer is that over there they are too thoroughly saturated with the British atmosphere to snap out of it.

The Vitagraph company is probably the one which has felt the difference more than any other in the United States. With a studio of its own in London, the call on some of the best talent of the English stage and screen rights to some of the best literature over there, this company tried several times to get subjects available for the American screen, but failed.

## CLOTHES IN PICTURES

If one happens to be strolling through the cactus and rocky hills of Colorado, be sure to take a peek at some of the rocks, because that's what Frank Mayo did in "Colorado." He discovered gold and some thrills, such as nearly being shot by a jealous husband. When the mine floods he saves the villain from drowning, which made him a hero with Kitty, a pretty dark-haired miss (Gloria Hope).

Her dressing was gingham. The only gown of notice was a check affair, with the wide collar, cuffs, and sash of white organdie.

Shirley Mason's "Ming Toy" has her as a Chinese princess, who is to marry against her will Yen Low, called the Emperor of Chinatown, but is saved when the place is raided, led by a young newsgatherer, who discovers she is the district attorney's long lost daughter.

Miss Mason is charming with her straight bobbed hair and beautiful embroidered kimono, but one prefers to see her in a more mischievous role.

At the conclusion Miss Mason wears a modern evening gown which was quite effective, consisting entirely of sequins which appeared to be on the light side. The only other decoration was a girdle tied loosely around the waist.

A Mae Murray picture usually means a cabaret dancer, so in "The Gilded Lily" one isn't disappointed. It also means scanty costumes and much fleshy showing.

In one dance a gold dress, made with a very short skirt and waist, forming a point attached to a high collar, was worn by Miss Murray. The limbs were bare, head encased with a bandana and a sailor hat carried. A fur-trimmed cloak was worn over a gown of iridescent beads; another cloak was of baby lamb; a street dress of embroidered cloth was worn with Russian boots. The hat had a wide, upturned brim. A gorgeous negligee seemed to be of cloth of gold, with row upon row of beaded fringe.

A daring Murray dance costume consisted of merely spangled breast band and trunks. Several dark dresses were shown having white collars and paneled backs. One gay costume was made harem-like in its trouser legs with a straight covering of heavily encrusted tulle. A cloth dress of light material had an odd cape, cut narrow across the shoulders, hanging in points at each side.

Miss Murray's hands look so dark against her face she evidently neglects making them up.

Lowell Sherman is too good an actor to be cast in mediocre pictures. Several cabaret scenes contained women superbly gowned in evening clothes of the expensive glittering materials.

## TO CHECK SCREEN ERRORS.

National Board and Producers to Confer.

The National Board of Review has appointed a committee to confer with the producers' committee of the National Association in an effort to "prevent at its source the production in all motion pictures of detailed presentation of questionable matter."

This statement comes in a formal announcement from the National Board which sets forth that it has conducted a nation-wide inquiry among municipal officers, license commissioners and others as to the effect of certain types of films.

The result of this referendum, the Board says, supports the position it took and has maintained since 1916, on the questions:

Introduction of in melodrama and serials of unnecessary detailing of the pursuit of crime and sex entanglements;

The use of main titles which frequently represent an otherwise innocuous story as containing subject matter of sex suggestive nature;

The illustration of ingenuity in practical methods of breaking the law;

The insidious elaboration of intimate sex relationships so as to bring into disrepute the otherwise legitimate presentation of sex in photodrama.

## SENNETT STUDIO CLOSED.

Plant Will Be Idle for Four to Six Weeks.

Los Angeles, March 9.

The Mack Sennett studios closed down for from four to six weeks. The contract with Paramount for two reels has been completed and when work is resumed at the studios a few two reels will be made for A. P. distribution. The majority of pictures, however, will be of five reel length.

"The Price of Happiness," by Florence Auer, has been secured as the next vehicle for Anita Stewart. Edwin Carewe will direct.

## Big Double Attraction

of First National

## FRANCHISE PICTURE

Beginning Sunday, March 13, at the

MARK

# STRAND

Broadway and 47th Street

Katherine MacDonald Pictures Corporation Presents—

The American Beauty

Katherine  
MacDonald  
in

My Lady's Latchkey

A Story of Mystery

Love-Adventure

By C. N. and A. M. Williamson

Adapted by Finis Fox

Directed by Edwin Carewe

ALSO

## Mack Sennett's

Outing for Alimaniacs

## Love, Honor and Behave

A Mack Sennett Production with  
Charlie Murray, Phyllis Haver,  
Marie Provost and a score of  
others that make it whiz

5 Rippling Reels 5

FIRST NATIONAL ATTRACTIONS

That's another reason why

There'll be a Franchise everywhere

HOTEL HOLLYWOOD  
THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES, CALIFORNIA.

# "PASSION FLOWER" FREED BY COURT AFTER LONG DELAY, TO GO OUT IN APRIL

**N. Y. Supreme Court Denies Injunction Sought by Author Who Translated Play from Spanish—Schenck Rights to Film Production Held Absolute—Ruling Made Motion Picture Is Not a Performance "in Any Language"—Justice Aspinall, in Analysis, Gives First Definition of "What Is a Picture?"**

Joseph M. Schenck's "The Passion Flower," starring Norma Talmadge, which was freed by the New York Supreme Court this week, will be released through Associated First National early in April. Work on the picture, which is said to have cost more than \$100,000 to produce, was held up pending the outcome of the court action in which John Garrett Underhill, who translated the stage version of the play from the Spanish of Benavente, sought to restrain Schenck from using the main title or any other English wording in the picture. With the decision of Judge Aspinall cutting and titling of the feature was resumed and First National this week said it probably would be released in about 30 days.

Aside from the fact that a valuable property was set free by the court decision, the latter is interesting from several other angles, one being that "a motion picture play is not a performance in English or any other language."

The court gave the first recorded legal analysis of "what is a motion picture?" declaring "its chief characteristic is that it is a performance practically without language. Such words, phrases and short sentences as are thrown upon the screen at intervals for purposes of elucidation and explanation are not necessarily taken from the spoken drama."

## History of Controversy.

The genesis of the Underhill-Schenck controversy is one of the most interesting that has arisen in the history of motion picture litigation. The court, in its review, summarized it as follows:

"The composition in question is a three-act drama, entitled 'La Malquerida,' the English equivalent being 'The Ill-Beloved.' The composition was duly copyrighted by the author, Benavente, in the year 1914, under the title 'La Malquerida.' In the year 1917, under written contract, the author granted to the plaintiff (Underhill), upon the terms and conditions therein specified, 'the sole right to translate and adapt into the English language or to perform or cause to be performed in the said language the drama in three acts, entitled 'La Malquerida.' The plaintiff thereupon prepared an English translation and adopted therefor the title, 'The Passion Flower,' which he claims to have invented and devised.

"Thereafter, and pursuant to a contract made in January, 1920, between the plaintiff and the defendant Herndon (Richard Herndon, who was named as a defendant with Schenck), the latter produced the drama under that name (with Nance O'Neill, now in Boston, as the star) in many of the principal cities of the United States, including about 150 performances of said drama in the city of New York, and that public performances of said drama are still being given regularly and with great success.

"Both before and after the contract of January, 1920, the plaintiff and the defendant Herndon were negotiating for the acquisition by the latter of the motion picture rights.

## F. P. OFFICERS GO WEST

Lasky and Ludvigh Visiting Hollywood Studio.

Jesse L. Lasky, vice-president of F. P. Lasky, and E. L. Ludvigh, treasurer of the corporation, are at the studio in Hollywood. It is a regular thing in Mr. Lasky's life to hop to the coast plant, but this is the first time Mr. Ludvigh ever has been there, although he has been an officer of the corporation since its foundation.

Mixed in with a generally optimistic statement about F. P. stars and plans, Mr. Lasky gave out the information that Betty Compson's first Paramount feature will be "The End of the World," to be released about the first week in September. Miss Compson recently signed a five-year contract with F. P.

As a result, in or about February, 1920, an agreement was made between the plaintiff and the defendant Herndon, by which the former assumed to transfer to the latter a one-half interest in and to the motion picture rights of the play, "The Passion Flower," throughout the world, and Herndon gave to the plaintiff, as part of the consideration, a check for \$500.

## Didn't Have Screen Rights.

"These negotiations were conducted in the belief that the author's approval could be obtained to any disposition of the picture rights by the plaintiff. Subsequently, the check was returned to Herndon on the ground that the plaintiff had been advised that the picture rights of 'La Malquerida' had been disposed of through an agency in the city of Paris, and that therefore the author is not able to make a contract concerning them."

"When Herndon learned that the author had transferred the picture rights for the world to one Gonzalez he immediately entered into negotiations with the latter, with the result that in June, 1920, he acquired all Gonzalez's rights under the latter's contract with the author. Subsequently, in October, 1920, Herndon sold and assigned to the defendant Schenck the picture rights for a consideration of \$25,000. Schenck thereupon began the preparation of a photoplay, in which a celebrated actress, Miss Norma Talmadge, was to star, upon a scale that already has involved an expenditure of over \$100,000, and will require further and large additional expenditures, and besides has incurred important contractual obligations. The contemplated production under the name of 'The Passion Flower' has been widely advertised. This being the situation, the plaintiff seeks injunctive relief, as before stated.

"In my opinion the plaintiff never acquired the picture rights to the drama. The grant from the author does not expressly transfer such rights, and the language employed is too restricted to embrace them by implication. The right conferred by the grant is 'to translate and adapt into the English language, and to perform or cause to be performed, in the said language.' . . .

"A motion picture play is not a performance in the English or in any other language. Its chief characteristic is that it is a performance practically without language. Such words, phrases and short sentences as are thrown upon the screen at intervals for purposes of elucidation and explanation are not necessarily taken from the spoken drama. It seems quite clear to me from the phraseology of the grant by the author to plaintiff that the parties contemplated the presentation of the drama, as translated by the plaintiff, upon the stage by speaking actors.

"Moreover, the plaintiff does not seriously contend that he possesses the picture rights to the drama.

## Claims Title Ownership.

"In the prayer of the complaint he does not ask for an injunction to prevent the production of any photoplay, but only for an injunction against the use of the title, 'The Passion Flower,' and of any lines, captions and titles in the English language in connection with any such production. Such also is the language of the order to show cause, and in his brief he urges that even if he has not acquired 'in express terms' the right to make a picture production of the drama 'it is clear that his sole right to translate and adapt into English is ample to prevent any such production by another.'

"The plaintiff's real contention is that he devised or invented the title, 'The Passion Flower,' for the spoken drama, and that its appropriation by the defendants for the contemplated photoplay is the violation of a right exclusive to himself, and so constitutes unfair competition. It may be here said that

his claim to be the originator of this title is not substantiated by the records in the copyright office, which disclose that this identical title has been previously adopted by others in connection with both dramatic and literary compositions; but this is immaterial, for relief in equity lies to the adopter and user of a title, not to the inventor of it.

"It must be conceded that the plaintiff first adopted the title for his spoken drama. But priority of adoption and use alone is not sufficient, for the plaintiff has no exclusive property right in the name 'Passion Flower.' The drama was not copyrighted under that title, nor was it ever so registered as a trademark, name or label. It is the name of a flower. One of the definitions in the Century Dictionary is 'any plant of the genus passiflora.' Anyone may apply the name to a poem, a country estate or a race horse, as fancy dictates.

## Question of Priority.

"To justify injunctive relief against the wrongful appropriation of a name or title, fanciful in its nature, there must be added to the requirement of priority of adoption the further essential that the title must have been so used as to have acquired a secondary meaning, which identifies it in the public mind with a particular composition, object or thing.

"These two essentials create a right akin to a property right which equity will protect against an unauthorized appropriation by another under circumstances that would work a fraud and deceit upon the public to the injury of the complainant. Plaintiff claims that the present situation meets the requirements of the rule. He claims (1) priority of adoption of the title; (2) that by the many performances given the title acquired a secondary meaning by which it became identified in the public mind with the spoken play, and (3) that the production of the photoplay under the same title would diminish the financial returns from the spoken play to his great injury. This, the plaintiff claims, entitles him to invoke the doctrine of unfair competition.

"It has been said that this doctrine rests upon the principle of common business integrity, and that the gist of the action is not the harmless use of the particular words and symbols, but the appropriation of a competitor's business to his injury. The law is similar to that relating to trade marks. It is based primarily upon the theory that no one may, by the use of names, signs, symbols or marks, perpetrate a fraud upon the public by inducing the belief that his business, goods or product is that of another.

"In my opinion the plaintiff is not entitled to invoke the doctrine. The copyright law secures to an author the exclusive right to dramatization, and this includes the right to produce the drama or composition as a spoken play and as a picture play, these distinct rights being originally united in the author or composer. In the present case, however, the grant from the author to the plaintiff transferred only the rights of the former in the spoken play. Whatever rights may have been acquired by the defendants by subsequent transfers from the author and his transferees, the plaintiff has the undoubted right to translate and perform as a spoken play. But the plaintiff, in exercising his admitted right in this respect, discarded the title of the author and substituted his own, adopting the name 'The Passion Flower.'

## Tendency to Deceive.

"In my opinion the plaintiff's act in this respect had a tendency to deceive the theatregoing public, for the reason that the public would not generally know that the spoken drama, produced under the title 'The Passion Flower,' depicted the same plot, characters and scenes as the copyrighted drama 'La Malquerida.'

"The plaintiff asks equity to com-

pel the defendants to produce this photoplay under the title which he discarded or under some other title. The direct result of relief of this character would be to deceive the public as to the identity, in plot, characters and scenes, of the spoken play with the picture play. In my opinion the public is entitled to just such knowledge, and any application for relief in equity which involves the deception of the public in this respect does not commend itself to this court. If equity will enjoin, as it frequently does, the production of a photoplay under the same title as the spoken play because of the diversity of authorship, plot, characters and scenes, it will not compel the adoption of a different title for the photoplay when the authorship, plot, characters and scenes are identical. The ground upon which equity should intervene in the one case and refuse to intervene in the other is the same.

"To prevent any semblance of deception upon the public equity will grant or withhold the relief sought as the occasion may require. In the present case it seems to me that the relief which plaintiff asks would tend to deceive the public into the belief that a picture play presented under the title 'La Malquerida' or some other title was not the drama produced under the title of 'The Passion Flower.' Plaintiff complains of the possible injury resulting from the competition that would arise between the spoken drama and the picture play about to be produced by the defendant. That such competition may result from the simultaneous production of a spoken play and a picture play is recognized, and protection has been frequently afforded a plaintiff against a defendant who threatened to appropriate, wrongfully, the title of a spoken play and give it to a proposed picture play, different in plot, characters, scenes and authorship. Usually, in such cases, it will be found that the entire right of dramatization was in the plaintiff. Many such cases are cited in Frohlich on Motion Pictures (beginning on page 413). In the present case, however, the plaintiff never acquired the picture rights, and the theory of his action is not the protection of any rights secured under the copyright.

## No Language Right Involved.

"Plaintiff further contends that the grant to him of the right to translate and adapt into the English language negatives the right of the defendants to produce the proposed picture play.

"I do not agree with this contention. If I am correct in the view that the plaintiff acquired the rights to the spoken play only, the grant of the right to translate must be construed as limited to the requirements of the spoken play. Moreover, the defendant Schenck disclaims any intention of appropriating plaintiff's translation, but claims that he is making a motion picture production from the original play.

"The plaintiff claims in point 5 of his brief that, even if he did not acquire the right in express terms to make a motion picture production of the play, his 'sole right' to translate and adapt into English is sufficient to prevent any such production by another (citing *Manners v. Morosco*, 252 U. S., 317-325, 326). That was a suit to restrain the production of a motion picture play in violation of the copyright of the complainant, who was the author. The suit involved the question of infringement. But in point 1 of plaintiff's brief he distinctly states that he 'does not complain of any infringement of copyright,' but that this lawsuit is brought to test merely the title to literary property and 'not an invasion or piracy of that property.' If the suit were to prevent the production of a photoplay because of infringement of rights secured by the copyright, then the suit should have been begun in the federal courts; but if the purpose of the suit be, as plaintiff asserts, to prevent the use of the title, 'The Passion Flower,' on the theory of unfair competition, I am of the opinion that for the reasons stated the plaintiff has shown nothing entitling him to relief in equity. Motion for a preliminary injunction denied."

## SAYS 18 OF 20 "CLEAN" PICTURES LOST MONEY

George Beban Asserts Public Is to Blame

Chicago, March 9.

George Beban, appearing personally at the Riviera with his film, "One Man in a Million," is making pleas for "clean pictures," but not from the producers' end. He is asking the public to patronize clean pictures, putting up to the patrons the responsibility for highly spiced, immoral and even indecent exhibits.

He explains that the producers have no purpose in exploiting sex, except to get the money; and that these get the money because the people buy them. He said that 10 picture companies recently compared notes on 20 features entirely devoid of sex problems, scant dress and suggestiveness. Of the 20, only 18 had been released, and of the 18 but 2 had paid for themselves. The others were financial failures.

## CAPT. COLLINS FAST

Brisk Race With Inaugural News Films

Cutting the train time between Washington and New York in less than half, Captain Claude R. Collins of the New York City Air Police and President of the Aviator's Club, won the commercial race which was staged immediately after the inauguration ceremonies last Friday, in bringing a film and newspaper plates from Bolling Field at Washington, to a landing space in West Hoboken, N. J., in 2 hours and 35 minutes, beating three other planes making the same flight by more than half an hour. Captain Collins delivered his consignment before 5 o'clock, while the first pictures of the Inaugural, sent by train, reached New York at 9:10 on the Congressional Limited.

While Captain Collins landed here with the Selznick News film a half hour before the rival concern, Pathe, received theirs, Pathe was the first to distribute in its assigned theatres in New York that evening, delivering the pictures into the houses at 8 o'clock with Selznick following an hour later. The lost time was made up by Pathe in the developing plant at Jersey City.

Captain Collins recently announced his entry in the contest for the \$100,000 Ince trophy offered for the first successful flight across the Pacific ocean from California to Japan. His engagement to Lila Lee, the film actress, was also lately made public. The Pathe people claim a record for swift recording of public events.

## KANE'S MAE MURRAY FILMS

Star To Do Four Features For Associated Exhibitors.

The first announcement of Associated Exhibitors since its reorganization with Arthur S. Kane as chairman of the executive committee deals with contracts just made for four special features starring Mae Murray.

They will be made in the East, the first to start in work immediately at the Amsterdam studios. The enterprise is understood to have the financial backing of middle western capital, among the promoters being Boyd Gurley, known as a newspaper publisher in that section.

The pictures will be directed by Robert Z. Leonard. Leyford Gates, author of several novels and plays, is associated with Gurley in the venture. Associated Exhibitors will handle the distribution.

## "FAITH HEALER"

It is announced by Paramount that "The Faith Healer," a George Melford production, will go into the Criterion, New York, for a run beginning Sunday.

It will succeed "Buried Treasure," in which Marion Davies is starred, the run of the latter having been extended a week beyond its original booking because of its drawing strength. This makes four weeks for the Davies attraction. "Buried Treasure" will play over the Keith time, opening at Moss' Broadway next week.

## Williams to Make Chester Comedies.

Los Angeles, March 9. Harry Williams, a Fox comedy director for several years, has signed with C. L. Chester to produce comedies.

## PICTURES

33

Friday, March 11, 1931

# FOUR HORSEMEN" STARTS OFF AT \$15,000-WEEK GAIT

Metro Special Has \$10,000 Advance Sale at Lyric, with Turnaways Reported First Two Days.

Metro's "Four Horsemen of the Apocalypse," produced by Rex Ingram, had its premiere before an audience of notables at the Lyric Monday night and has started its run at a \$15,000 a week gait. Receipts for the first two days of the showing—Monday and Tuesday—were in excess of \$4,500, and Wednesday afternoon an advance sale of \$10,000 was reported at the house.

A few seats, some held at \$10, were sold for the opening performance and the house was jammed. The same condition was reported to have prevailed at the subsequent regular shows. Monday, it is said, 500 persons were turned away, and about the same number on Tuesday. The producers of the picture had taken about 50 tickets out of the rack because the seats did not permit of a fair view of the screen, and when the demand became so great, would-be purchasers were given the option of taking them and, if not satisfied, returning for their money. All of these, it is said, were sold at the first four regular performances, the purchasers remaining in.

The present showing, as at the initial presentation of the picture at the Ritz, is staged under the direction of Hugo Riesenfeld, who has clothed it with artistic musical and vocal features.

Among the first night audience, made up largely of leaders of the film industry, authors and public men, was Fannie Hurst, author of "Humoresque." She wrote a letter of thanks to Metro, declaring the production the finest she ever had witnessed and that it gave her a thrill equal to that she experienced when she first saw Bernhardt.

## DIRECTORS LIMIT BALL.

Only 700 Tickets to Be Distributed for Picture Makers' Ball.

Only 700 tickets will be sent out for the third annual ball of the Motion Picture Directors' Association, to be given in the Gold Room of the Hotel Astor April 2. This announcement was made Wednesday by Charles Miller, general chairman of the event.

The program for the evening will include a number of events, including performances by actors of both the legitimate and screen.

A large advance demand for reservations by producers, stars and others is reported.

## ERIE BUILDING PROJECT.

Jamestown, N. Y., March 9.

The Columbia Amusement Co. of Erie, Pa., which controls the Columbia and Majestic theatres in that city, has purchased the Herald building, State and Tenth streets, at a price higher than any ever paid for State street realty.

A new theatre to seat 2,500 is proposed for the site as soon as cleared. Its policy has not been announced. Messrs. Potter and Newton play pictures in all their houses. They have two in Warren, Pa., and another in Sharon, Pa.

## BOBBY VERNON'S \$50,000 SUIT.

Los Angeles, March 9.

Bobby Vernon has started a suit against C. H. Christie and Harry Edwards, asking for \$50,000 damages, alleging the two assaulted him in the offices of the Christie Co., March 1.

Vernon, whose right name is Sylvian de Jardins, is a film comedian, 5 feet 3 inches in height and weighs about 135 pounds. Christie weighs over 6 feet and about 225 pounds. When the police case was called for trial, the magistrate dismissed without calling witnesses. This, it is thought, will affect the civil suit.

The whole trouble is said to be due to Vernon's refusal to work under his contract provisions.

## THE KID' RELEASED UNDER NEW SCHEME

Goes Into "Key" Cities Before General Distribution.

"The Kid" was released for first run houses in "key" cities Monday under a new arrangement, a variation designed by H. O. Schwabe, general manager of First National, of the plan used by the General Film Co. eight years ago.

Instead of releasing the picture generally all over the country, about 200 prints were supplied to franchise holders in the principal cities. Seventy prints were used in New York and 40 in Chicago, while Boston and Philadelphia took 20 each, and other large cities 10 apiece.

These principal points will use the full quota of prints for one or two weeks, then split the total, sending a part of their supplies to a list of smaller towns, which make up the second division. For example, New York will spread out its 70 prints to first run houses for a week and then, as the first run houses are covered, will send all but 10 or 20 to Buffalo and other towns within the district, retaining the others for the second run houses in the metropolitan area.

This plan of distribution was first introduced by the General Film Co., for the first Chaplin picture made by George Spoor (Essanay). Spoor tried to have the General take over a large number of prints and make a simultaneous release from coast to coast, but the Patents Co. distributing branch decided to take only 100 prints.

Forty prints, a record at that time and one which stood until the present Chaplin film almost doubled it, were put out in New York for first run, and were worked in this district for two weeks. Then 30 prints were distributed for first run in the southern centers and when they had covered the first run needs were divided up among the subordinate divisions of local districts.

The plan was adopted in order to avoid the cost of materials necessary to provide prints enough to cover the whole country at once. It was figured that first run in Atlanta, for instance, would be just as valuable even if it did come a week or two after the New York first run.

Mr. Schwabe was Philadelphia manager for the General Film Co. at the time.

## EDUCATORS O. K. FILM.

"Old Swimmin' Hole" Recommended for Literary Classes.

The Curriculum Committee of the Visual Instruction Association of New York City, following a view of Charles Ray's picture, "The Old Swimmin' Hole," unanimously voted to recommend its use in American and English literature classes in the public schools.

This is tantamount to adoption by the Department of Education, as the association is composed chiefly of principal and teachers, and the committee is vested with authority to make selections. About 60 public schools of this city are now using projection machines.

## JOE NEARLY GETS \$2,000.

Justice Valente, in the City Court Saturday, handed down a decision setting aside a \$2,000 judgment awarded to Joseph F. Lee in his salary claim against the American-Cinema Corporation, on the belief the award was excessive and that the plaintiff was entitled to \$500 only.

Mr. Lee refused to accept that decision, and Samuel Schwartzberg, his attorney, is appealing.

## EDISON AT \$1,000 A WEEK

Los Angeles, March 9.

Universal has engaged Robert Edison, at \$1,000 a week for the role in "Foolish Wives" made vacant through the untimely death of Rudolph Christians. Edison is now at work in the picture and his make-up matches identically that of the dead man.

## No Wedding Bells.

William S. Hart is exercised over a story published in a Los Angeles paper that he is engaged to be married to Jane Novak and has wired Paramount to issue a denial of the report.

# PRODUCERS WANT THEATRES AND \$1,000 LIMIT FOR STARS

Combine's Control of Houses Will Force Actors to Accept Terms or Be Without Place to Show Pictures.

## FILM "HOCK SHOP" NEW FIRST AID IN L. A.

Hellman, Banker, to Help Crippled Productions Finish.

Los Angeles, March 9.

Los Angeles is to have an institution that is to give financial first aid to crippled picture productions. In other words a film "hock shop" is to be opened here that is to have the financial support of one of the banking Hellmans. Louis Burston on his return here from New York is to have the direction of the institution.

Burston left last week after disposing of his studio on Sunset boulevard to the Wondercraft Co., and will make arrangements in New York for the releasing of his lately completed Francis Ford serial.

The possibility is that the financial first aid will be administered by the Hellman-Burston combination somewhat along the same lines as the innovation that has lately been inaugurated in New York by Kessel and Bauman.

## THEY ARE AND THEY AREN'T

Some Admit, Others Deny, They Are Cupid's Victims.

Los Angeles, March 9.

The rumor grind here on who is going to be married and who isn't is one of the busiest little machines in the town. The crop that passed through the millstones as a result of one day's work brings the following result:

Doris May, one of the younger stars, and Wallace MacDonald are to be married within the next two months.

Leatrice Joy, who is now under contract at Goldwyn, and Jack Gilbert, leading man and occasionally director, are also to be joined in wedlock in the near future.

Larry Seamon has issued a denial of the report he was to marry Lucille Carlisle within the next few days, but did not deny that there was a possibility that a ceremony would occur some time or other.

W. S. Hart says "No!" when asked if the reason for his retirement from active production work was because he was contemplating matrimony.

## BILL DAVIDSON RETURNS.

In New York After Trip to Palm Beach with Roland West.

William B. Davidson, leading man for Theda Bara in the last four productions she made for Fox, and since then a free lance, has returned to New York from Palm Beach, where he played opposite Jewel Carmen in "The Rossmore Case," Roland West's next release. Mr. West and Miss Carmen, his wife, are remaining in Florida for a brief vacation, following completion of the production.

## LEVY SUES UNIVERSAL

Harry Levy has started suit in the Supreme Court against the Universal Film Co., asking for \$6,000 due as commissions to him.

Levy formerly was manager of Universal's Industrial film department and he alleges the money due him is accrued commissions on contracts which he claims to have secured for the film company. He is represented by Frederick E. Goldsmith.

## COCHRANE U. CITY HEAD.

Los Angeles, March 9.  
R. H. Cochrane is to remain here as general manager of Universal City, with Thalberg going to Germany for Carl Laemmle.

Los Angeles, March 9.

Despite denials that there is to be a concerted action on the part of producers in cutting salaries of players, such a plan is at present under discussion in Los Angeles among the producers, with the report that Albert E. Smith of Vitagraph is sitting at the head of the table in these discussions.

Those on the inside are foreseeing the control of the theatre situation in this country, and they point out that things are to come to the same status as they are in the legitimate field of theatricals where the theatre owners, through the two big syndicates, dictate to the producer as to terms, etc.

The same condition is to prevail in the picture field and the producer is laying plans now to be able to meet the condition when it comes to pass.

The actor's salary is one of the points the producer believes he is going to have a battle on. But he also believes it is only a question of time when the actor's salary will be on the same basis as it is on the legitimate stage.

"Why," they ask, "should an actor who is getting \$400 on the stage demand \$750 and \$800 for a position in pictures?"

Not only is the \$400 stage player going to come under that ruling, but the stars are also in for a cut with the possibility now discussed of a maximum salary of \$1,000 a week to stars.

This will mean there will be a howl from the stars and perhaps the formation of a number of individual companies, but the producers say the centering of control of the theatres will compel even those stars who now have their own producing organizations to cut on salaries to themselves and thus lower the cost of productions to exhibitors, for with the bigger houses practically in the hands of a few, the star-producers will only have the houses off the principal thoroughfares open to them and these houses will be unable to pay the rentals that will be asked for the pictures because of the lack of capacity, even though they managed to attract the business to the theatres.

It seems the players in this section have an inkling of what is in the wind and are holding a number of informal discussions regarding steps they will be compelled to take to combat the decision of the managers to cut their salaries.

## HOTEL ON GRAUMAN SITE

Metropolitan Theatre Project Abandoned in Los Angeles.

Los Angeles, March 9.

Grauman's million dollar Metropolitan theatre, on which the construction work ceased three weeks ago when the foundation was in, is to be completed, but as a hotel instead of an amusement place.

Some difficulty in floating the bonds for the theatre was encountered and those promoting the project decided in favor of the hotel.

Joseph Reichel, formerly manager of the Alexandria Hotel, now at the Newback, Kansas City, will be the manager.

## J. GORDON EDWARDS BACK.

J. Gordon Edwards, director of William Farnum for Fox, returned to New York Saturday from the coast, accompanied by Mrs. Edwards and members of his staff. John W. Boyle, his cameraman, remained in California, where he has his home, so it is not likely Farnum will be starting to work immediately. Boyle, who has been with Mr. Edwards ever since he took over Farnum two years ago, first joined his staff when Mr. Edwards was directing Theda Bara and did the photographic work on most of the latter's big productions, including "Cleopatra" and "Salome."

**VARIETY***will issue a*

# MARCUS LOEW Circuit Number

*upon the completion of*

## Loew's State Theatre New York City



Loew's State Theatre at Broadway and 45th Street, the greatest theatre on the greatest corner in the world, is a record making epoch of a record breaking theatrical enterprise. Loew's State will open about June 15, next, and will apex a circuit of popular priced vaudeville theatres with its tremendous investment.

Variety, co-operating with the Loew Circuit to make Variety's Marcus Loew Circuit Number a highly representative one, will present in that issue a complete resume of the Marcus Loew Circuit. This Special Loew issue will carry the story of the Loew Circuit in detail; through different stories, recounting the remarkable achievements of a theatrical chain that started with a penny arcade and is now capitalized in the millions with its stock listed on the New York Stock Exchange, and is shortly to open the most expensive theatre ever erected as the keystone of the Loew Circuit.

Announcements for Variety's Marcus Loew Circuit Number may be forwarded at once, at regular advertising rates. Advertisements will be given preference in order of their receipt.

The Marcus Loew Circuit Number will be issued the same week Loew's State Theatre opens.

# VARIETY

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## LOWER ADMISSIONS FORCED

### MANY FILM ROAD SHOWS BOOKED NEXT SEASON BY THE SHUBERTS

Special Picture and Vaudeville Combinations Expected to Fill Shubert Houses—Reduces Need of Legitimate Productions.

That there will be from six to ten big feature films playing in Broadway theatres of the Shuberts by May 1 carries with it the significance that of these special features the Shuberts will have for road booking purposes next season any number of film road shows. It is now estimated the Broadway feature showings will result in at least forty picture road shows going out over the Shubert route next season. Griffith will have ten "Way Down East's" anyway, if not more; Metro will put out at the smallest five "Four Horsemen," and Fox intends to start about six "Over the Hill's."

In addition to the film road bookings the Shuberts will have their vaudeville combinations to route, that even include at present the two shows made up of Century Roof acts that are now traveling.

These bookings are contemplated by the Shuberts, it is said, with much personal pleasure, for two reasons; they lessen the necessity of preparing legitimate productions for the road, to keep their time filled, and the second reason, alleged by some to be the most important, is that the Shuberts through their booking offices, especially the vaudeville end, will reap a large weekly income that will go directly to themselves out of the commissions.

While the maximum number of special films now in sight for Broadway this spring and summer is set (Continued on page 8)

#### NOTICES AT GARDEN

First Time So Many Dismissals Early in Run

Notices were given to some members of the "Passing Show of 1921" at the Winter Garden Saturday. This establishes a precedent for a Winter Garden show. It is the first time it has occurred in the history of the house.

The notices, effective two weeks from Saturday, were received by six principals and 15 choristers, to reduce the operating expenses of the show, according to the Shuberts.

The principals were Jeanette Dietrich, Juliet Strahl, May Devaux, a female impersonator, and a violinist and his female partner, in addition to the chorus girls. The latter rehearsed for six weeks with the piece, on the supposition that they would remain for the run.

The Garden show is now in its 12th week.

### SUED FOR BREACH, AUTHOR WOULD MARRY

Montayne Answers Clara Carroll in \$100,000 Action.

One of the most unusual answers in the history of the New York courts was filed by Carlton S. Montayne, an author, to the suit of Clara Carroll, a dancer, who alleged breach of promise and recently started action for \$100,000 damages. The writer states in his answer filed through Samuel Chess, his attorney, he has always been anxious to marry the plaintiff and is willing to do so now.

Miss Carroll was in the Gus Edwards' Revue with which she closed last Saturday. Formerly she appeared with Lew Fields and was in other Broadway attractions including the Century Roof. Montayne is well known as a magazine writer and scenarist. He wrote part of the book of "The Rose Girl" when that show was originally put on. Roth & Altman are representing Miss Carroll.

#### APPEAL FOR 'CLOSING ACT'

Big Time Programmes Request Audience to Remain Seated

By order from the Keith office the programs in all the big time houses in New York now hold a request to the audience to remain seated during the showing of the final act. This notice is carried in the "box" holding the bill and directly under the billing of the finale turn.

It reads: "The last act on our bill is always interesting and generally the feature of our show, and in justice to this act, the audience is requested to remain seated until it has finished. It is very disconcerting to have part of the audience leave while the artists are doing their best to please those remaining seated, who are discomforted by having their attention distracted from the stage by people leaving."

### TAX BURDENS CUT ATTENDANCE

Business Off 25 to 30 Per Cent. on Broadway—New Attractions Do Not Attempt Lofty Box Office Scale—Road Shows First to Revise Prices Downward.

#### 4 NEW SHOWS DUE

With the business on Broadway further off from 25 to 30 per cent. last week, talk of a reconstruction of box office scales with a downward revision deemed necessary has been started. It is believed the payment of federal income taxes is more to blame for the continued slump than the close advent of Easter. But the campaigns for lower prices and a return to "normalcy" appears to have invaded theatricals. It is a sign that none of the recently arrived attractions have attempted excess scales. Out of town especially the revision is more patent, and it is known that two or three big revues have modified their scales within the past three weeks.

Managers contend admission scales are high because of high labor charge and inflation of other costs. One factor toward reduction that would be a powerful aid is the projected slashing of wage scales among the major railway systems. Transportation executives have stated they intend to promote travel and traffic by putting the rates back to a normal basis and (Continued on page 12)

### McVICKER'S THEATRE BUILT IN 4 MONTHS

Fleischman Construction Co. Will Do Record Building

Chicago, March 16. Jones, Linick & Schaefer are making arrangements to demolish McVicker's six months hence and rebuild the theatre within four months.

To accomplish this record-breaking feat of removal and reconstruction all materials are to be delivered in advance and placed in storage before starting to demolish the present structure.

The Fleischman Bros. Construction Co. have charge of the work.

### INDEPENDENTS AND EQUITY TALK OVER "CLOSED SHOP"

Meeting Monday Sparsely Attended—One Proposal That Independents Be Given Contract to Run with P. M. A.'s.

### NEW SONG SENT BY PHONE FROM FRISCO

Ted Lewis Plays and Sings "Maybe" Over Long Distance.

A new song written by Ted Lewis and Al Robins in San Francisco, was printed in New York the following day and sale copies forwarded to the Coast, where Lewis is using the number in the "Greenwich Village Follies" now playing out there. A store demand for the sheet music of the song created the haste.

Lewis got Louis Bernstein of Shapiro-Bernstein & Co. on the long distance from Frisco and advised the publisher of the object. Mr. Bernstein assembled his song department staff, including an arranger and stenographer. Lewis played the music and sang the lyric three times over the phone, before Bernstein advised him it had been perfectly gotten on this end. The time consumed was 12 minutes. Ordinarily a song may be sung over the phone in about 100 seconds.

Orchestrations of the number were ordered in Frisco, after Bernstein announced to Lewis he would accept the song for publication. While the contract from Lewis was on its way east, the printed sheet music of the song passed it, Coast-ward bound.

The full title of the Lewis song is "I'm Coming Back to You, Maybe."

#### PLAYLET IN PICT. PROGRAM

Los Angeles, March 16.

The Ambassador this week is presenting a spoken one-act playlet, entitled "Fancy Free," with Mary MacLaren as the principal player, in conjunction with the regular picture program.

Kathleen Clifford is also in the cast.

#### Dooley and Rugel Booked Together.

John Dooley has accepted a Keith route for next season. He will appear on all bills with his wife, Yvette Rugel. Miss Rugel will do her "single" turn preceding Johnny's specialty, following which they will double for a third turn. Johnny will carry a straight man in his act.

Dooley started rehearsing Monday of this week with "June Love."

"Pointing out that the "Equity," or closed shop, adopted by the Actors' Equity Association was discriminatory, and that it worked hardships on independent managers, a meeting at the A. E. A. headquarters Monday, to which all managers not members of the Producing Managers' Association, brought up a number of questions that must be decided before the "Equity Shop" principle is invoked next season. But four or five managers attended the meeting, officials of the A. E. A. telephoning to some with a request to attend. Those most active in the discussion were Brock Pemberton and Max Marcin. Walter Jordan, for Sanger & Jordan, and a representative of Lew Fields were also present. No one representing the Touring Managers' Association attended.

The object of the meeting was to learn the managers' opinion as to why the Equity Shop should not be applied to their productions, starting next season, it being in the power of the Equity council to decide against which managers the plan is to be used. It was pointed out that the field of the independent manager was made more narrow than that enjoyed by the big producers in the P. M. A., since the lists of the Actors' Fidelity League was open to them for casting but apparently closed to the independent.

Mr. Marcin touched on the matter of the A. E. A. selecting the players for the manager. He pointed out that out of the A. E. A.'s 10,000 membership, about 9,000 were used for road attractions and about 1,000 for Broadway shows. He desired to know whether if the road players voted it so, managers would not be compelled to use the road men for a change instead of the known players now appearing. The answer was that if that situation should come to pass there would be a split in the A. E. A., and those members representing the bigger shows would form an organization. (Continued on page 8)

#### "RAZZING" SPEECHES READY.

The "razzing" or attempted breaking up of acts by rowdies in some big and small time vaudeville houses throughout the country has grown to such proportions this season, several artists have prepared emergency "razzing" speeches to be used in the event of trouble.

The "razzing" speeches are framed to meet any situation that may arise.

# BRITISH ACTORS TO BOYCOTT MANAGERS ON MINIMUM SCALE

London Mass Meeting Indorses Council Resolution Slated to Go Into Effect March 21—Also Against Sunday Performances.

London, March 16. The British Actors' Union, at a mass meeting held in the Shaftesbury theatre, adopted a resolution supporting the Union Council's policy to boycott all managers who are not paying the minimum wage provided in the contract. The boycott is scheduled to become effective March 21 and will affect a considerable number of provincial managers. In addition to its indorsement of the boycott plan, the mass meeting adopted a resolution providing that members signing contracts for compensation below the standard shall be liable to expulsion. Exception is made, however, for artists who suffer through carrying out this part of the resolution, the union agreeing they should be protected. As a final action, the meeting pledged itself to oppose by every means in its power the movement to institute Sunday openings and to take steps to preserve the Sabbath as a day of rest for the profession.

## INTERNATIONAL CLUB

Villette of French Group Heads World Organization.

Paris, March 6. Villette, president of the French Syndicate des Artistes de Concerts, Music Halls et Cirques, has been elected president of the Ligue Mondiale des Organisations d'Artistes, which embraces the big vaudeville organizations of the world excepting the United States. The association, first studied before the war, when H. Mountford came specially to Paris to meet Claude Bartram, Konorah and other delegates, was definitely formed at the meeting at Antwerp, Belgium, last August, representatives of nine nations being present.

It is provided that only one Union for each country can be admitted to the International group. G. Stass is the International secretary (address: 37 Avenue du Parc, St. Gilles, Brussels, Belgium). The V. A. F. of London is affiliated to the L. M. O. A., the others being Germany, Austria, Belgium, Spain, France, Holland, Hungary and the Scandinavian states.

So far America is not represented. The object is professional protection, no politics and united action in all vaudeville controversies. The final organising meeting was held in Rotterdam last month, when delegates from all adhering countries were present.

## "ARLEQUIN" DOES NICELY.

New Parisian Musical Play is Well Mounted.

Paris, March 16. Mme. Cabanel, who has taken over the Apollo for a couple of months presented "Arlequin," a musical play, March 10 to a nice reception. The book is by Maurice Magre, the music by Andre Gailhard, and the cast includes Mmes. Lysana, Cabanel and Yrven. The production is well mounted, the Venetian scene being excellent.

The play, which is timed at the close of the 18th century, reveals Arlequin, a strolling actor who resembles Don Juan in his love intrigues. His life is eventually saved by a street girl who receives a bullet that was intended for him.

## A BERNHARDT MARRIAGE

Paris, March 8. Lysane Bernhardt, daughter of Maurice and a grand-daughter of the famous Sarah, marries on Friday, March 11, Louis Verneuil, the author of "Daniel" in which the great Sarah is to appear during her tour of England in April. Mme. Bernhardt is listed for 15 performances of this play in London and 16 in the other large English cities, opening April 4.

## "ANTAR" SET TO MUSIC.

Paris, March 16. A musical version of Chekri Ganem's drama, "Antar," was presented at the Paris Opera, March 14. The music was composed by the late Gabriel DuPont.

## SHIFTS IN LONDON FAVOR REVIVALS

Elsie Janis Nears End of Her Run.

London, March 16. Several shifts in the local play situation, which pave the way for revivals, are noted this week.

The two weeks' notice for the closing of Elsie Janis' musical show, "It's All Wrong," at the Queen's, has been posted, and "The Wonderful Visit," the H. G. Wells-St. John Ervine play at St. Martin's, already has stopped. "Lord Richard in the Pantry," with Cyril Maude and Constance Edles, will be withdrawn from the Criterion stage March 26 to make way for a revival of "Grumpy."

One revival, "Her Husband's Wife," an American comedy, has been successfully launched at the Globe by Marie Lohr.

Elsie Janis is expected to return to New York in July.

## ALLIANCE FILM CLOSES

Harley Knoles Coming Here With "Carnival" Print.

London, March 16. As forecast in Variety last week, the Alliance Film Corporation has definitely terminated activities. The members of the studio staff were paid up to March 5 and dismissed. Some of the American contingent are remaining here, but Harley Knoles, who directed the production of "Carnival," the only picture made by the company, sailed Saturday for New York with the show print in the hope of doing business with it in the United States.

## ALEXANDRA OPERA PATRON.

London, March 16. A proposal has been made for a visit to Covent Garden of the Copenhagen Theatre Royal Opera Co., under the patronage of the Queen Mother Alexandra. The Queen Mother is a member of the reigning house of Denmark.

Details of the engagement have not been fixed.

## BERNHARDT PLAYING "DANIEL" IN LONDON

Cochran Announces Opening for April 4, at Princes

London, March 16. Charles E. Cochran announces he will present Mme. Bernhardt in "Daniel" at the Princes beginning April 4. She will be supported by the Theatre Sarah Bernhardt company from Paris.

The announcement would seem to indicate Cochran has made a satisfactory arrangement relative to "Daniel" with Gilbert Miller, although nothing is forthcoming on that aspect. When first reported a few weeks ago Cochran would bring Mme. Bernhardt here, Miller declared it was a surprise to him, as he controlled the rights of the play for Great Britain and had not been consulted in the matter.

## BEN BLUMENTHAL BRAVE

Will Show German Films in London, Defying Prejudice.

London, March 16. Ben Blumenthal, who was believed to be in Europe in the interest of Famous Players has arrived in London from Berlin, and announces his intention of showing big German films here under their national label. He is looking for a West End Theatre wherein to house the pictures.

The Blumenthal enterprise is regarded as one of the most daring theatrical ventures attempted here. There is a great deal of anti-German feeling in England and especially in theatrical circles, where the Variety Artists' Federation and allied unions have recently shown great activity in suppressing German acts and products. The vigorous opposition of these bodies has resulted in a five-year boycott against English artists in Germany as a retaliatory measure.

## TROUHANOWA IN PARIS.

Paris, March 16. Mlle. Natacha Trouhanowa, Russian ballet dancer, opened this week at the Trocadero for a series of terpsichorean concerts. In addition to her dances, she has provided a program of classical music for the interludes.

## "ROBEY EN CASSEROLE."

London, March 16. The new revue at the Alhambra under the title of "Robey En Casserole" is a potpourri of music and fun which has been going well since its opening a few nights ago. George Robey registers his usual success.

## IN PARIS

By E. C. KENDREW

Paris, Feb. 27.

John MacCormack, the American operatic singer, is now at Monte Carlo, and appeared at the Casino opera house there last week in "La Tosca," with Dinah-Gilly, Chalmers and Mme. Della-Riva.

"La Prise de Berg-op-Zoom," by Sacha Guitry, which has just been brilliantly revived at the Theatre Sarah Bernhardt, was created at the Theatre du Vaudeville at the end of 1912, when the late M. Porel was director. The creation was made by Sacha Guitry as the police commissaire, which role he again holds, Charlotte Lysses playing the part of Mme. Vannaire, now held by Yvonne Printemps, while Baron fills retains the impersonation of her husband.

The management of the Theatre Albert I, which has not been too successful of late, has presented a new 3-act farce by E. de Valmonca, "Notre Femme et Cie," concerning the morality of which there is not much to be said. Young Gontran has captured the heart of Colette, the wife of his chief, and they elope, but the lover, not being of an excessive temperament, Colette soon takes on a flirtation with his cousin Fernols. The two men do not quarrel. However, Colette's mother turns up, and being of the same fire, she casts eyes on Gontran. Colette's lovers paying more attention to her than to their business, are soon without funds, so that the lady is easily tempted to flee to the banks of the Mississippi with a rich merchant from Marseilles. And the cousins find mutual consolation in the company of the mother of Colette. This sort of farce is Parisian, but we must not cast the discredit on the entire French stage. It is doubtful if "Notre Femme et Cie" will attract, so no more need be said. In mounting such risky

situations the management is perhaps tempted by the success of the latest Palais Royal farce.

After Sacha Guitry's "La Prise de Berg-op-Zoom," which it was intended should be given at the Theatre Sarah Bernhardt for a month, but will probably be retained six weeks, a revival of "Two Little Vagabonds" (Les Deux Gosses) is arranged. For the first time the act of the canal locks will be mounted in Paris on the lines of the scenery constructed in London for this sensational tableau.

Maurice de Feraudy has left Paris for a propaganda tour with a company from the Comedie France in Scandinavia, commencing in Copenhagen.

Jacques Hebertot is mounting shortly a vaudeville program at the Theatre des Champs Elysees, for a limited number of performances. The show will comprise the pantomime of the late Catulle Mendes, "Chard d'Habit," with the great Severin, revived many years ago at the Folies Bergere after having been created in 1896 at the Theatre Salon (now the Grand Guignol); a sketch by Max Maurey, "Le Chauffeur," already seen at the Alhambra, and a dancing act, Les Sakharof, now in Switzerland.

M. Ranchi has joined Leon Volterra in the management of the Gaité Rochefoucault. Volterra has booked Mlle. Simone Judic, recently at the Apollo, to appear at the Casino de Paris.

F. Gémier intends mounting a French version of Bernard Shaw's "The Soldier and the Man," which will follow the new venture of Crommelynck, "Les Amants Puerils," at the Theatre Montaigne.

The masked ball organized at the Opera for Mid-Lent, being the first since the war, was a great success. Another is to be given at Easter.

## PALACE STARTS FILM CAREER ABOUT APRIL 1

Mrs. Pat Campbell to Read for First Picture.

London, March 16. After many months of uncertainty as to the future of the Palace, is now definitely announced it will be turned over to pictures about April 1. An Italian film, "The Birth of Christianity," has been selected as the dedicatory feature and will start its course immediately after the close of Harry Lauder's season, which has been prolonged to the end of this month. Lauder will transfer to another west end house.

The Palace management is making big preparations for the transforming of the famous old hall into a film theatre and promises fine staging along American lines. Louis N. Parker is writing a prolog and epilog for the first screen program, both to be spoken by Mrs. Patrick Campbell.

## "PUCELLE" IS RISKY.

Romance of Cabaret Singer is Theme of French Farce.

Paris, March 16. "La Pucelle du Rat Mort," a farce with a risky situation, was given at the Cigale March 12, and got over well. The authorship of it is credited to Mouezy-Eon, but it is reported he only finished a work begun by Georges Feydeau. The cast includes Pierre Etchepare, Henry Laverne and Miles. Parisys and Paule Rolle in the principal characters.

The story tells the romance of a girl who, because of unrequited love, becomes a cabaret singer. She is exposed to many temptations, but resists them and finally marries a young lawyer, her first love.

## "NINTH EARL" STRONG

Norman MacKinnel Stands Out in New English Drama.

London, March 16. "The Ninth Earl," a strong dramatic play, was produced at the Comedy March 7 and received a big reception.

Norman MacKinnel, in the principal role, gives a magnificent performance which stands out in a play superbly acted. He plays a man who kills a blackguard in defense of a young girl and is sent to prison. Years later he is released to find himself a wealthy peer, but ostracized by society.

## LONDON SHOWS.

London, March 1. "Mary Rose" at the Haymarket; "Johnny Jones" at the Alhambra; "Babes in the Wood" at the Lyceum; "Daniel" at the St. James's, closed Saturday (Feb. 25). This week (Feb. 28), "The Hour and the Man" at the Globe, and "The Wonderful Visit" at St. Martin's will end their runs with the current week.

During the present week also there will be four evening premieres and two special matinees of new pieces. They are "Polly With a Past," produced by Gilbert Miller at St. James's; Somerset Maugham's "The Circle" at the Haymarket, produced by J. E. Vedrenne; "The Savage and the Woman" at the Lyceum; "Love," a comedy by M. A. Arabian, presented by Frank Vernon at the Playhouse; "Knyaston's Wife," by Winifred Dolan at a matinee at the Shaftesbury; John Pollock's adaptation from the French of Henri Lavedan's "The King's Favorite" at a special matinee at the Ambassadors.

## TUSSAUD'S NOT FOR SALE.

London, March 16. The rumor that Madame Tussaud's world-famous wax works exhibition was to be sold, is denied. It arose through an advertisement in the papers offering for sale some of the shares to settle the estate of one of the stockholders.

## MATT GRAU GOING TO ITALY.

Paris, March 16. Matt Grau, who is reported to be in Europe on a star-hunting expedition, arrived here this week from New York. He will remain here for a week or so, and then go to Italy.

## RUTH BUDD'S SUCCESS.

London, March 16. Ruth Budd, added to the Lauder bill at the Palace, made very good under great difficulties, not the least of which was her initial appearance before an audience including King George and Queen Mary.

## SAILINGS

March 19—Barney Ward (Olympic).  
March 1—From San Francisco for Australia, Keating and Ross (Ventura)—Same, March 29, Beatrice MacKenzie and Co. (Sonoma).

PEGGY O'NEIL  
SAVOY THEATRE,  
LONDON



BURTON GREEN presents  
IRENE FRANKLIN

Opened the Orpheum tour at Omaha, Sunday, on bookings extending until November. Time arranged provides for a six-week leave to Honolulu after two weeks in Los Angeles in July. Next week, Des Moines.

# FAMOUS REPORTS \$21.77 NET; LOEW MAKES EXTRA DISBURSEMENT

**Circuit Declares Regular Quarterly of 2 Per Cent. and Additional 1½—Market Advances After First Installment Tax Payments.**

There were three definite developments in the amusement stocks this week, the first and most important being the removal of selling pressure from the whole list after the business world had gotten over the first federal tax quarterly payment. The Stock Exchange amusement group responded to this influence immediately in common with the rest of the active list. Famous Players-Lasky by noon Wednesday had got up to 69½, a new high for the year, after slipping to 62, and Loew climbed easily to its best of 18½ for the current year.

Some favorable influence, the nature of which has remained a mystery, has been vaguely reported as being at work in Famous Players. What this is should be disclosed very shortly. The annual meeting of the stockholders was scheduled for yesterday (Thursday). The sharp upturn in the last hour of trading on Wednesday obviously was inspired by expectation of developments at the meeting.

The Famous Player financial statement for 1920 was issued early in the week and proved rather a disappointment to the outsiders. It showed net profits of \$21.77 a share of common, whereas the public had been prepared for a showing of between \$25 and \$28.

Also announcement was made that Loew, Inc., directors had declared the regular dividend for the second quarter and had voted an extra disbursement of 1½ per cent., making the quarterly payment 3½ per cent. Assuming that this extra will not be repeated and that the regular rate will be maintained for the rest of 1921, dividends of 9½ per cent. at 17½ would represent an income of nearly 14 per cent. on the investment.

Strangely enough the Famous Players statement and the extra on Loew did not appear to have any special influence on either stock, which did not move until Wednesday. It is a fair presumption that the developments already had been discounted. However, the passing of March 15 marked the end of liquidation for purposes of raising cash to meet the first tax payment and released the market from that much pressure.

This sort of selling apparently was accomplished late last week, being pretty well bunched in the Thursday and Friday sessions. Friday the whole list was off, Famous Players breaking 2½ points in the single business session, from 65½ to 62½. This was in addition to the loss of more than half a point the day before, making a two-day drop of \$3 a share. That this performance was merely a momentary dip was manifest Saturday when nearly all the Friday decline was recovered in the half session.

Loew had followed practically the same course. It was evident that sales for cash was only part of the pressure, the bears adding to its weight when they sensed the fact that there was some volume of urgent selling in progress. Short sellers were prompt to cover at the first sign of a steady market.

On top of getting rid of the March 15 squeeze, which might have been foreseen, came the dividend action of Loew and this had a good influence on all the amusement issues. It was apparent that if Loew was prospering sufficiently to make an extra disbursement, the amusement business in general must be in a advantageous condition. If there is to be a general upturn in market values, the film and theatre group ought to be in an excellent position to participate generously in all betterments. However, there is still a good deal of pessimistic sentiment toward the future. The country has to go through much labor adjustment and the new administration has not yet shed any light on the future possibilities of — and tariff revision. One element which has stood as a barrier to advancing security prices seems to be fairly well disposed of. The banking situation is much improved by the

liquidation of over-extended loans, mostly of a speculative nature on commodities, and credits are likely to be easier for actual business needs.

Famous Players-Lasky reported operating profits of \$7,826,159 for 1920, which appears as an increase of \$3,693,174 over the same item of the previous year. Net profits after Federal taxes and preferred dividends were \$21.77 a share of the 214,677 shares of common outstanding. The 1919 net was \$15.36 a share on 199,403 shares.

The income account was as follows:

	1920.	1919.
Operating profit.....	\$7,826,159	\$4,132,985
Fed. taxes and charges.....	2,489,030	1,000,000
Net profit.....	5,337,129	3,132,985
Preferred dividends.....	711,020	66,666
Common dividends.....	1,071,246	—
Surplus.....	2,924,883	3,066,319

\*Includes \$267,477 sundry exceptional items properly chargeable to prior years.

The ticker on Monday carried the statement that Famous Players' export business was on the increase, E. E. Shauer being quoted as saying that foreign shipments for the week ending Feb. 14 totalled 1,500,000 feet of positive film, a record for the company. It is also declared that economies worked out within the company promise to improve the financial showing for the mid-year financial statement.

There were no developments in Orpheum of importance during the week. The stock broke to 29½ in the Friday flurry, but for the rest hung listlessly in narrow trading at fractionally better than 26. There was no trading in the Curb stocks as far as the reports disclosed.

The summary of transactions March 10 to 16 inclusive are as follows:

STOCK EXCHANGE.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	1900	66½	65	65	—½
Do. pf.....	100	82½	82½	82½	—¼
Loew, Inc.....	2600	17	16½	16½	—¼
Orpheum.....	200	20½	20½	20½	—¼
Boston sold 10 Orpheum at 26½; Chicago sold 50 at 25½.					
Friday—					
Fam. Play-L.	2100	65	62½	62½	—2½
Do. pf.....	100	81½	81½	81½	—¼
Loew, Inc.....	4500	17½	16½	16½	—¼
Orpheum.....	200	26	25½	26	—½
Boston sold 10 Orpheum at 26½; Chicago sold 50 at 25½.					
Saturday—					
Fam. Play-L.	4800	65	62	65	+2½
Do. pf.....	100	81	81	81	—¼
Loew, Inc.....	900	16½	16½	16½	—¼
Orpheum.....	200	26½	26	26½	+½
Sunday—					
Fam. Play-L.	3000	66½	63½	65½	+½
Do. pf.....	700	83	82½	82½	+¼
Loew, Inc.....	900	17½	16½	16½	—¼
Orpheum.....	300	26½	26	26½	+¼
Boston sold 30 Orpheum at 26; Chicago sold 50 at 26.					
Tuesday—					
Fam. Play-L.	1500	66½	65½	66½	+½
Loew, Inc.....	1800	17½	17	17½	+¼
Boston sold 20 Orpheum at 26.					
Wednesday—					
Fam. Play-L.	4500	69½	66½	69½	+2½
Do. pf.....	200	83	83	83	—¼
Loew, Inc.....	1500	17½	17½	17½	+¼
Orpheum.....	100	26½	26½	26½	—½

## \$2,509,000 'DOWN EAST' EARNINGS ADVERTISED

**Campaign of Stock Sale in Kansas City.**

Kansas City, March 16. Concurrent with the engagement of "Way Down East" at the Shubert theatre the Sutherland Securities page advertisement in the local papers offering D. W. Griffith, Inc., stock for sale.

The advertisement, which bore all the earmarks of a professional advertiser, called attention to the remarkable success of Mr. Griffith, who was called "the industry's foremost money-making producer." The announcement also gave the earnings for "Way Down East" from September 24, 1920, to February 26, 1921, as \$2,509,503.37, of which Griffith's share was credited as \$1,664,473.21.

The advertisement asserts that the D. W. Griffith Inc., was organized for the purpose of consolidating all of Mr. Griffith's moving picture interests and that all pictures now owned, including "Way Down East," and all those hereafter produced by him belong to the company.

This stock sale undertaking is being conducted generally throughout the far and middle west by the syndicate which originally underwrote the Griffith, Inc., issue of 125,000 shares of Class A stock. An advertising campaign is carried out in each town coincident with the engagement of "Way Down East" and is paid for by Lee Benoit & Co., of St. Louis, and Counselman & Co., of Chicago, who comprise the syndicate.

D. W. Griffith is not interested in the transaction. When the stock was issued it was turned over to the underwriters who put the amount representing the underwriting price to Griffith's account, and the producer ceased to have any further interest in the flotation. Griffith retained the Class B stock of about the same number of shares for himself. Most of the A stock is understood to have been sold in New England and in the middle west. It has not been quoted on the New York Curb nor in any of the out of town markets in a long time. On the basis of its best disbursement (also its first) the stock would be paying 10 per cent. It has no speculative following. The underwriters' "over the counter" price is still \$15 a share.

## THE MONTH'S SIX BEST SELLERS

VICTOR RECORDS.

COLUMBIA RECORDS.

"Just Snap Your Fingers at Care."	"Feather Your Nest."
"Careses."	"Grieving for You."
"12th Street Rag."	"Bright Eyes."
"Dotty Dimples."	"Love Bird."
"Margie."	"Margie."
"Palestena."	"Broadway Rose."
"Broadway Rose."	"Humming."
"Sweet Mamma."	"Now and Then."
"I Used to Love You," etc.	"Rosie."
"Dolly (I Love You)."	"You Oughta See My Baby."
"Rosie."	"Tired of Me."
"Honolulu Eyes."	"That Riga-Liga-Lee."

Q. R. S. WORD ROLLS.

SHEET MUSIC.

"My Mammy."	"Bright Eyes."
"Broken Moon."	"I Used to Love You But It's All Over Now."
"Irish Nights."	"Old Pal, Why Don't You Answer Me."
"Margie."	"My Mammy."
"Palestena."	"Mazie."
"I Lost My Heart to the Meanest Gal in Town."	"Broadway Rose."

In gauging the best sellers in sheet music, the jobbers all find an unusual demand for the songs mentioned. This does not mean other songs are not selling in large quantities, and it is only more than fair that "Love Bird," "Darling," "Humming," "Feather Your Nest," "Grieving for You," "Now I Lay Me Down to Sleep," and a few others be cited among the brisk sellers, although the six aforementioned stand out a little above the others, particularly "My Mammy" and "Bright Eyes," which are most in demand.

## TWO BEQUESTS TO ACTORS PREVENT SHOW INVESTMENTS

**William Kent and Walter Scanlon, Left Fortune by Relatives, Forbidden to Use Any Part in Theatrical Enterprises.**

### BAYES ASKING \$3,000.

**Will Return to Vaudeville Following Show's Close.**

Nora Bayes is agreeable to a return visit to vaudeville if the big time managers will pay her \$3,000 weekly. She is closing this week with her show, "Her Family Tree," at the Shubert.

When Miss Bayes last appeared in vaudeville her salary was \$2,500, and the managers are not inclined to advance that figure.

"Her Family Tree" is said to have been personally produced and financed by Miss Bayes. It is also reported the production now represents an investment by Miss Bayes of over \$100,000.

Through the death of his father in St. Paul ten days ago, William Kent will receive an inheritance of \$175,000. There is no other heir, Kent being bequeathed the entire estate. By a provision of the will the actor is forbidden to invest any part of the estate or the moneys thereof in theatricals.

This is the second instance recently where an actor was willed a fortune but was forbidden by the testator to use the money for theatrical purposes or production. The inheritance of Walter Scanlon, the Irish tenor, now starring in his own play under the direction of William Woolfenden, is so protected. Scanlon was formerly known as Walter Van Brunt. The family is prominent in Brooklyn. His grandfather was opposed to his appearance on the stage, which was one reason for the change of Van Brunt's names to Scanlon. When his grandfather died the will provided not only should the grandson not invest any portion of the estate in a stage production but directed his attorney to investigate whether Scanlon had already done so. If it was found he had, there was a provision to protect the estate from being enmeshed. Scanlon's grandmother died a short time before her husband.

Kent returned to New York last week and has again gone into Chas. B. Maddock's production act "Bubbles." He will remain with the turn but two weeks, thereafter appearing in his own act which has been routed.

### SANTLEY AND NORTON SPLIT.

Santley and Norton will dissolve their partnership, of about eight years' standing, at the conclusion of their engagement in Providence, March 19.

Jack Norton has signed with Charles B. Maddock for three years and is to appear in "Bubbles." Joe Santley will return to the music publishing establishment of Leo Felst.

Both boys reunited this season after having been separated for two years.

### NELSON AND CRONIN DISSOLVE

Nelson and Cronin vaudeville partners for the last two years, separated Saturday. Both have been playing with "Broadway Brevities" since it opened. Nelson remains with the show.

Cronin will frame a new double for vaudeville.



TOM WISE

MISS MAC

## TOM WISE

IS NOW IN VAUDEVILLE WITH MISS NILA MAC AND STRONG EQUITY CAST.

Presenting the one-act comedy classic,

"MEMORIES" by Roy Bryant.

Management JOSEPH HART.

# LEGISLATURE RENEWS DRIVE ON TICKET SPECULATORS' FEES

**New Bill Introduced Correcting Constitutional Defects in Bill Gov. Miller Vetoed Recently—Excess Limited to 50 Cents.**

Albany, N. Y., March 16.  
The New York Legislature this week renewed its drive against Broadway ticket speculators who charge more than 50 cents in excess of the box office price of tickets. A new measure, introduced Tuesday night by Assemblyman T. K. Smith, is entitled "An act to amend the general business law in relation to tickets of admission to theatres and places of amusement and contracts evidenced thereby."

This bill has been drawn in an effort to overcome the constitutional objections raised against the measure which formerly was passed and was vetoed by the Governor.

Sections 155, 156 and 157 are added to the general business law, the first providing that the admission ticket may have printed upon it a contract by which the purchaser agrees not to sell it at a price in excess of 50 cents of face value. If this contract is not printed on the reverse side of the ticket, then there must be printed thereon a statement that the ticket may be sold by anyone at any price. Violation of this provision would be a misdemeanor.

The form of the alternate contract is set down in the bill as follows:

"This ticket may be sold by any person, whether engaged in business as a professional ticket speculator or otherwise, at any price, without restriction or limitation, which such person may exact."

The contract clause is specifically set forth in the text of the Smith bill and must follow this form:

"On behalf of and for the benefit of the public and as part of the contract of which this ticket is evidence, it is expressly understood and agreed as follows: The person, firm or corporation receiving this ticket shall not sell, transfer or otherwise dispose of it at a price in excess of 50 cents in excess of the price printed on the face thereof. Such public benefit is part of the consideration for which this ticket is issued. This provision shall be binding to each holder hereof."

Section 156 provides "It shall be a misdemeanor for any person, firm or corporation wilfully to violate any contract made for the benefit of the public with intent thereby to deprive, and whereby any individual is deprived, of any benefit to which such individual, as one of the public, is entitled under such contract."

## MINSTRELS IN LONDON

**Gus Hill Has Idea for His Troupe.**

The Gus Hill Minstrels may go to London next season as a permanent organization.

Pony Moore, father-in-law of Charlie Mitchell, the old-time pugilist, up to fifteen years ago maintained a permanent minstrel organization in London for thirty-one years continuously.

II. Cecil Beryl, the English amusement promoter, with whom Hill is negotiating, believes the time is ripe for a revival of the permanent minstrel show idea in London.

## MORE ALIMONY DISALLOWED.

In the divorce proceeding of Sophia Williams against George Vincent Ward, Justice Erlinger in the Supreme Court last week denied the motion of the plaintiff for an increase of alimony from \$35 weekly to \$75, and counsel fee of \$1,500. The increase application was based upon the divorce action, which followed an action between the parties for a separation. The court said Mrs. Williams' lawyer had been amply rewarded through an allowance of \$200 for the amount of work he had performed in the separation matter.

Jacobson & Jacobs appeared as attorney for Mr. Ward.

## JOHNNY BURKE MARRIES.

San Francisco, March 16.  
Johnny Burke, on the Orpheum, and Dot Wilson, a former Winter garden girl, were married at Portland, Ore., two weeks ago.

## CHARGE INJUSTICES BY GERRY SOCIETY

**Stage People Angered By Busybody Interference.**

Vaudeville acts and managers are against what they call obnoxious practices and persecutions of the Gerry Society regarding the performance of "kid" acts. The common complaint is that agents of the Society are wont to frequent the various theatres—buying their way in—and then go around to the stage-door, investigate minor artists, and should they happen to be unaccompanied by a guardian, take them into custody and treat them as if they were wrongdoers.

A booking manager for a vaudeville circuit cites the case of J. C. Lewis, Jr., who appears in a sketch, and who was arrested and fined \$50 recently on a charge of performing acrobatic feats. His particular offense was leaping into the arms of his stage-father in the course of a comedy playlet he appears in, which the Gerry Society interpreted as acrobatics.

Similarly where a youngster would exit in a hop, skip and jump fashion, the Gerry agent interprets the bit as dancing. Where a minor performs a dance out of step, as in "Mary," it is not considered a dance performance, being executed in a wrong rhythm.

Another grievance against the Society is that it issues permits as a rule to "kid" turns, when requested, but communicates, according to the charges, with Mayor Hylan in New York, advising him not to sign the permits or suggesting some hitch or other whereby they are delayed.

Mayor Hylan has been kindly disposed in such cases, however, and favored the show business accordingly.

## "NINE O'CLOCK" SHOW CLOSED

"The Nine O'Clock" show which preceded the "Midnight Frolic" atop the Ziegfeld roof, closed Saturday night.

Prohibition and light attendance are believed to be the cause of the shutdown. Ballard MacDonald and Harry Carroll took over the show from Ziegfeld.

The "Midnight Frolic" isn't affected, and will be staged as usual.

## WINNIE LIGHTNER'S SUIT.

Chicago, March 16.  
Charging desertion, Winnie Lightner, through her attorney, Ben H. Ehrlich, has started a divorce proceeding against Richard Pyle, with "Mary."

Miss Lightner is of the Lightner Sisters and Alexander, in vaudeville.



**JOE DARCY**

Next Week (March 21) Proctor's, Newark.  
Return Engagement  
Direction, MORRIS & FEIL

## CHAUTAUQUAS AFTER VAUDEVILLE COMICS

**Monologists Approached in New Booking Plan.**

Chautauqua heads are planning the extended use of vaudeville acts in their programmes, it was learned recently when a monologist was offered a contract. The general idea is to lighten the entertainment by a "change of pace" and it is figured the introduction of sure fire laugh getters as provided by single comedians will suffice.

The general plan of Chautauqua entertainments has undergone changes within the last two or three years. Big names have always been sought, but the necessity for musical diversification and other lighter forms of amusement has brought about the booking of operative features along extensive lines.

From information at hand, monologists of standing in theatricals are not only to be employed in straight specialties, but will be required also to talk on matter of a propaganda nature. As a rule, bookings are made two years ahead in the Chautauqua field, but specialties may be added much the same as in the regular amusement field.

## SHUBERTS LEASE LEX FOR VAUDEVILLE

**Houses to Date Selected by Shuberts for Next Season.**

Early this week contracts were being drawn for the Shuberts to lease the Lexington theatre, New York, for 10 years at an annual rental of \$45,000 and 50 per cent. of the profits. The lease is to go into effect June 1. It is the intention of the new lessees to utilize it as a link in their announced vaudeville chain for next season.

Despite the more or less authoritative reports of houses almost everywhere in the country for the new Shubert vaudeville circuit, the present frame-up looks like the following reasonable certainties:

Lexington and 44th Street, New York; Garrick, Chicago; Crescent, Brooklyn; Detroit opera house, Detroit; Colonial, Cleveland; Auditorium, Baltimore; Poli's, Washington; Shubert, Philadelphia; Globe, Atlantic City. Several others are mentioned, with nothing definitely settled that would warrant their inclusion.

## Featuring Ann Cody

Washington, March 16.  
Threatened internal dissension in the cast of "The Whirl of the Town" was apparently dissipated when the show left here for Wilmington, Del., Sunday. It will play the last part of the week at Atlantic City, then starts an engagement in Philadelphia.

Jimmy Hussey, a portion of whose show "Tattle Tales" is used in the "Whirl," became dissatisfied through the failure to bill him as verbally promised by the management. Hussey was due to quit Saturday night, but is reported still with the show. Brendel and Burt arrived here to go into the show and may remain with it.

Mme. Ann Codée is featured above the show. She is advertised as being "direct from the Follies Bergere, Paris." She is Ann Cody of Orth and Cody, the vaudeville team. Miss Cody was formerly of the Three Athletics, a European feminine acrobatic turn.

## P. A. DOUBLING IN BRASS

Boston, March 16.  
Joseph Di Pesa, press agent of the Park Square theatre, is the associate editor of a new Italian weekly paper that has just been launched here.

The paper is printed in English, although the news columns are devoted entirely to matters of interest to Italians.

## Starring Fred Hillebrand

The Shuberts have placed Fred Hillebrand, at present with "The Rose Girl," under a five years' contract. Under the terms of the agreement Hillebrand is to be started next season.

## "Heart of a Child" At Easter.

London, March 16.  
Rance Kelly announced this week that he will begin work at once on plans for the production of "The Heart of a Child," at the Kings' ay. It probably will open the day after Easter.

# BECK TAKES BOOKING REINS; ORDERS 8-ACT ORPHEUM BILLS

**Zena Keefe One of First Headliners Picked by Orpheum Chief in His Upbuilding Plans—Houses South and West Get Bigger Shows.**

## EMPLOYMENT BETTER; FIRST TIME IN YEAR

**N. Y. Commissioner Finds Less Unemployment.**

Figures given out Monday by the New York State Industrial Commission reflect the first improvement in industrial activity since March, 1920, and a corresponding decrease in unemployment in the state since that time.

Month by month the returns to the Commission have shown a greater percentage of unemployment for the year, while the statistics for February, as against January, show a decrease in employment covering the whole industrial field of the state, amounting to 2 per cent.

"The decline in manufacturing activity," says the Commissioner's report for February, "appears to have passed its climax. The preliminary tabulation of manufacturers' February reports to the Bureau shows a 2 per cent. gain over January. This is the first increase reported for manufacturing as a whole since March, 1920."

The report goes on to explain that the increase appears most strikingly in those industries which were hardest hit by the business depression. The most conspicuous increases in employment in February over January appearing were 61 per cent. in knit goods, 59 per cent. in cotton goods (particularly in reference to Troy and such towns), 20 per cent. in fur goods and 17 per cent. in men's clothing. The last item probably would have shown a greater improvement, particularly in New York City, had it not been for a considerable number of labor disputes which kept numerous groups of workers out on strike. It was significant that the greater part of improved industrial improvement in the clothing trades was found up-state, especially in Rochester.

Other industries in which improvement appeared were furniture, brooms, leather, boots and shoes, rugs, shirts and collars. An improvement of 29 per cent. is noted in groceries and 13 per cent. in cooking and heating apparatus.

## Hickman Returns to Roof

The Ziegfeld Roof will again have Art Hickman's orchestra this summer as an added attraction. The boys from the coast will open on the Roof May 1, to remain until early in the fall. Hickman supplied the melodies up there except for the show, during last summer.



## NOT A SCREEN STAR A VAUDEVILLE SINGLE. NOT PLAYING for KEITH

BUT ALWAYS PLAYING.  
Guess Who and Win Our Approval.  
Guess Where Playing and You'll Name the Circuit of Happiness and Contentment.  
**HELENE "SMILES" DAVIS**

New Orleans, March 13.

Martin Beck is sitting in the booking saddle again after an absence of several years. One of his first engagements after getting back to New York was that of Zena Keefe, the picture luminary, for a tour of the Orpheum houses. She opened for an initial vaudeville showing at the Orpheum here Monday afternoon, and is co-headlined for the week. Miss Keefe leaped direct from Broadway to this city.

At the instance of Beck several Orpheum towns will, along with New Orleans go to eight acts, beginning next week, instead of the customary seven. The cities included are Omaha, St. Paul, Minneapolis, New Orleans, Kansas City and Memphis.

Beck explained his intention of again looking personally into bookings while vacationing in this city. He said:

"I dissociated myself from the booking end of Orpheum theatres when feeling that perhaps my perspective was not in unison with that of public demand, leaving that end with younger people with the thought they might add a fresh touch, or at least a new viewpoint."

"Lately it has occurred to me the variety efforts are not in keeping with the standard we hope to maintain. Most of the acts are not 'produced,' and lack the finish and polish so essential in vaudeville. I hope with some prodding and a quest for the best to place Orpheum attractions in the very forefront."

## DAN'S ADVICE.

By FRANK O'BRIEN.

(With apologies to Damon Runyon)  
These are the words Dan Hennessy said.  
(Dear old Dan, with the level head):  
"Son," he said, "you're going to play Vaudeville acts on the three-a-day. And son," he said, "all I've got to say is, don't play 'em unless you see 'em."

"The agents will give you advice," he said.  
"Bout the acts that 'clean up' and 'knock 'em dead';  
They'll tell you of acts that scored for Doc Breed.  
"But son," he said, "the thing that you need  
To keep in your mind and always heed  
Is don't book 'em unless you see 'em."

"Many a time," Dan Hennessy said,  
"You'll get some idea into your head  
And many a time you'll risk a show  
By putting one in that you do not know.  
But, son, the report may lay you low;  
Don't book 'em unless you see em."

"Many a time," old D. H. said,  
"They'll bluff you blue and bluff you red,  
And try their darndest to get your goat  
With some big offer the Shuberts wrote.  
But, son, set steady, don't rock the boat,  
And don't play 'em unless you see 'em."

"Son," he said, "a Shubert letter  
Is a good score card, and there's few better.  
But son," he said, "remember this—  
An overpaid act you'll never miss.  
So send them along with a hug and a kiss.  
Don't play 'em unless you see 'em."

These are the words Dan Hennessy said.  
Dear old Dan, with the level head,  
His old face glowing with honest pride—  
"Son," he said, "stick well inside  
The ones you know and the ones you've tried.  
Don't play 'em unless you see 'em."

These are the words Dan Hennessy said.  
Dear old Dan, with the level head—  
"Son, this booking's a funny game  
And the acts don't always go the same,  
And there's only one safe way. I claim—  
Don't book 'em unless you see 'em."

## LeMaire and Morricey in Turn

George Le Maire and Bill Morricey have prepared a vaudeville two-act. It is being submitted to the big time bookers.

# APRIL 8, N. V. A. DAY IN V. M. P. A. THEATRES

Proceeds of Friday's Matinee  
to Go to Actors' Funds.

The second N. V. A. Day in all vaudeville theatres holding membership in the Vaudeville Managers' Protective Association will take place Friday, April 8. The entire proceeds of that day will be wholly turned over to the National Vaudeville Artists and applied to its special funds.

The April 8 benefit will mark the second annual N. V. A. Day. Last year was its first, and a like procedure was gone through. It was inaugurated a year ago, to promote the objects of the N. V. A. The amount collected last year was not made public. Through having been the first of its kind, the returns were reported at the time to have fallen below the expectations of the managers' association. This year, with more advance notice given, the gross is looked to be materially increased.

## N. V. A. FIELD DAY

Artists' Club Win—Have Baseball and Other Games at Polo Grounds

A field day will be staged by the N. V. A. Club at the Polo Grounds April 10, with a baseball game and other events, for the benefit of the N. V. A. Insurance Fund.

The ball game will be played between the N. V. A. Club and a theatrical aggregation, probably music publishers. On the last occasion these teams clashed at the Polo Grounds, \$3,400 was raised for the Actors' Fund.

A meeting of the Athletic Association of the N. V. A. Club was held last week, where the plans for the sports carnival were announced. Sammy Smith was elected assistant manager to aid Ernie Stanton in selecting the team, most of whom will be holdovers from last season.

Fred Stone and other athletic artists, will do "stunts." Jack Henry, the agent, will umpire the ball game. He was formerly an "ump" in the minors, having officiated in the International and Atlantic Leagues.

## CONSIDINE'S ENGINE

New Orleans, March 13. John Considine, who has spent the entire winter in New Orleans, is promoting an automobile engine, invented by a Swede working in a local machine shop, that will operate with crude oil as with gasoline.

Practically the entire local theatrical contingent are "aboard" for a gambling chance.

## PLAY FOR VERA GORDON

At the conclusion of her vaudeville tour Vera Gordon will place in rehearsal a new play, written by Edward Locke. There is also a possibility she will revive one of her earlier successes on the Yiddish stage.



RUTH JEANETTE  
OF  
NORMAN AND JEANETTE

Now in their second successful season on the LOEW CIRCUIT. Direction, MANDELL & ROSE. Mr. Norman will sail for England at the close of the present season to visit relatives. Miss Jeanette will stay in New York.

# LOEW CIRCUIT SAYS CLEANLINESS STANDARD OF ITS VAUDEVILLE

J. H. Lubin Clearly Sets Forth Sort of Material Required on Loew Stages—  
Jokes, Dialog and Songs Included—No Lyric Reflecting on Other Nations  
—Drastic "Cuts" When Necessary.

The Loew Circuit will not afford a harbor for unclean stage material. Its house managers have standing orders for the immediate notification to acts for the elimination of any offensive material in jokes, dialog or songs. Any lyric that might be classified as offensive by a foreign born auditor in a Loew house through the song reflecting upon any nation, is also under the Loew ban.

J. H. Lubin, general booking manager for the Loew Circuit, made these points clear this week. In speaking of the matter, Mr. Lubin said:

"Cleanliness is the standard of Loew vaudeville. That is so well known among the Loew artists and Loew patrons it is hardly necessary to repeat it. Yet to impress acts that may come to our time with the importance of having a turn entirely free from suggestive matter of any character, we would like variety to make some comment in order that our house managers shall not be made to enforce the stringent instructions that have been issued to them concerning objectionable stage material.

"The Marcus Loew theatres appeal to a public that looks to it for wholesome amusement and has found that is what we supply. While the standing regulation to this end has been faithfully followed by our house managers and artists, now that the season is nearing its close and we are about to book for the season to come, it might be advisable at this time to make our position on material perfectly plain.

"Another thing our artists should be informed of—the Loew theatres will not permit songs reflecting upon foreign nations to be sung. It is immaterial whether the lyric contains a laughing point or is otherwise looked upon as a desirable number for any purpose, it will have to go out if there is a suggestion of an unfair reference to another country in it. For our own country that we understand a song may say what it pleases within reason, providing this condition or poking fun at that, but with our cosmopolitan audiences we do not want the foreign-born element in our midst to feel uncomfortable through some pointed lyrical remark to their land of nativity.

"Instructions on matter of unclean material are now in effect as always, and it is necessary that all our artists observe them. It is much easier for acts to conform their turns to meet with our conditions before opening for us than it may be if they should disregard cleanliness and our resident managers find they must order out of an act possibly what the act believes is some of its best material, because the manager deems it unclean."

The Loew system of reports on "cuts" is a travelling one, one house manager reporting to all others when cuts are made in an act, and the exact nature of the deleted matter.

Mr. Lubin stated the Loew houses had experienced little if any difficulty in the matter of material and they did not anticipate any in the future. He added that publication was desired more for the purpose of making known that the actions of the Loew resident managers in this respect had the sanction of the home office, more than anything else.

## DECIDES FOR ALLISON.

Judge John Davies in the Third District Municipal Court last week decided against Charles Whyte in his \$500 breach of contract action against J. M. Allison. Whyte alleged he held a written guarantee for four weeks' services in the defendant's "Puritana" act, at \$125 per week, but that Allison discharged him, even after the V. M. P. A. decided in his favor.

Allison is a newspaperman associated with the Cincinnati Times-Star.

## CENTURY IN BALTIMORE WILL HOLD 6,500 PEOPLE

Whitehurst Structure, Theatre and Roof, Opening April 25.

Baltimore, March 16. The Century, the new theatre and roof garden now in construction by the Whitehurst interests, will open April 25. First run pictures will be shown in the theatre proper with a show to be patterned after the Ziegfeld Roof revues on the roof. Vaudeville acts will also be played on the roof.

This will give the Whitehurst people four first runs in the city of Baltimore and the largest seating capacity under one roof in America. The combined capacity for the theatre and roof will total 6,500 seats, the house seating 3,467.

The house has been a year and a half in the building and has already cost \$1,970,000. It will give Whitehurst three houses on the same street, within a three-block area, with a total capacity of 11,000.

## KEITH HOUSES IN SUMMER

The Keith offices began to make plans for their houses during the coming hot weather season this week. The Colonial may close early in June to remain dark throughout the Summer, with the Hamilton possibly closing following. Whether the Jefferson will close or not still remains questionable.

It was announced that the Alhambra will remain open.

## Another Goo. Wash. Cohen.

Lester Bernard (Bernard and Shaw) will be featured by Aaron Hoffman in a second company of "George Washington. Cohen." Bernard and Shaw, a vaudeville team for several seasons, recently dissolved.

## Brendel Discharged in U. S. Court

El Brendel (Brendel and Bert) was discharged from bankruptcy Monday by Judge Augustus N. Hand in the U. S. District Court. Brendel's liabilities aggregated \$5,000; no assets. H. S. Hechheimer acted for the petitioner.

## EJECTED AND SUES

Al Lichter Wants \$10,000 From Al Harstin

Al Lichter, through his attorney, Max Greenwald, has started an action for \$10,000 damages against Al Harstin. The suit arises out of an argument at Harstin's Harlem Fifth avenue theatre, 110th street and Fifth avenue, Sunday afternoon, between Harstin and Lichter.

Lichter had an act "Assorted Dainties" playing the Harstin house for the day. A mix-up over the salary the act was to receive ensued.

According to Lichter's complaint, Harstin, during the discussion, ejected Lichter from the theatre. The case will be tried in the Supreme Court.

## FOX'S IN FLATBUSH

The Albermarle, Flatbush, Brooklyn, the new William Fox house opened Thursday with six acts and feature, split week policy. The house plays two performances a day with three Saturdays, Sundays and holidays, booked by Edgar Allen, of the Fox office.

The new theatre has a large seating capacity and is located about four blocks from B. S. Moss' Flatbush, playing Keith vaudeville.

## GLADYS CLARK ILL

Gladys Clark (Clark and Bergman) has returned to her home in New York following an attack of illness recently in Chicago.

Henry Bergman is continuing with the two Crisp sisters, doing single songs in the act instead of the doubles he did with his wife.

## Tanguay in Production

The Shubert office announces that following next week's engagement at the Blackstone, Atlantic City, Eva Tanguay will be presented in a Shubert attraction now being readied for early presentation.

The cyclonic one will remain with the legitimate piece until September, when she will be played as one of the features of the proposed Shubert vaudeville.



PAUL and LEW MURDOCK

Playing B. F. K. in Time

The Week (March 14) B. F. K. PALACE, NEW YORK  
Next Week (March 21), B. F. K. PALACE, NEW YORK  
Direction, ROSALIE STEWART.

# DOUBLE X FOR 1 GRAND MAKES "TOMATO" WILD

So He Turns Ginsberg's Map Into Hamburger

Albany, March 16.

Dear Chick:

I got a terrible deal in this burg with "Tomato," and I wish you would tip the mob to watch their steps if they expect to bring any fighters out this way.

"Tomato" was matched to box Young Ginsberg here. Before the match could be made they insisted that I put up 1,000 bucks as a weight forfeit for "Tomato," to n. a. 135 at 2 o'clock the day of the fight, which was Monday.

We blow in town and a quarter of two "ato" and me go over to the club to weigh in. "Tomato" has been dryin' out for a while and is pantin' for a drink, but I figure we'll weigh and then he can eat his head off, for the battle don't begin until 10 that night.

Well, we hit the club and Ginsberg's manager shows me a telegram from his pug where he misled a train and will be two hours late gettin' in. He lives about 50 miles from here. I make a holler for them to let "Tomato" weigh, but Ginsberg's steerer says "Lothin' doin' until his guy arrives and the club officials uphold him. I put "Tomato" on the scales, anyway, and he don't move, the beam which is set at 135.

We leave the joint and I pack "Tomato" in the hotel tellin' him to lay down and get some sleep and I will wake him when the other fighter hits town. He takes his room key and blows to the kip.

About an hour later Ginsberg and his manager and the state inspectors breeze in tellin' me to get "Tomato," as they're ready to weigh in. I went up to the room and found my egg anorin' like aunken sailor. There was a flock of empty dishes an' a water pitcher starin' me in the pan. You've guess'd, he couldn't stand it any longer and ordered himself a full square and all the water he could drink.

Well, we put him on the scales and he weighed just 135 and 1/2. If you think that Berg didn't demand my weight forfeit of a grand and get it you off your nut, I hollered that the match was made for 2 o'clock and that they didn't weigh in until 3 but it didn't do me no good for these birds were already cu' up my dough. I took a back to the lot and started to hawl him out. He got thick and as I me what was eatin' me as I had to him to go ahead and eat as the weighin' was all arranged.

Well you could have knocked me over with a Partridge rout. Some one had phoned the room after he arrived and imitated my voice tellin' the sap to put the feed bag on and drink his fill. They knew he would be overweight and wanted that jack.

The only satisfaction I got out of the whole jam was watchin' "Tomato" paste this bird all over the neighborhood. He could have stopped him any time he wanted to but I told him if he did I would crown him with the water bottle. I wanted to see Ginsberg take it and I certainly enjoyed the sight.

"Tomato" hit him with everything but my spike shoes which were home in the trunk and made him look like Ray Schalk warmin' up about four pitchers at once. He caught more punches on the kisser than Harding got votes. At the end of the fight he looked like a steam roller had run over his mush. I told his manager it was a good thing they grabbed that grand for his end would never pay the doctors it would take to patch him up. I never seen "Tomato" go faster for he was all steamed up over the greasy trick they slipped us.

He did everything but scratch and bite. He had the referee bulldozed or he would have pegged him out of the ring for the way he shamrocked this bird. But it takes a lot of smacks on the beeper to make you forget all the things you could do with 1,000 fish and we wait over it yet. You can bet your life insurance that Tomato won't pay no attention to telephone calls from now on.

I thought I was hep to all the angles but as Cleora the ethnologist says, "Live and learn."

Con.

## WHITING AND BURT LEAVE PALACE BILL

### Would Not Consent to Censoring of Song.

Whiting and Burt left the Palace after the Monday performances following the censoring of a line in the song "Geo' Gee," ordered out by the Keith office through the house manager, Elmer Rogers.

The act contended that the line in question, "I don't know what I've got, but I've got a lot," was not objectionable nor deserving of censorship. Whiting and Burt had a Keith route. They have been on their double turn in the Keith houses for a couple of months following their abandoning of their "revue" turn.

At the Riverside last week the same line was objected to but upon Whiting's threat to leave the bill if deleted, he was allowed to keep the song in.

## JACK FOX STILL OUT.

Unauthorized Story of Reinstatement—Won't Be Reinstated.

Following the story that Jack Fox, given out by Fox, had been reinstated by the Pantages office came a denial from both the Chicago and New York offices that such was the fact.

Fox gave the story to a Variety representative, claiming to have been notified by his Chicago office he had been restored his booking privileges.

Walter Keefe, the local Pantages booker, said in part Fox had been barred with no chance for reinstatement. Keefe gave as reasons Fox's testimony in open court he had charged acts 15 per cent. commission, and further stated that the Fox method of doing business was objectionable to the Pantages office.

According to Keefe, Fox made a practice of attaching acts for exorbitant commissions and levied attachments and garnishees indiscriminately.

## SUN TURNS TO STOCK

Leaves Springfield, O., Without Vaudeville

Springfield, O., March 16. This city is now without vaudeville, the new Sun theatre discontinuing that policy Saturday and going in stock Monday. The Sun headquarters are located here.

The Fairbanks, offering stock, is now in pictures, as is the Regent. The small Alhambra, one of the early picture houses controlled by Sun, has been dismantled and used as a storehouse.

## STENCIL REPLACING LABELS

The paper N. V. A. labels used by members by that organization to designate their baggage when travelling, which insures priority in handling by the railroads, have been discarded. Hereafter all baggage will be stencilled, each house manager of those listed among the V. M. P. A. being furnished with a stencilling outfit, which the artists may have access to.

The paper labels proved undesirable, because of tearing so easily and becoming defaced with usage.

## FOX IN TIMES SQUARE?

The William Fox interests are reported ready to build a 3,500-seat house in the Times square section. It is understood the new Fox house is to occupy a plot on the south side of 46th street, between Eighth avenue and Broadway.

According to the reported plan, of the Fox people the theatre is to be ready for occupancy by January, 1922, and is to play a big-small time vaudeville policy.

## BEDINI'S ACT.

Jean Bedini returns to the vaudeville producing field shortly with an act now in rehearsal titled "By Gosh." The turn carries a cast of ten, with James Allman heading. It's a singing and comedy skit.

Loew's Hip at Yakima Quits.

San Francisco, March 16. Because of poor business Loew's recently acquired Hippodrome at Yakima, Wash., has discontinued vaudeville and plans playing pictures only with a possibility of road attractions coming in when available.

## BILLS AT STRAND, DAYTON

Keith's Switches May 1—Six Acts and Film

Dayton, O., March 16. Pending the building of the new Keith theatre here, Keith's bills will be transferred to the Strand, which has been playing pictures. The switch will occur May 1, at which time the Shuberts' lease on the old Keith's begins. It is understood the Shuberts will keep the house dark until the fall.

The new Keith house will be located at Fourth and Ludlow streets, considered the cream spot of the city. The old Keith's is said never to have been a winner because of its poor location.

The Keith show at the Strand will consist of six acts and a feature film.

## LOEW'S 83RD ST. IN FALL

Loew's 83rd Street Theatre, located at that street on Broadway, is expected to be finished by the early fall. The theatre will seat about 2,800.

On the Broadway front will be a three-story office building. Office space is being rented in it by the Loew people at around \$3.50 a square foot.

## V. M. P. A. DINNER MARCH 22.

The annual dinner of the Vaudeville Managers' Protective Association, originally scheduled to be held Friday, March 18, at the Hotel Plaza, has been postponed until Tuesday, March 22.

B. S. Moss, president of the V. M. P. A., will preside, as on past occasions.

Alexander Pantages will be numbered among the list of guests, having signified his intention of being present several weeks ago. It will be the first time Pantages has been present at a V. M. P. A. dinner.

Gus Sun also will be present.

## Sue for Salary.

Los Angeles, March 16.

Margaret L. Smeltzer and Ray Stewart have started suit against Diane Rubini and Jan Rubini for \$457.50 for salary.

They allege that they were engaged to stage a vaudeville act without compensation during the rehearsal period but were to receive half salary during the time after two weeks of rehearsals until the act was booked.

## LOEW'S WESTERN SPLIT-WKS.

The Loew theatre, Indianapolis, and the Dayton, Dayton, playing the Loew bills full weeks, will switch to a split-week policy commencing May 22.

The Loew southern road shows will be booked out of St. Louis into Indianapolis and will go from there to Dayton.

## THEATRICAL LEAGUE OF BASEBALL CLUBS

### Home Grounds—Amateurs—Cohan Sponsoring Plan.

A theatrical baseball league is in process of formation, sponsored by George M. Cohan. The plan is to secure a grounds in New York City and play a complete schedule, each team to bear the expense proportionately. A list of bona-fide eligible players is to be filed and bond to be forfeited in the event of using "ringers" is to be posted by each organization entering.

Clubs that will be asked to enroll are the N. V. A., Vaudeville Managers' Producers Association, Music Publishers Protective Association, Local No. 1 of the I. A. T. S. E. (stage hands), Producing Managers' Association, Actors' Equity, Actors' Fidelity League, the Lights and the Cheese Club, which includes representatives from the theatrical trade papers.

Any theatrical organization is eligible. It is planned to open the season about May 15 and play a four months' schedule of Saturday and Sunday games. Bronx Oval or Dyckman Oval may be secured as the home grounds. The City College Stadium is also being considered.

## FOX AND KEENEY AT ODDS OVER BAY RIDGE

### Keeney Alleges Lease, Fox Renovating Theatre.

The Fox and Keeney controversy regarding the Bay Ridge house continues with the Fox people, letting contracts for the renovation of the house and Keeney alleging he has a lease which begins to function in 1922.

Edgar Allen of the Fox office is authority for the statement that regardless of Keeney's plans or statements, Fox will renovate the house and play the same policy of vaudeville as the Audubon and other Fox houses.

## HOUSES CLOSING

The Palace, Moline, Ill. (Orpheum circuit) will end its vaudeville season next week (March 21) and reopen under a straight picture policy for the summer months.

The Empress, Decatur, Ill., will also bring to an end its two-day career April 24, to undertake a stock engagement.

Poli's Palace, Hartford, will discontinue its vaudeville April 30, with summer stock later.

## CLUSTER OF L. A. HOUSES.

Three New Vaudeville Theatres Within Three Blocks.

Los Angeles, March 16.

Plans have been filed and a permit issued for the building of the Junior Orpheum here. The house is to cost \$1,250,000 and will be located at Eighth and Hill streets, about half a block away from the New Pantages, at Seventh and Hill. The new Marcus Loew State is in construction at Broadway and Seventh, a short block from the Pantages house.

The Orpheum building will be an eight-story structure running through from Hill to Olive street with 175 feet on Hill, 159 on Eighth and 120 on Olive, with office frontages on all three streets. The theatre proper will have a seating capacity of 4,000 and offer continuous shows from 11 A. M. to 11 P. M.

## 8 ACTS IN MEMPHIS

Orpheum Increases Size of Bill, To Go Intact Weekly to New Orleans

Memphis, March 16. Commencing this week the Orpheum is playing eight acts weekly as its program, instead of the former seven.

The entire Memphis Orpheum bill, as heretofore, will travel intact to New Orleans upon finishing the local engagement.

## ILL AND INJURED

Miss Finley (Finley and Gates) fainted on the stage of the Plaza, Charleston, W. Va., while going through with the act. Miss Finley with a temperature of 104 had insisted on playing against the advice of her physician and the house manager.

James B. McGowen returned to his office Monday after having been confined home for a week. His ailment was diagnosed as an aftermath to an attack of influenza contracted while in the army.

Frankie Hall (Hall and O'Brien) has been ill for nearly a month with laryngitis.

Jean Gibson, who opened her tour for Keith's (Western) was taken off the stage at the Strand, Owsosso, Mich., after her first show, with acute appendicitis. She was rushed to Chicago and taken to the American Hospital for an immediate operation.

Jim Doherty was removed from the Hotel Grant, Chicago, to the Lakeside hospital where he underwent an operation for appendicitis, March 5. He is reported in a satisfactory condition.

Sam C. Wiel, playing in "The Crisis" with Daisy Dean and Co., was taken to the Misericordia hospital, New York, Monday, with a dislocated shoulder. He fell down a flight of steps in the Hotel America. The act was out of the Folly, Brooklyn, bill.

Leo Stark collided with a trolley car on Broadway Monday and as a result is carrying his right arm in a sling. Two days later the doctors had not yet decided whether his shoulder blade was broken.

Greta Kemble Cooper, playing Ethel in Laurette Taylor's revival of "Peg o' My Heart," has been forced out of the cast by throat trouble. Her sister Violet, who played the role six years ago, is appearing in her place.

## IN AND OUT

Wilson and Kelly failed to open at the 23d Street Monday, Jack Inglis substituting.

Dixie Norton (Norton and Melnotte) was forced to leave the bill at Keith's Mary Anderson, Louisville, last week after the Monday matinee through contracting the "flu." Dorothy Wahl, playing the Keith pop house, was called in to fill the vacancy. Miss Norton will go to French Lick for a rest. The team will continue their route at Keith's Hippodrome, Cleveland, March 21.

Illness prevented Bud Snyder and Co. from opening Monday at the Orpheum, Brooklyn. Daly, Mack and Daly stepped in.

McConnell and West retired from the bill at the American, New York, the first half, due to the illness of Miss West. Weber substituted.

Phil Baker and Alleen Stanley were forced to leave the bill at the Globe, Philadelphia, after the Monday matinee, due to illness. A peculiar slant to the fact is that both are doing "singles," but have been offering a double at the conclusion of the turns, making three acts. The pair have been playing the Fox houses with Baker also in the "Midnight Frolic" at the New Amsterdam for a 10-week period. Baker sailed Tuesday, March 22, for six weeks in the English halls and returns under the Ziegfeld banner following the European engagement. Glenn and Jenkins were forced to leave the bill at the Colonial after Monday night through sickness. Pinto and Boyle took the vacancy. Mabel Berra could not open at Keith's, Philadelphia, Monday, through illness. Anna Chandler rushed over from New York for the afternoon shows.

## PANTAGES PROMISES MORE MONEY FOR BILLS

### Books Jack Dempsey—Offers N. O. House for Opera.

New Orleans, March 16. After spending a week in this city in arranging for the erection of his new theatre to be built here, Alex Pantages left for Chicago and New York. He will return to New Orleans in about 10 days. Pantages intends to increase the outlay for bills over his circuit, and will seek the biggest drawing cards possible.

Pantages booked Jack Dempsey as an added attraction the other day. He had a wire disclosing the heavyweight champion had drawn over \$5,000 the first three performances. Another wire displayed showed a net profit for the new Pantages Memphis house of close to \$6,000.

Pantages laughingly averred he was putting the bee on some of the "opposish" booking agencies. Recently the Pan Chicago office plucked the House of David Band while the Orpheum was quibbling with the act.

Pantages received quite some local publicity by offering his new house to the French Opera Association in the event it decided to reinstitute opera in New Orleans.

## "HERMANN" NAME FIGHT.

Widow May Appeal to Federal Trade Commission.

The Federal Trade Commission may be appealed to in the controversy over the use of the name "Great Hermann" and "Hermann, the Great," if Felix Kritschmann, nephew of the original Herman, the Great, persists in the use of the name, according to attorneys of Adelaide Hermann, the originator's widow.

Last week the Loew office was instructed that Adelaide Hermann contemplated action through House, Grossman & Vorhaus. Kritschmann thereupon changed his billing for an engagement at Loew's American, using his non-professional name.

Mme. Hermann says she holds an agreement signed by Kritschmann, her nephew, dated Dec. 30, 1909, in which Kritschmann agrees to desist from using the litigated billing professionally.

Kritschmann stated he had his name changed legally to Felix Alfred Hermann in Chicago, May 20, 1918, in the Circuit Court of Cook County, Ill., and that he had been using the billing "The Great Hermann" and "Hermann the Great" for 14 years preceding that date.

Kritschmann dictated the following statement:—"Great Hermann and Co., appearing at the American theatre, were obliged to have name changed to Great Felix and Co. during this engagement pending legal action which Felix is now instituting against Adelaide Hermann, his aunt, whereby he will show that his name is legally Felix Alfred Hermann and that he has the right to use the title Great Hermann or Felix Hermann."

If necessary the Federal Trade Commission will be appealed to by Mme. Hermann, alleging unfair competition in using the title and name made famous by her late husband and later, parenthetically, by herself in her billing, "Widow of the Great Hermann."

## NEW ACTS

Helen Morley ("Mimic World") two-act with her sister.

Joe Santley will return to vaudeville this month in a new act, to be produced by Jack Hazard. Ivy Sawyer will be co-featured.

Milton Berlinger, last appearing with Jack Duffy, is rehearsing a new "kid" double with Elizabeth Kennedy, 10 years old, who has appeared in legit. Ben Grauer, who was to have been teamed up with little Miss Kennedy, has been taken ill, incapacitating him for an immediate appearance. Young Grauer was last with "Florodora."

Tom Wise in "Memories," formerly known as "The Old Timer." Mossman and Vance who will close with the Nora Bayes show, "Her Family Tree," Saturday night, will open Monday on the Fox time, "Peppermint," with five people, featuring Harry Downing. Vally Rand and Jazz Band.

## BIRTHS

Mr. and Mrs. Novello (Totolo), Chicago, March 8, a daughter. Toto says he will purchase a home at Bayside, L. I.



JANE AND KATHERINE LEE  
"THE BABY GRANDS"

The Two Tiny Tots Who Tattered The Records That Towered Over The Old Timers For Years—AT

RIVERSIDE THEATRE—NEXT WEEK (MARCH 21)

The Anniversary of the First Year of Their Triumphant Headline Tour in B. F. KEITH VAUDEVILLE.

## 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.

## Editor Variety:

You have evidently been misinformed regarding the booking of Glens Falls, N. Y., as stated in your issue of Feb. 25.

This office is not booking any theatre in Glens Falls, nor have we ever had the pleasure of doing so. I also wish to retract the statement you make that any theatre on my books has ever announced Shubert or other vaudeville, during the course of the time I have been handling their bookings, as I can state most emphatically that every theatre whose business I handle contract for their full program through me and that we do not pad programs for any other agency.

This office does not accept the business of any theatre unless we have absolute control of the full vaudeville program presented.

Fally Markus.

March 9.

## Editor Variety:

Jack Lait's write-up of the Palace, Chicago, week Feb. 7, said: "Jack Joyce does not say directly that he lost his leg in France, but sings a song about a boy who did." The song he refers to starts: It was in the year 1916 when I got my discharge, etc., etc. The song is in the first person. My talk commences; My having served in the British army, etc., etc.

Please rectify this statement.

Jack Joyce.

Winnipeg, March 9.

## Editor Variety:

Noticed a write-up in last week's Variety of Pantzer and Glyvia at the American, where they are doing the "Shanghai-Pekin" gag for a finish.

John Hyman wrote this gag with some other exclusive material for me, therefore I ask Pantzer and Glyvia to please eliminate the said gag, as it is my property.

Billy Fields.

(Billy and Zoe Fields)

New York, March 11.

## Editor Variety:

In a recent issue of your weekly you published an article under the caption, "Jewish Theatre in Distress; Warns of Closed Shop Plan." This article stated among other things that the Modern Yiddish Theatre Co. had operated an independent Yiddish theatre company in Philadelphia, headed by Jenny Valliere, ex-star of the German stock company, and had lost \$31,000.

As this statement may lead to wrong conclusions I beg leave to say the fact is, that I was for the last two years and still am under contract to the Irving Place theatre in New York and have never been connected directly with any theatre in Philadelphia.

In May-June, 1920, I played in Philadelphia in a post-season series of performances, under the management of Wilner & Schwartz and supported by the company of the Irving Place theatre. But as we played to crowded houses, this venture cannot have been responsible for the failure of the Philadelphia theatre to which your article refers.

Jenny Valliere.

## Editor Variety:

While playing the 5th Avenue theatre first half of week of Jan. 31 one of your representatives received our new act, whether he was right or wrong in his criticisms is neither here nor there.

But I look to you who have a reputation of absolutely being fair in all your criticisms to correct the statement wherein the writer mentions, "It is understood Henry asked Ben Bernie for permission to use the over there bit and was refused; etc."

This is untrue as I hold a wire sent to me by Ben Bernie a year ago telling me to go to it with his regards, etc.

By the way he also infers that I do a dance that resembles one of Pat Rooney's. I got the idea for this dance from a cartoon published in "Life" or "Judge" last Aug. St. Art Henry.

(Henry and Moore.)

Sioux City, Iowa, Feb. 25.

## Editor Variety:

I wish to emphatically deny the rumor that I have lost my eyesight. The first intimation that this report was in circulation amused me but when I had received several dozen letters from sympathetic friends I felt that it behooved me to voice a denial of such a state of affairs.

I may say that I can read with great interest the accounts of my

blindness. I thank my friends for their sympathy, which I am glad to say I do not need.

Walter Weems

Cortland, N. Y., Feb. 28.

## Editor Variety:

In reading reviews in your paper you have mentioned three or four acts breaking electric globes.

It used to be "when in doubt, do a fall," but now it seems the breaking of a bulb is the popular antidote for laughless comedy.

Verily, vaudeville has advanced. There is a trail of broken bulbs stretching over a period of more than 10 years behind me.

P. Hill.

(Hill and Ackerman.)

## NEWS OF THE DAILIES

The Shuberts have acquired "Main Street," the Sinclair Lewis novel of small-town American life, which is to be made into a play by Harvey O'Higgins and Harriet Ford.

By wire and by word of mouth, the excitable information reached Broadway this week that Flo Ziegfeld almost caught a devilfish in Florida waters. An additional harrowing detail was that the reptile towed Ziggy and his boat 17 miles to sea, then left him flat.

Herbert M. Owen, known professionally as Robert Morosini, was accidentally killed by falling downstairs in his residence in Brooklyn. He was in the original "Erminie" company.

Frank Moran, an old-timer who was known in vaudeville as Harold Lastrange, was sentenced to three years in the penitentiary this week in New York as a chronic shoplifter. He had been arrested 14 times in 20 years.

John Channing Bernard, promoter of the "Fashion de Revue," in which about 50 girls were bled of their salaries, is said by the New York District Attorney's office to be a confessed swindler whose sentence for an old crime was postponed in order to permit him to raise money with his Revue to make restitution. Having failed, he now will be sentenced.

The Catholic Actors' Guild, at a "prosperity festival" in the Hotel Astor this week, announced a plan to help idle actors and also its intention of giving the annual benefit at the George M. Cohan Theatre on April 3.

In an effort to alleviate the burdens of preer day publishing, 13 western newspapers have appealed to the Interstate Commerce Commission against rates charged on news print paper by railroads.

Doris Keane is to have 7 play next season by Edward Sheldon, who is at work on it now.

As she obtained her third divorce, March 11, at Waterbury, Conn., Fritz Scheit said a kind word for her husband—that was, George Anderson. "Don't be silly," she told a reporter who asked her if she intended to wed again.

Julian Rose, who was forced to cancel his London engagement on account of a throat affection, has arrived in New York. He returns abroad in June.

Ivan Simpson directed two one-act plays which were presented this week by Mrs. Alice Chapin at the Little Theatre.

David Belasco has accepted a play by Arthur Hornblow, with Lucrezia Borgia as the heroine.

It has been revealed that Judith Vosselli of "Ladies' Night" has been Mrs. John E. Lloyd for a year. Her husband is a millionaire lumberman of Philadelphia.

Under her private name of "Mrs. Virgil Montani," Evelyn Nesbit has been ordered to pay a judgment of \$3,244 to Frances & Co., modistes. Montani is the name of Jack Clifford, whom Miss Nesbit is now suing for divorce.

Theodore Kosloff and his wife, separated for seven years because the war intervened after he came to this country, were reunited in Los Angeles during the past week.

Otis Skinner, in "At the Villa Rose," was forced to cancel several engagements in the west because the wardrobe and scenery of the show were destroyed in a fire which burned up a C. & O. baggage car at Louisville. He will resume his tour in Milwaukee Monday.

Laurette Taylor is to do "Hu-

## BARNES SHOW STARTS.

Two 26-Car Trains for Circus on Coast.

Los Angeles, March 16.

The Al. G. Barnes show left its winter quarters here and opened at Pomona Tuesday last week. The report on the business there was taken by those with the circus to indicate that the show is in for a banner season. The show will come to Los Angeles Monday for a week at Prager Park.

The show is traveling with two 26-car trains this season, the grand entry ballet being "Alice in Wonderland."

Sylvia Goddis, described as an American star, has been engaged by the "Humour Film" concern for a new reel to be executed by Lucien Callamand.

## OBITUARY

## MRS. BABE STERLING (MARGUERITE)

Mrs. Babe Sterling of Sterling and Marguerite died at Galesburg, Ill., March 12, of a complication, after an illness dating from the previous Thursday. The act, doing aerial work, had opened at the Orpheum, Galesburg, but John Sterling, ill for

## HENRY PAYSON DOWST.

Henry Payson Dowst, magazine writer and playwright, died in New York, March 13. He was 45 years old, a native of Bangor, Me. Graduated from Harvard in 1899, he went with Small, Maynard & Co., later joining the Frank Seaman advertising agency. He wrote fiction in his spare time, and in 1920 turned out for "The Saturday Evening Post" "The Dancing Fool," now being prepared for the stage.

## MORGAN WHEELER.

Morgan Myles Wheeler, playing in the Y. M. C. A. stock company, at Coblenz, Germany, where American troops have been stationed, died Feb. 13 in the army hospital there. He was a member of S. Rankin Drew Post, American Legion, and his body will be brought to New York.

## AL ALBERTS.

Al Alberts, a violinist, appearing as a single on the Bert Levey circuit, died suddenly at Elko, Nev., Feb. 28.

Charles Saxton, musician and composer, founder of the Harmony Musical Club of Brooklyn, died

## IN MEMORIAM

## BEATRICE RINEHART

(Mrs. George Waterbury) OF THE RINEHART FAMILY Who Departed This Life March 14th, 1921, in Washington, D. C. To me a sister, pal, confidant, and an ideal woman. Gone, but NOT forgotten. JEAN A. LEROY.

March 10 at his home in Flatbush. He was 50 years old, a native of Philadelphia.

Mrs. J. A. Karr died March 11 at her home in Cedar Rapids, Ia. The deceased was the mother of Charles and Estelle LeRoy (Bally Hoo 3).

The mother of Charles T. Brown (Monarch Comedy Four) died March 6, at the home of her daughter in Jamaica, L. I.

## ALBERT SCHOCK

Albert Schock, 64, old-time bicycle rider and six-day racer, died March

## IN LOVING MEMORY

## OF MY HUSBAND TOM JONES

(Whirlwind DeForest) Who Passed Away March 22d, 1920. PEARL JONES

3 at Hackensack, N. J. home of his son.

Isador Isaacs, 83, said to have been the first merry-go-round concessioner in Central and Prospect Parks, New York, died March 12 at his Brooklyn home. He had been in restaurant and amusement lines since boyhood.

Mme. Annie Musin, wife of the violinist, Ovide Musin, who died at Cleveland, was buried at Malone,

## IN LOVING MEMORY

## OF OUR MOTHER

Who Passed Away March 11th, 1921 CHAS. and ESTELLE LEROY

N. Y. She was an operatic and concert singer.

The mother of Bert Grant, the song writer, died at her home in New York March 6 at the age of 76.

The aged mother of Frank Clark, Chicago manager for Waterson, Berlin & Snyder, died after a long

## IN LOVING MEMORY

## OF OUR DEAR AND BEST FRIEND MRS. A. GERSTLE

Who Passed Away in Toledo, Ohio, March 17th, 1920. MAY HER SOUL REST IN PEACE. Jose Saxton and Jack Farrell

illness at 159 Bergen avenue, Jersey City.

The mother of Hugh Brady, who died Feb. 27, died of grief this week at her home in Greenwich, Conn. She was 67 years old.

The mother of Frank Clark died at her home in Jersey City March 11. She was 75 years of age. Mr. Clark is Chicago manager for Waterson, Berlin & Snyder.

Marcel Marquet, actor, aged 53, has died.



## DAVE HARRIS

"ALONE"

Playing B. F. KEITH'S CIRCUIT COLONIAL NEW YORK, THIS WEEK (MARCH 14). Direction, HARRY WEBER.

## STOCK AT MacARTHUR.

Alice Gentle Surprises Critics in Leading Role.

San Francisco, March 16. The MacArthur, in Oakland, formerly Ye Liberty, opened Sunday on the 17th anniversary of the theatre with a production of "The Rose of the Rancho," which brought to the limelight Alice Gentle, operatic star, as "Juanita," the first of a series of roles she is to play during the dramatic stock season.

Miss Gentle gave an agreeable shock to the critics, who came to satisfy themselves that a grand opera star could not act and who left impressed with her work.

A splendid supporting company is headed by Walter Richardson. Much credit is due Hugh Knox, who staged the show.

Those in the cast besides Miss Gentle and Richardson were Jerome Sheldon, Claribel Fountaine, Louis Morrison, Blanche Douglas, Paul D. Smith, May Joseph Kincaid, John G. Fee, Marie Dunkle and others.

The stock opened to almost capacity business Sunday afternoon and evening and the advance is heavy for the balance of the week and indications are for a successful season.

George Ebey, manager of the Fulton, Oakland, offered as opposition to the opening of stock at the MacArthur "The Oulja Board." Ebey has been indulging in an extensive advertising campaign in which Crane Wilbur and Maude Fulton figure—Miss Fulton as the one who discovered the merits of "The Oulja Board" and Wilbur as the author.

## FERNANDO MICHELENA ILL.

San Francisco, March 16. Fernando Michelena, former grand opera star and father of Beatriz Michelena, picture actress, and Vera Michelena, now in vaudeville in New York, is in a private hospital here suffering from a stroke of paralysis which culminated a week's illness. His condition is serious and the eldest daughter, Beatriz, is constantly at his bedside. Michelena is 60 years of age.

## IRENE WEST RETIRES.

San Francisco, March 16. Irene West, who recently returned from the Orient, has announced her permanent retirement.

Her former husband, George Barnes, left for Honolulu a short time ago to enter commercial fields.

## LOEW'S CASINO.

San Francisco, Mar. 16. While the vaudeville was typical small time, the bill stacked up as an entertaining show. Great La Follette and Co. was the most impressive act and made a good flash for this class of houses. La Follette is an energetic worker and hits a fast pace throughout. His protean offering at the opening is interesting and the rapid manner in which he makes his changes had the audience applauding. Interest was kept up by his impersonations of great men. His familiar magic at the finish held attention.

Clemenceau Brothers started the show with the audience straggling in. This novelty musical act which includes the playing of some of the instruments in acrobatic positions went through without a slip, getting laughs and applause. Denny and Louise Hurley do not make a very good first impression with their talk and appearance, but the pair make good with a well handled routine of hand lifts which receives more appreciation through the fact that the woman does all the lifting of her lighter male partner.

The Cromwells, man dressed as a girl, and a girl in character make-up assisting, have a good line of juggling tricks presented in a speedy manner and without stalling for applause. The clever and strenuous juggling received good applause and would be just as well received if the man worked straight. It appeared to be plain to the audience he was not a girl. Rand and Gould, a tramp and straight, closed the vaudeville section and the laughs were scattered plentifully through their talk. The tramp makes his talk funny and the straight handles himself cleverly, displaying a fine voice in a ballad. They finished to a good sized hit. The King show was "Umpf."

## PLAYERS' SPRING SEASON.

San Francisco, March 16. The spring season of the Players' theatre opened last Friday evening with "Emperor Jones."

Carl Kroenke has the title role and a special cast.

Other plays to be given during the season are: "Jonathan Makes a Wish"; two of Lord Dunsany's plays, and two comic opera revivals, "Girofle-Girofia" and "Yeoman of the Guard."

Ruth St. Denis will be the stellar attraction in April.

## ENLARGING ROYAL.

San Francisco, March 16. Plans have been completed for the reconstruction and enlargement of the Royal, in the Polk street district.

The stage and seating capacity will be the first to be effected and in the future living prologs to the feature pictures will be shown.

## MANILA MANAGER DUE.

San Francisco, March 16. Frank Goulett, owner of the Lyric and Savoy, Manila, P. I., will arrive here in May. It will be his first visit to his native land in ten years. Goulett will secure a musical comedy company to play en route back to Manila, where the company will remain in stock.

## LEVY TAKES FOUR IN NEB.

San Francisco, March 16. Four Nebraska towns were added to the Bert Levy Circuit last week and are playing bills from the offices. They are Grand Island, three days; Holdrege, Central City and McCook, one-day stands.

Levey leaves for an extended trip east, Feb. 18.

## PANTAGES, FRISCO.

San Francisco, March 16. Pantages, though containing meritorious acts, hasn't an altogether satisfactory show this week and is practically without comedy. The Primrose Minstrels, with Mrs. George Primrose headliner, gives the bill its only laughs, these coming from minstrel gags and the minstrel specialties offered by Goss, Haley, Malloy Brothers, Platt and Rogers and Mrs. Primrose.

The Patrowars, with iridescent stage settings, make big flash in the closing position. The athletic poses, hand-to-hand leaps and lifting are of high order and presented in clean-cut manner. The opening by the woman detracts from the act, while the classical dance efforts appear ridiculous.

Zelda Santley, next to closing, falls short with her impersonations of Jolson, La Rue, Bayes, et al., and, aside from the material, the red hat used in the Grace La Rue impersonation is the nearest resemblance to any of the originals. Miss Santley displayed ability in a jazz number.

Five Violin Misses, featuring Hattie Kirchner a dancing violinist, please with their sprightly playing and attractive stage hangings.

Rosa King Trio start the show with a rush on the tight wire. The girls are attractive and speedy workers. The man's rope skipping and spilt take extra well.

Austin and Allen score nicely, even though some of their finer points go for naught. They have a neat routine of songs, pretty costumes and special stage hangings. Both work well to highly satisfactory results.

## HIP, FRISCO.

San Francisco, March 16. Loew's Hippodrome this week offers pretty good small-time entertainment of the kind that appeals to the house's clientele.

Victoria and Dupree take care of opening position in good style.

Harvey and Stifter, a mixed couple, go through nicely with songs and comedy business.

Nancy Boyer and Co. give the show laughs as well as a bit of pathos here and there, with a sketch entitled "Mary Lou," in which Miss Boyer does capital work. She is capably assisted by Henry Testa.

Copes and Hutton, a male team, with some nut comedy and familiar material, get away to good applause with their singing.

The Petite Musicale, with six girls in vocal and instrumental offerings, arouse good applause in the closing spot.

## PENNIES START A ROW.

Maude Earl at San Diego Talks to Audience

San Francisco, March 16. According to reports from San Diego, Maude Earl, on the Pantages Circuit, was compelled to stop during the middle of her performance at one of the shows during the San Diego engagement. Pennies were thrown on the stage during her act. Miss Earle informed the audience men in uniform were responsible.

Several sailors answered her, whereupon a verbal fued ensued between the enlisted men and Miss Earle which led to several score of sailors marching up and down the house in disorderly fashion until a navy patrol arrived and brought peace.

One "gob," acting as spokesman for the others, stated Miss Earle had insulted the men of the navy and that the latter would boycott the house during her stay there.

## ORPHEUM, FRISCO.

San Francisco, March 16. The Orpheum's current bill is minus any big comedy punch, but runs to clean, fast entertainment and has a big finish with Emerson and Baldwin in a skit taking the laugh honors in closing position of a late show.

Arman Kaliz and Co. in "Temptation," a pretentious headliner through elegance of stage settings and costumes. Kaliz displays his usual class and is seen to better advantage than ever in this offering, which contains novelty, pretty girls and good dancing talent. The act received applause warranting a speech.

Gene Greene was another speech maker, next to closing. His character singing and dialect stories register their usual. He has a girl with a pleasing voice sing an Oriental number for his dope characterization, and "Avalon" also is duetted.

Bessie Browning, with Jack Joy at the piano, does exceedingly well with character numbers, well handled. Joy assists in a couple of numbers acceptably.

Valeska Suratt and company, holdover, repeats well in fourth spot. Miss Suratt got applause with the announcement that the gowns she wears this week were made in Frisco.

Alfred Latell, "the Pensive Pup," with Elsie Vokes, amused in third position. While the act is not particularly interesting, Latell's clever dog impersonation and Miss Vokes' appearance and voice win appreciation.

Ray Conlin kept the house laughing through some new gags with a dummy, and his former material loses none of its laugh-getting qualities.

Page and Green open the show rapidly, their comedy and clever acrobatics gathering laughs and applause.

## FRISCO NOTES.

San Francisco, March 12. Peggy Parker has retired and opened a fashionable hat shop for women in the downtown district.

Mabel Turner, soubrette at Purcell's, is home again after a second trip east. She was accompanied by Mrs. Lester Mapp in her first tour, but made the second one alone, stopping at Chicago for several weeks to fill an engagement at Dreamland.

Al Browne, former local manager for Witmark's, is back from a visit to San Diego, where he appeared with his new trio.

Wells and De Verra, touring the Loew circuit out this way, have autographed photographs presented them by President Harding at a banquet held in Marion.

Harry Harrigan, principal comedian at the Columbia, Oakland, returned to the fold Sunday in the new revue, "Silk Stockings." Harrigan has been sticking on a visit for the past few weeks.

Plans are afoot to remodel the old Saddle Rock restaurant in Oakland and make it into a Tait's or Techeau-Tavern. The scheme is being financed by a coterie of Oaklanders who have banded together for the purpose of livening up the city. The new cafe will be welcome, as Oakland has had nothing of the sort in years.

Al Clark of the Fred Fisher staff here has joined "The Greenwich Village Follies," having replaced one of the quartet with the show.

"Havana Moon," published recently by the Florentine Music Co. of this city, has been sold to Will Rossiter.

Charles Rose is the new master of ceremonies at Herbert Myerfeld's "Cellar."

## ERBER TRIBUTE AT E. ST. LOUIS OPENING

New Home Magnificent, With Sentiment at Premiere.

East St. Louis, March 16. Joe Erber, western theatre manager, saw the realization of a dream come true when he opened the doors of his new theatre last Thursday. Erber also knows now that friendship is real and being a good fellow has its assets.

The largest delegation of theatre men ever from Chicago to pay homage to a manager and new theatre left Thursday morning to pay their respects to Erber. While on board the train and through the courtesy of Sam Thall they were the guests of Roy Pierce, who has charge of handling the theatrical business for the C. & A.

Erber's theatre is in the heart of the business section and is a one-floor house, seating 1,940 on the main floor, with a magnificent entrance through a lobby that can stand up 1,000. It is decorated in ivory, old rose and gold. Back stage is installed a major switch board, and works by pressing of buttons for the various lighting effects. The dressing rooms are equipped with full-length mirrors, hot and cold water, shower baths and, for the convenience of large acts, one dressing room accommodates twelve. A special N. V. A. room has writing desks, telephone, rockers, lounge.

The opening was attended by the Commercial Club in a body and other clubs in the city. Opening night speeches were made by the Mayor, the District Attorney, the State Treasurer, and visitors and local celebrities. The lobby was one mass of flowers. The show, booked by the W. V. M. A., ran without a hitch and consisted of Newell and Most, Brown and Weston, Donovan and Lee, Ruberville and Mijares. After the last show an enthusiastic banquet was held at the Statle Hotel (St. Louis), attended by 200 well-wishers.

## N. V. A. COMPLAINTS.

The following complaints have been filed with the N. V. A. Complaint Board:

Joe Browning against D. D. H. Browning alleging copying and twisting about of his material, and lifting of business.

Hughes and Debow against Lloyd and Good, claiming infringement of the following gags: "You have a big mouth"; answer, "You 'ave no button hole," and "Where do you come from?"—"Memphis, Louisiana." "That's not in Louisiana, it's in Arkansas."

Following a complaint by Daniels and Waters against Tom Wise on the use of the title "The Oldtimer." Mr. Wise informed the N. V. A. he would immediately change the title in question, and was not aware the title had been used before.

Butt and Mace against Hilton and Norton, infringement on Scotch finish.

Earl and Mullen against Harry Luck and Co., infringement on girls making entrance by means of illusion cabinet. In answer to the complaint Billie Shaw, producer, states the business in question is the property of the carpenter of the Harry Puck act "Everyman", and it was loaned by the carpenter to Earl and Mullen, consequently they have no basis for a complaint.

## INDEPENDENTS AND EQUITY

(Continued from page 1)

tion of their own. Added to that was the idea that the public was a third party to the arrangement and would hardly permit unknowns to appear on Broadway to the exclusion of the recognized better players.

Another point considered was

where an independent manager had a contract with a non-Equity member extending for another year or two. One of the managers present wanted to know if under such conditions he would be expected to break the contract with the non-Equity member. He also asked if where a non-Equity player has established a role and it was deemed best to continue him in the part, whether he should be dismissed.

There were no direct decisions on any of the questions put, the A. E. A. council stating it would hold a meeting this week and consider the questions.

A manager suggested Equity draw up a separate agreement for the various recognized New York independents, incorporating the same conditions as applied in the agreement between the P. M. A. and the A. E. A. these individual agreements to run until 1924, the expiration period of the managers' association. The suggestion followed the statement in the meeting that the A. E. A. was not "after" the New York independents but that it had been forced to adopt the "Equity Shop" because of the number of "fly by night" managers who stranded companies on the road. It was claimed that a majority of the A. E. A. membership was engaged by such attractions and that it has cost the A. E. A. \$10,000 in railroad fares to bring actors back to New York this season.

Another suggestion made was that if the A. E. A. did not care to make individual agreements, the independent managers would be willing to file bond guaranteeing the return transportation of any company sent out by them, but that the discrimination which would be forced on them by the closed shop should not attain.

Representatives of the Touring Managers' Association and the Actors' are scheduled to get together the latter part of the week, or early next week, for the purpose of talking over the "Equity Shop" proposition. The conference, if it is held, will have been brought about as a result of a letter sent to the T. M. A. by Frank Gillmore, executive secretary of the Equity, suggesting the T. M. A. and Equity talk things over.

Gus Hill, President of the T. M. A., denied there was any split in the ranks of the T. M. A. on the "Equity Shop" question. Mr. Hill said the Touring Managers' Association had committed itself in favor of the open shop and he was positive under no circumstances would the T. M. A. recede from that position. Mr. Hill reiterated the statement made by him many times since the "Equity Shop" matter has come up, that the T. M. A. would recognize no type of closed shop principle.

## SHUBERT FILM SHOWS

(Continued from page 1)

at ten, even that number may be exceeded, although it is not a surety that all of the specials will find a resting place in the Shubert houses.

On top of the film bookings of forty (more or less) road shows, past experience on film road show routing has developed that a picture may remain in a city for two, three or four weeks, or longer, whereas a production is limited to one week's stay on the big city time, with a couple of exceptions.

The outlook for the Shubert list next season, according to the showmen who have calculated the future condition, is that in the Shubert towns, where there is more than one theatre book by them, the Shubert houses may be opposing each other with pictures, instead of dramatic or musical comedy attractions, though room must be provided for the vaudeville combinations.

With the picture producers arranging for their own road shows and the Shubert vaudeville corporation operating its vaudeville, the showmen say all the Shuberts will have to do next season is to draw down their percentages and commissions without making any personal investment.

Bert Feibelman, who lately returned from the Coast, was this week selected by Metro to route the "Four Horsemen" road shows.

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SAN FRANCISCO

# SCENERY BY EDWIN H. FLAGG STUDIOS

## MAJESTIC, CHICAGO.

Chicago, March 18.

H'm, ho! Another of those Monday afternoons at the Majestic. No doubt about it being Lent—plenty of empties. No doubt about the character of the ones who are in—the old guard, the eggs. Looks like a bitter afternoon for the talent, with an inside chance for the mudders. It's muggy outside and the customers are languid.

Yep... This show is going to run to form. Here's the Three Bobs' talented crew, catching golf balls in its Yiddish-looking bill, and nobody much caring. Plenty of crows have opened the show at this theatre, but none so black. The Bobs read the handwriting and cut it short, retreating with the usual biff-bang finish, less its biff-bang, to a fair outbreak.

The boy brings on a large card reading "The Great Harmon." Charlie Wilson is programmed for the spot. Wilson, it later appears (confidentially), didn't want to stay with a deuce in the hole. Great Harmon comes on. He is big and he packs a fiddle. He wears evening clothes and his features are stolid. He takes downstage center and plays an operatic. He plays all right, but no attempt at showmanship. The number gets a ripple. He does a ballad, still a. s. c., with just a touch of artistic hawk. This goes better. The drummer trills a bird call and Great Harmon does birds, bees and boasts on his violin, with punchy technique and a very serious expression. This gets him off pretty well and he stays off.

Ames and Winthrop's curtain parts and Miss Winthrop is in bed, getting ready to dream that she is Alice and a great prince is coming. He comes. Winthrop lopes on as a bum fairy-story hero. The satire is over the heads of the oil cans, but the low comedy starts 'em. There is some confusion about lights and music cues, but at last into a bull-shedivik burlesque, a bearcat bit that wakes up a sputter. The curtain closes and Winthrop goes 'em with his bride lampoon, after which we discover Miss Winthrop looking like a goddess on a pedestal as "Public Opinion," trying Ames as jazz. He is guilty. Into a finale dance—mimicry. A few seasons ahead of their time, always creators and always entertainers, getting as low as anybody, yet climbing to altitudes as farcical and satirical, this pair leaves a mighty impression and could stop this show if jockeying for such. Being a gent and a lady, Ames and Winthrop behave in orderly fashion and take home a hit as a hit should be brought home.

Out comes a piano. Out comes Ernest Ball. If there is one thing that looks good on a rainy, oppressive day it's Ernest Ball's face. It wears a smile that would make even a blue-Sunday advocate chuckle.

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**"THE 13th CHAIR" "PETE" Soteris**

Next Door to Colonial Theatre, 30 W. Randolph St., CHICAGO

THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—

Edith Clasper — Margaret Young — Henry Santrey — Anna Seymour — Willie Halz — Jean Gibson — Harry Seymour — Leo Beers — Herbert Clifton — Tommy Patricia — Roy Harrah — Leo Greenwood — Ben Meyer — Gene Bristol

He tears into the plane and gags lightly. On comes Maude Lambert. Maude looks like a chubby bundle of sunshine. Ernie kids her—he thinks he does. She kids him right back—he doesn't think she does. Song. Very good. Exit. Ernie plays and sings his old ones. And that bimbo has a few to pick from. Maude again, in green. An Irish ditty; not so by jingo. Exit. Back again. "Mother of Pearl." Who! Here is a mother song right out of the heart of one man and the throat of one woman into the souls of a thousand men and women. Not a program is heard rustling; not even a breath is heard; the audience is mesmerized with its sentiment, thrilled with its melody. A great crash of applause follows after one moment of suspended animation as the people come back to normality from their dreamland—their dreamland where mother is the good fairy, for they have seen her and felt her and heard her heavenly voice. Ernie and Maude get away to what goes for a show-stopper here.

Little stage wait. Leititz. The little Mary-Pickford of silent acts wafts on in a blue silk cloak, which she sheds to a blue silk half a handkerchief or something, enough to cover enough of her. She approaches the perpendicular rope; she approaches it as though it were a fan or a scented cigarette, so daintily does she dandle it. She climbs it like a butterfly and plays on it like a pussy willow. Beautiful. Then the trapeze, just as girlish and delicate, but with high spots. Then to the whirlwind on the web looped over her bandaged wrist. Sensation.

Here's Sidney Phillips. Sid wears a Tux. Doggone that feller, he looks good in any kind of clothes. He ought to pay royalty to his tailor. He smiles a wide-open hello and gets a reception. He ought to; it's about his tenth week in town this season. He sings a mammy ballad. He's one of a dozen men in America who has what it takes to do this in straight clothes. He tells some gob stories. He is the last of the vaudeville gobs, still fighting over the old battles. He has a table brought on and does Kelly, Jolson and Bernard in one episode, all of it amusing and entertaining. He bows out. Success.

Piano is in again, this time in full stage, Dan Caslar at the wheel. Adelaide, looking like a canary bird, and Johnny Hughes, the dude in soup and fish dance on. Dancers always dance. Ah! they also sing, for Adelaide is busting into song. Adelaide will not run Galli-Curci up a tree, and if Caruso's voice doesn't come back Johnny will scarcely fill the void. It doesn't last long. They dance. And they certainly do dance. They dance figures and characters and dolls, each number taking and each hitting. Adelaide is still a kid. How does she do it?

Olsen and Johnson, and again the piano. First real comedy act on the bill. Olsen and Johnson murdered 'em at the Palace. Should get it over here, sure enough. No. It doesn't get started as it should. Oh, it isn't dead, by any means, but it isn't that woof and wow. Act just as strong as ever. Audience unconscious. Nut stuff sparks a little percussion. Page a few human beings. Ames enters and yodels "Sweet Adelaide," a la sainted memories. Very humorous. Phillips enters, opens that smile, cracks a velvet-enveloped nifty; the four boys take bows. Olsen and Johnson a hit as hits may be judged in this opry house with this flock.

Karl Emmy and Pets to close. Mighty pretty act. Plenty of walk-outs. Some take a look and sit down again. Pleasant routine of animal stuff. Given a spot, might be strong.

It's over. The eggs yawn and stretch and ooze forth into the muggy atmosphere. Lat.

## STATE-LAKE, CHICAGO.

Chicago, March 18.

As usual, the State-Lake has the best bill in town, and this week probably the best bill in America.

Two or three surprise sensations, raised into a substance of standard Orpheum vaudeville, makes the week of the second anniversary of this mammoth and egregious theatre gala and momentous, though there is no public announcement or recognition of the St. Patrick's Day birthday of this monumental gold mine, amusement temple and theatrical landmark.

Courtney Sisters (New Acts) came back, headline here. Booth and Nina (New Acts) opening the show, tied it up. Ford and Cunningham stole the individual outstanding bit of the whole assemblage, standing an audience on its head as no comedy turn at any time has outdone.

Ford is a neat young fellow with a soothing personality, looks and a two-handed wallop for delivering little comedy crackers that explode into big comedy bombs. Miss Cunningham is a halapalooza with raven hair, Big Bertha eyes, a Parisian physique and a Kitty Gordon back. She camouflages her talent until time to let 'er go, when she whips over a versatile and breathless succession of comedy sparkles, low and high and medium, while Ford feeds her and feeds off her. Their specialties, burlesques of dramatic stars, stand forth luminously; but, without them, they would still have a bull's eye back-and-forth comedy turn without a lost watch-tick.

Brown and Weston, the two neat little dancing tricks, with the courteous young fellow, Dave Dryer, at the piano, stole a couple of bases and were safe at home. Emily Darrell got laughs and, on her dog recitation, drew a hand that held for four bows after exit. "Ye Song Shop," more snappily cast than last season, sailed through rippingly. Barnes and Freeman repeated without regrets. Anger and Packer made 'em scream.

Libby and Sparrow, not seen. Lat.

## PALACE, CHICAGO

Chicago, March 18.

An all-around good bill, with enough novelty, class, hoakum and comedy to make the money's worth. Ruth Howell Duo, a novelty ring and trap act, made a good opener. There is plenty of action, with a sensational toe jump by the girl.

"Tango Shoes" spotted just right, and though the act has been here at least a dozen times, the finish still remains sure-fire. Bob Murphy and Elmore White were the first real hit, and though occupying an early spot, went right to work with hammer and tongs and delivered an all six. The boys have a great selection of comedy numbers, with a ballad placed in the middle of the act, which proved a balance wheel.

Mijares and Co., the company, a very pretty blonde, and his brother Manola, proved a revelation. They deserved a spot on the bill, and were the second "hit." There is a funny bit of pantomime before going into the actual wire walking. Manola does one trick, a back summersault on a high tight wire, without any assistance whatever. Mijares then does a lightning back and front swing, staying on the wire while it is loosened to a slack, when he does his perpendicular swing, almost doing a complete revolution. He took two healthy bows, but could have stopped the show. This is one of the fastest novelty acts ever seen on the vaudeville stage, and, besides these assets, carried somewhat of a production.

Mary Haynes comes back to her home town with a new act, new clothes and a new name. Several years ago Miss Haynes worked the small time under the name of May Curtis, when pickings were slim and consecutive bookings and big time were spoken of in whispers. Now she comes back and proves to the non-believers that with faith and ability even big time will come to Mohamed. Miss Haynes does not have to worry if she progresses along the lines she now employs; the big time will always welcome her.

Jimmy Lucas, assisted by Francene, easily delivered the applause and laughing hit of the show. He clowning and sang himself until he was husky, then he did "Dardanella" in Yiddish until there wasn't a silent hand in the house. Miss Francene makes a charming foil, and is easy to look at. Lucas has done away with his plants, and works on a more legitimate basis. He could have held up any spot on the bill. He succeeded in stopping the show, delivering a speech.

Julian, Eltinge excused himself from singing, as he was suffering from a severe cold, which even told in his short apology. Eltinge still remains supreme exponent of frills and foibles. Next came Bob Hall, a familiar figure, doing well, as always. Beeman and Grace, with a novelty skating act, wound up the bill. Here is another closer that could take an early spot on a bill, though they received more than usual attention accorded to closing acts.

## McCULLOUGH ON ORPHEUM.

Chicago, March 18.

Carl McCullough, in his new act, has been booked over the Orpheum Circuit, opening next August.

## ANNUL SECOND WEDDING.

Byron Munson's Marriage to "Follies" Girl Voided.

Chicago, March 18.

For the second time the impetuous marrying proclivities of Byron Munson, a young picture actor recently engaged as Mary Pickford's juvenile lead, led to annulment in local courts.

This time his runaway tie with Gwendolyn Ottis, daughter of "the terrible woman" mentioned by the late Pat O'Brien in his suicide note, was cut again on grounds that the boy is under age, he being now 19. Mrs. Ottis-Munson rejoined the Ziegfeld "Follies" following the decree.

In 1919 young Munson eloped with a society girl and that wedding was later declared null.

## NEW KEITH HOUSE.

Parthenon, Hammond, Ind., Cost \$300,000; Two-a-Day, Splits.

Chicago, March 18.

The Parthenon theatre, a new \$300,000 playhouse, was opened Monday in Hammond, Ind. It is playing Keith vaudeville, booked out of Chicago by Glen Burt.

It was built by S. J. Gregory Theatre Co. and will run a split-week policy of five acts, two shows a day with three on Saturday and Sunday. Several Chicago show folks have stock.

## BENEFIT FOR KELVIN.

Chicago, March 18.

Guests of the Clarendon Hotel, Clark and Ontario, gave an impromptu performance in the lobby of the hotel last Saturday night for Joseph Kelvin, an actor who is confined to a wheel chair and has been laid up for several years. He was at one time well known, and played his last Chicago engagement with Cyril Scott in "The Prince Chap" when he was stricken. Manager J. A. Stokes has taken an interest in the actor and plans are being made for a big testimonial performance, probably under the auspices of the Press Club.

## DESERTION AND MISCONDUCT.

Chicago, March 18.

Mrs. Antonia Dvorak Huston, who claims to be the niece of Anton Dvorak, composer of "Humoresque," filed suit against Arthur J. Huston. She says he has an income of \$250 per week.

The bill charges misconduct and states the Hustons were married May 4, 1909, at Brooklyn, N. Y., and separated March 4, 1919.

Mrs. Cecile Oliver, chorus girl, filed suit against her plumber husband in Philadelphia. She charges desertion.

## ANOTHER J. L. &amp; S. HOUSE.

Chicago, March 18.

The Star theatre at 68 West Madison street, was purchased by Jones, Linick & Schaefer. They obtained a 103-year lease on the ground floor and take possession May 1. This firm now owns eight moving picture theatres in the loop, besides two vaudeville houses.

## SEELEY-FIELDS WEDDING.

Chicago, March 18.

Wires received here state Blossom Seeley was married in Duluth to Bennie Fields, her principal vaudeville assistant. Miss Seeley was recently divorced from Rube Marquard, pitcher.

Fields' right name proved to be Benjamin Gelsenfeld.

## 2 JUNIOR STANDS CLOSE.

Decatur and Moline Dark in March, Trade Bad.

Chicago, March 18.

The Orpheum Junior houses in Decatur and Moline are slated to close, due to bad business, this month. The Decatur house will probably be remodeled. The fall-off in patronage is said to be due to local conditions in each instance, such as factories running light or suspending. Business in towns of 15,000 to 50,000 generally throughout the mid-west, in vaudeville, is reported off.

## RIALTO, CHICAGO.

Chicago, March 18.

Clayton and Clayton open and offer something new in the line of entertainment. The male draws with crayon at the same time giving some splay humor. The woman plays piano and sings while the man draws. A correction should be made in the bows. A spot is thrown on a picture and the team take bows in the dark. Rene and Florence are two frisky maidens who sing and dance, costumed nicely, but have shown poor judgment in picking numbers. Mr. and Mrs. Wiley are entitled to a later spot and would have fared much better. Mrs. Wiley plays the piano and is the foil for her husband's fond remembrance of the days before prohibition. This talk leads to a magic glass and some selections are played on musical glasses.

Howard and Lewis milked the crowd with their peppery comedy. The Yiddish comic worked hard, while the straight man supplied a combination hard to beat. The straight man has a good voice, but picked a lemon song. It's about the war and those boys that went over the hill. The team drew a well-earned encore and several bows. Calvert and Shayne, two men, harmonize. For some reason they fell flat. Possibly the audience was to blame. Olive and Mack also worked up grade. This man-and-woman team has a clever act, dressed well. McCoy and Walton walloped them for a four-bagger. Not a slow minute in the act. The man enters by flopping on the stage and the team exits with the girl on the man's shoulder, he bumping her into the proscenium arch. It got the desired effect. Steed's Septet closed. Here is an act that has most everything desired. The opening number is "Kismet," sung by a woman in Oriental clothes.

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# BOWERY DEAD, BURLESQUE SHOW DROPS FAMOUS TITLE

**Name Illuminated Billboards for 22 Years—Original Troupe Had Cast of Stage Notables—"Novelty Shop-Everything" Next Season.**

After 22 years of continuous service as a burlesque show title, "The Bowery Burlesquers" title is to be dropped at the expiration of the current season. When the show that has carried the "Bowery" title for over a score of years goes out on the Columbia circuit next season it will be known as Joe Hurtig's "Novelty Shop—Everything." The "Bowerys" is next to the oldest title on the Columbia wheel in point of continuous service, the only show antedating it being "Rose Sydel's London Belles."

"The Bowerys" was originally produced in 1899 by Hurtig & Seamon. The cast contained Loney Haskell, Truly Shattuck, World's Trio (Lulu Ryan, Perry Ryan and Emma Woods), Polly Moran, Louis Auber, Vinie Henshaw, Tom Carter, the late Andy Lewis, Nelson Sisters, Gladys Van, Princess Yutakme and Gracey and Burnett. It opened at Binghamton, N. Y., in August and played throughout the season until the following June, with three repeats at the Dewey, New York; Hurtig & Seamon's, New York, and Sam T. Jack's, Chicago, its first season out. Joe Hurtig was the manager of the "Bowerys," its first season.

This was before the wheels became organized. The "Bowerys" was routed from New York direct with local managers by Hurtig & Seamon. It was Hurtig & Seamon's first road show venture.

In discussing his reason for dropping the "Bowerys" title after so many years, Joe Hurtig said he had decided on the change reluctantly, but times have changed and burlesque audiences have changed with them. "The Bowery" as a title does not have the same significance it had years ago, the modern generation of burlesque patrons taking if anything a bad impression from the word Bowery. Mr. Hurtig also said the modern trend to class in burlesque was hardly in accord with the Bowery title.

In addition to changing the Bowery title, two of the remaining three Joe Hurtig Columbia shows will carry different monickers next season. "The Girls from the U. S. A." will become "Odds and Ends," and "Social Maids" will be called "Tick Tack Toe." "The Big Wonder Show" title remains as usual. "Girls from Happyland" and the Ed Lee Wrothe show franchises will be operated next season by Irons & Clamage, but not under those titles.

The longest period of use for a burlesque show title is that of the Rentz-Santley show, which played approximately from 1877 to 1912, 35 years in all.

## NEW CAPITOL'S QUIET TRADE

The Capitol, Washington, the newly erected American Burlesque Circuit house picked up the second week with Strouse and Franklin's "Round the Town" as the attraction.

Business was below expectations the first week, the condition being blamed upon President Harding's quiet inauguration which affected the theatres universally.

The new house seats 1,800.

## DROPPING ERIE, PA.

The Colonial, Erie, Pa., a two-day stand on the American wheel route, was dropped following the engagement of the "Cute Cuties" March 17. The American shows made Erie Wednesdays and Thursdays since the Avenue, Detroit, dropped out, as a partial fill in for that week. The shows lay off the first two days of the week, unless booking at their own option independently. Friday they play Newcastle and Saturday Uniontown as heretofore.

This is the week between Cleveland and Pittsburgh.

## COOPER GETTING BETTER.

Jimmie Cooper, featured comic of "The Beauty Trust" (American), who has been out of the show since Feb. 15, following an operation for the removal of a growth on his vocal cords at St. Luke's Hospital, rejoins the troupe at the Academy, Buffalo, week April 4.

## SINGER'S NEW TRIAL.

**Court Allows Immediate Appeal in Verdict of \$2,180 Given Dandy.**

A jury verdict of \$2,180 allowed Ned Dandy in Boston last week against Jack Singer was ordered stayed by Judge George A. Sanborn, before whom the case was tried, and on motion of the defendant's attorney a new trial was allowed, with date to be set.

Edward M. Dangel, the Boston attorney, appeared for Dandy, who sued under his own name of Nathan Fried. He alleged a breach of contract against Singer last season, when Dandy appeared with the "Behman Show," under contract for \$100 weekly. Dandy contracted to play in blackface. After joining he changed to whiteface. When the show reached Bridgeport, according to Singer, Dandy suggested he be released. Singer agreed, he says, and gave Dandy a ticket to New York.

When the "Behman Show" reached Boston Dandy served an attachment in a suit for \$10,000. The attachment was bonded and the show proceeded, with the trial up last week. Singer, believing, he says, there would be no trial, did not concern himself with the preparation of the action, going to Boston without witnesses.

## SLANDER CHARGE.

**Ben Bard Sued Over Diamond Ring Altercation.**

Ben Bard, songwriter and actor, with the "Powder Puff Revue," was served at the Columbia theatre last week with a summons in a Supreme Court slander action by Louis Maratsky, the jeweler. No complaint was attached to the summons. The action revolves about a diamond pin sale upon which Bard paid a \$20 deposit.

Bard on deciding to return the pin and demanding a return of the \$20 deposit, an altercation occurred in a restaurant on Seventh avenue and 48th street, with Bard threatening to administer corporal punishment to the jeweler.

Bard has retained Julius Kencler and Monroe M. Goldstein to defend his interests.

## ROAD DIRECTOR SAYS—

A burlesque road musical director in commenting on the controversy that has arisen between the house and road leaders, as to which is responsible for the poor condition of musical scores in burlesque houses, claims the musicians in a certain Columbian wheel house are so incompetent it was necessary to print a small red flag on an ensemble, so that the music would stop at a given point.

The road leader said he took it for granted any musician would recognize the regulation musical sign calling for a "rest," but after repeated blunders at this particular spot, the road leader decided the red flag danger signal would be the only means of getting the desired results, and according to the road director, his theory proved correct.

## THROWING OUT "JOILLITIES"

Instead of the Sam Howe show (Columbia) carrying the title of "Joillities of 1922" next season, it will be called Sam Howe's New Show.

Using the "Joillities" title this season, it had been Howe's intention to carry the name as a permanent label with the year such as '22, '23 tacked on each succeeding season.

Such a large number of Frolics, Frivols, Gaieties, etc., bobbed up Howe decided to drop the "Joillities" thing.

## SUNDAY DOESN'T HELP.

Burlesque managers playing the Star, Cleveland (Columbia), report the business for seven days with Sunday in, to be less than formerly, when the house only played six days.

# MARCUS SHOW BADLY PANNED BY CRITICS

**Marcus Threatens Libel Actions—Does Big Business.**

Syracuse, N. Y., March 16.

With threats of libel suits against at least one local paper ringing through the air, A. B. Marcus, together with his "Marcus Show of 1920," shook the dust of Syracuse from his feet Saturday after the final performance of a somewhat turbulent three-day stand at the Empire. The first half of the present week the show is at Ithaca.

Syracuse reviewers had little charity for the Marcus Show. It came here with a reputation for naughtiness that had been won through various enforced closings in other cities. The closing orders were based upon the Marcus advertising and display posters. If the authorities had waited to see the show they would have approved it as first-class Sunday school entertainment.

As far as the dialog is concerned, the Marcus Show is as clean as could be asked. As far as display of feminine charms goes, the same applies. Syracuse is used to bare knees, etc., in musical comedy, in vaudeville and in burlesque. There was nary a pink knee to please the boys who flocked to the house on Thursday night's opening.

The Marcus Show act was banned by the city authorities and ordered from the billboards some days before the show arrived. But the local "gay boys" had had their appetites whetted by the posters, and as a result the house was sold out Thursday. Not only that, but a few hundred standing room tickets were sold at \$1.10. And a few hundred others were turned away.

There was also a heavy dance for the other performances; in fact, the Saturday matinee was pretty well sold out Thursday. And this in spite of the fact that the Wieting was playing Sam Bernard and Irene Bordoni in "As You Were."

Friday the local papers without exception panned the Marcus entertainment. Panned it is putting it weak. No show in years drew the unkind remarks that went to the Marcus Show. It got under A. B.'s skin. He had a sign painted in which he offered personally to refund the admission after the first act. But his manager wouldn't let him place it in the theatre lobby.

Marcus still insists that he has a regular show. And he maintains that he has a regular comedian in Mike Sacks. Marcus declares the critics are all wrong. Moreover, when he gets back to New York, he informed Empire attaches, he intends to start legal action. No bush town critics can say those cruel things and get away with it, says A. B. Further, Marcus says he got damages from a Boston sheet already.

Rochester, N. Y., March 16.

What the critics did not say about "The Marcus Review of 1921" at the Lyceum last week is hardly worth repeating. To repeat what they did say would sound as if they had a grudge against the show.

It was characterized as burlesque of a crude sort, and at least one critic went to the extent of leaving no doubt that he considered the generously exposed parts of anatomies as unattractive from even a physical point.

Paris, March 16.

Mme. Sarah Bernhardt announced here this week that she would open at the Prince's, London, April 5, in "Daniel," under the Cochran management. She will take her own company across the Channel.

## MARION PAID \$750.

Dave Marion paid Harry Jolson \$750 in settlement of the action on trial at the time between Marion and Jolson. The latter had started suit for breach of contract against the burlesque manager, dating back some seasons ago.

The judge's charge to the jury seemed to favor the Jolson end. While the jury was deliberating, the attorneys agreed that notwithstanding its verdict, they would allow \$750 to be the settlement, Marion to pay Jolson that amount.

When the jury returned, it entered a verdict for Marion.

Muri McCarthy at Orpheum, Seattle.

Seattle, March 16.

Muri McCarthy is the new leading woman of the Orpheum's musical stock. Eugene Levy, manager, lately engaged her when in California.

## SOME SHOW.

Announcer.....	Billy Dodge
Good Talker.....	Low Harris
Miss Calla Number.....	Mae Dix
Miss Irma Singer.....	Hallie Deane
Bozo.....	Tommy Snyder
Slim, his pal.....	Jack Ormsby
Mrs. Otto Mobile.....	Evelyn Stevens
Officer Pinch.....	Billy Dodge
Francisco.....	Billy Dodge
Title Film.....	Fannie Palmer
Millie Reel.....	Ruth Pickford
Mr. Harris.....	Billy Dodge
Steve.....	Billy Dodge

The combination of the weather and the Chaplin picture, "The Kid," cut into the usual capacity attendance at the 14th street amateur night (Tuesday).

The last two rows on the lower floor and the boxes were light when the opening of "Some Show" flashed on. "The Kid" is showing at several of the neighborhood houses, and the Olympic, situated right in the center of the section, had to bow to the drawing power of the "deaf and dumb" comic.

Barney Gerard is the sponsor for "Some Show," which retains mainly the book used last season with Tommy "Bozo" Snyder held over and elevated to featureddom.

Snyder does pantomime in a dirty tramp makeup, but has no trouble making them laugh on this wheel. Several times he got out of bounds so far as good taste was concerned, but they liked the stuff.

A comedy prop taxicab with a scene built around it reminiscent of Harry Tate's and several other motoring acts, was the high light of the first half from a comedy standpoint. "Bozo" as a ragged passenger, accompanied by Billy Dodge billed as a Frenchman but without any recognizable dialect, wrecked the machine in a manner that tickled the laughs out of the gang in staccato sequence.

Jack Ormsby was the second comedian doing a putty-nosed eccentric character minus dialect. Ormsby did a bit of acrobatics that looked as though he might be a graduate from that school. He handled his lines acceptably and helped the comedy portion considerably, working opposite Snyder in most of his scenes. Low Harris, a raucous voiced straight, and Dodge in semi-straight and minor roles, completed a fairly strong male cast.

Of the women Hallie Dean, the soubrette, was the class, though handicapped by an unmusical voice. Her grace and personality when reading lines made them forget the vocal deficiencies. Evelyn Stevens was a heavy prima donna, manifesting obviously much burlesque experience and wearing several good looking gowns. She led numbers acceptably, handling most of the serious efforts with fair pipes.

Mae Dix, a shapely redhead, could be classified as the ingenue, also contributing several show-stopping numbers by judicious use of the shimmy. One number heavily endorsed, she soloed a jazz song clad in a tight-fitting one-piece union suit. The shim at the end of the lyric was good for several recalls. Miss Dix was also light on the vocal ability, but got over nevertheless.

Fannie Palmer and Ruth Pickford stepped out of the chorus on one or two occasions, attempting double harmonizing with indifferent results.

The book remains the same as last season, with only one or two slight additions. One is an aeroplane finish to the first half, which is preceded by a description of a race in the air, with Bozo as one of the entries. This has been lifted bodily from "Going Up," even to the reading of the bulletins reporting progress. Four or five prop planes illuminated by electric bulbs swinging back and forth complete the "flash."

The sets also are probably hold-overs and look familiar. The 16 choristers work hard and often and are much responsible for plugging up the lapses when Snyder isn't on the stage. The latter while funny needs a strong comedy assistant and a new book before "Some Show" can hope to be rated better than a second-class burlesque entertainment.

Con.

## LEW BRICE SIGNS

**With "Tittle Tattle" for Remainder of Season**

Lew Brice, brother of Fannie, and featured in vaudeville with The Four Roses, has signed with an American Burlesque Wheel attraction for the balance of the season.

Lew is joining "Tittle Tattle" and will finish the current season with it. Fanny Brice is a product of burlesque following which she vaulted into legitimate via vaudeville.

Lew Brice has been a dancer with several of the Shubert attractions. He was in a Wintergarden show of a few seasons back.

## Fights at Schenectady, N. Y.

Miles, Schenectady, N. Y., dark for two weeks, may reopen as a fight club, it plans of a New York promoter materialize.

The promoter has opened negotiations with C. N. Miles and is awaiting his verdict before applying for his license.

## HOME BREW.

Noah Lett.....	Willie Lander
Nelson B. Ward.....	Alice Lawlor
M. T. Noodle.....	Robert C. Miller
I. Will B. Goode.....	Leo P. Day
Notter Bum.....	Harry Lander
Ima Goodfriend.....	Robby Moore
Gotta Hare Lapp.....	May Lander
O. U. Vampire.....	Amelia Fynes
Sheeza Dandy.....	Henrietta Byron
A. Kopp.....	Felix Patty

Jack Singer's "Home Brew" show, at the Columbia, featuring Harry Lander as comedian, makes no pretense to production splash beyond the average dimensions of a Wheel outfit; but thanks to its arrangement and to the sure-fire burlesque comedy, it works out into a capital entertainment of the characteristic quality. Lander is a funmaker of parts. His methods are best when they are legitimate, and he has a knack of getting laughs across without horseplay when he wants to.

This being so, it is regrettable that he does not confine himself to intelligent comedy entirely and let the hokum and threadbare stuff alone. And it is doubly regrettable that he chooses to revert to the dirty tramp characterization that has pretty well been eliminated from the stage.

Lander makes his tramp as unsavory as he can and appears to glory in it. In the fishing bit late in the performance he talks about endlessly, and from first to last appears to take pains to emphasize the unwholesome angle of his character type. He could be just as funny, and reasonably clean at the same time, and there is not and never was any humor in offensively dirty clothing and makeup.

Lander is damaging a real gift for effective, quiet humor by his mistaken attitude toward his performance. Some of the patter between himself and Willie Lander during the scene mentioned is screamingly funny. The early talk in the moving picture studio was equally amusing, and the cafe table stuff midway between was as good laughing burlesque material as is to be found anywhere. The trick elephant stunt is funny also in its crudeness, but some of Lander's incidental business was distinctly objectionable.

Willie Lander is a thoroughly capable assistant funmaker. His best bit was the Greek restaurant stuff, although one wonders if the bit was inspired by a similar interlude in one of the preceding organizations, which the two Landers follow pretty closely. Or is the material anybody's?

Robert C. Miller is the only other man in the organization who gains prominence. He is a clean-cut juvenile and contributes several agreeable numbers and incidental dances.

So much for the men. There are three principal women, all of them good looking and practiced in the arts of approaching the Wheel audiences without too aggressive methods. Incidentally the layout of the show develops a capital trick of arrangement. Alice Lawlor is a plump, red-headed, lady-size soubrette who is kept under cover until the beginning of the second half of the evening. She has the first single number of the evening, directly after the opening chorus. Thereafter she does nothing of note and the audience is left to forget her.

Then, when the show is half gone, she suddenly is disclosed as a world-bending singer of "blues" numbers by way of a single specialty that stopped the show cold and caused the Columbia crowd to refuse to let it go on for ten minutes. They had forgotten Miss Lawlor when she appeared for her specialty, dressed in the most intriguing frock of plain black, cut almost to the waistline in the back and with a six-inch skirt of black fringe. The costume alone, snugly filled out by Miss Lawlor, was an episode in itself. Then she rollicked through four "blues" numbers, with an incidental step or two, and took the hit of the proceedings.

Henrietta Byron made a statuesque prima donna, a smooth co-worker with the comedians in her bits and a distinct asset to the stage pictures. Also she has an agreeable voice and an entirely likable personality, not to speak of nice-looking apparel. A blue evening gown on her first appearance was a beauty. The third of the trio is Amelia Fynes, a lively dancer for all her plumpness, and wearing a scintillating smile. In a suit of white tights and tunic as leader of a chorus drill, she made a satisfying picture of sinuous curves and undulations. But her singing left much to be desired.

The production probably represents a considerable outlay, and most of the choristers' costumes are good looking. A notable exception was the model worn for the opening chorus, an atrocious affair. This was as ugly as the policeman's uniform of blue velvet and blue tights displayed later on was attractive. The show has several specialties which must cost money and have no part in the general proceedings. One is "Tarzan," the "human monkey," who created no end of uproarious merriment at the Columbia, and Sam Wilson, a weird offering of a dress-suited negro singer, who delivered himself of a number of Yiddish songs in a dialect that sounded authentic. A real typical negro singing in Yiddish and wearing a dress suit with all the eclect imaginable is a novelty if you like, but what's the use? Rush.

# VARIETY

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As Gus Edwards reached the "Rosie O'Grady" number in the "old time songs" section of his revue at the Palace last Friday afternoon, he noticed Maude Nugent, writer of "Rosie" was in the audience with her three daughters. Edwards immediately called the attention of the audience to Miss Nugent's presence and requested her to sing the chorus with him. Following an acknowledgment of the applause, Miss Nugent asked to be excused. The audience insisting, Florence, her 13-year old daughter, repeated the chorus several times before the house would let the turn proceed.

The Central Ave. theatre, Jersey City, has been leased by Harring & Blumenthal who will take possession May 15 installing a six-act split-week pop vaudeville policy. The same concern has purchased a plot at 138th street and Willis avenue, Bronx, on which they will erect a 2,500-seat house which will play pop vaudeville when completed; also a new house seating 3,000 will be erected by them on Jackson avenue near the Summit street station, Jersey City.

Mrs. Lucille Sargent, who with her husband has booked the Columbia, Detroit, since it opened with vaudeville 11 years ago, is now in active charge of supplying the bills, and is now located in Gus Sun's New York booking office. Until recently Mrs. Sargent was booking the house out of the Buffalo Sun office. She has had charge of the Columbia's publicity in addition to the booking. Her husband's serious illness precludes him from further participation in the bookings.

Robert E. Riley has disposed of his theatrical interests in Astoria, L. I., including the Arcade theatre, and has filed plans for the erection of an 1,800 seat house in Hempstead, L. I. Salvatore Calderoni, of the Strand, Hempstead, L. I., has purchased a plot for a new theatre.

Ann Pennington, while attending the performance of the Frank Fay concert at the Cort Sunday night, was requested to do a number by Fay, but declined. Miss Pennington took a bow but refused to dance, with Fay introducing Mazetti and Lewis as the next turn.

Monday night next the Winter Garden will celebrate its 10th anniversary. The house, which was formerly a car barn, opened March 20, 1911. For the occasion song hits and characterizations of former revues will be added to the "Passing Show."

Robinson & Burns have taken over the Main St. theatre, Freehold, N. J., and will install a pop vaudeville policy booked by Fally Markus. The same firm has also taken over the Monticello, Jersey City, for pop vaudeville.

The Main St., Asbury Park, owned by Walter Reade, will end its season this week the house remaining dark until a balcony is built. The addition will increase the seating capacity.

Jack White has replaced Mickey Curran in the Sam Fallow office. Curran is now office manager for Danny Davenport, the recently franchised Loew and independent agent.

Abe Friedman, of the Loew publicity department, is arranging a series of diving contests in the local Loew houses, in connection with the Odvác act.

Dave Schaeffer, former manager of Fox's Ridgewood, has leased the Lyric, Elizabethport, N. J., and will install a pop vaudeville policy.

The annual benefit performance of the Actors' Equity Association has been set for May 1 at the Metropolitan Opera House.

Jack Terry (Terry and Lambert) has returned from a year's stay in England.

## INSIDE STUFF ON VAUDEVILLE

An angel for a flash dancing turn playing the small time began to cry this week when, finding he was already out \$2,400 out on the venture, although the turn had been working steadily. The featured member, a danseuse, is given credit for securing the backing; with the act having been offered at a figure highly satisfactory to the booking men and kept working continually, although remittances from the backer were called for almost weekly to make the necessary jumps.

The return of Gertrude Hoffmann to New-York this week found that the Hoffmann family cat had presented the household with a new batch of kittens. It was decided the quarters were not sufficiently large to hold the new arrivals, with Max Hoffmann delegated to do away with the kittens. Max tried the drowning process by trying to push the kittens under the water without putting them in a bag. As they were being pushed under the kittens began to lick Max's hands, with the result he lost his nerve and the new additions are now recognized members of the family.

The office buildings around Times square, with the exception of the Putnam building, seem to have reduced the first rental per square foot placed on their space. With the opening of the converted Knickerbocker Hotel building into offices, the new Loew building, with the Robertson-Cole building, along with several side street offices, there is not the demand for space that existed a year ago. The average space in the Loew building is now said to be \$4.50 a square foot, while some of the other buildings are reported charging on a basis of \$3 and \$3.50. The Putnam building again jumped its rental after increasing from 100 to 150 per cent. last spring. The latest Putnam building jump is reported at about 75 per cent. While most of the present tenants there will vacate by May 1, the building people claim applicants are taking up the vacated space as fast as notice is received. One office suite in the Putnam building has its lease at \$4,700 per annum expiring April 30 (not increased last year). The renting office of the building is now asking \$12,000 for the same suite. Its occupant will move.

Harry Mitchnick, treasurer of the Des Moines Orpheum, has been designated the most popular man in the town by a voting contest conducted by the "News." Mitchnick has been connected with the house for fourteen years, starting as usher and growing up with the place to treasurer. The Orpheum has a subscription list of 400 names and Mitchnick says he has memorized the whole list together with the pair of seats that goes with each name.

Four new "agents" who up to a few weeks ago were members of vaudeville teams have appeared in the Putnam building recently with lists of acts. Three of the new quartet were number two acts and one was a next to closing turn. One booker said the "conversion" was so general he did not know whether an act or an agent wanted to see him.

Dick Kearney in the Feiber & Shea office books the Sunday bill at the Columbia, New York. Regularly each Monday morning Mr. Kearney receives an anonymous note from a constant Columbia Sunday patron, commenting upon the performance of the previous day. He doesn't spare Kearney and also does not neglect to give Dick a pat when he deserves it. The letter writer seems to know vaudeville, also burlesque. He often warns Kearney not to book an act out of the current burlesque show for the next Sunday's program.

A world's record has likely been accomplished by Irving Berlin as a song writer. The royalty in cash received by him from Irving Berlin, Inc., for the first 18 months the firm was in business amounted to \$195,000. That is at the ratio of \$130,000 annually. The royalty included the percentage per each copy sheet music sold of the Berlin-written songs, and also the customary one half of the two cents royalty received by publishers from the disc making concerns.

The royalty of \$195,000 is altogether aside of the interest Berlin holds in the music firm bearing his name. However, he does hold an interest as part proprietor of the Berlin publishing house, and that naturally insures him a correct statement of all royalty. His partners in Berlin, Inc., are Max Winslow and Saul Bornstein.

These figures must be astonishing to song writers of other days, who thought their songs sold then as many copies as popular hits do now. In other days, as well, phonograph royalty did not reach its present proportions. Still the fact will impress itself upon all song writers that anyone of them who draws down \$195,000 in a year and half may rest safely in the belief he has gotten all that was coming to him.

A number of artists assembled at the Carlton Hotel, Johannesburg, South Africa, for the purpose of organizing an Actors' Union in South Africa. There were present, among others, J. W. Rickaby, Fred Coyne, Cecil Kellaway, Allan Doone, Jack Sprightly, William Milton, Lew James.

Barry Lupino occupied the chair and urged the necessity for co-operation for mutual protection. He cited instances of actors being stranded by irresponsible managers and urged for a purely defensive organization, to affiliate with the Variety Artists' Federation and Actors' Association of London.

The meeting closed with 150 members as a nucleus, who pledged themselves to pay dues at the rate of one shilling (approximately 25 cents in normal times) per week.

Okmulgee, Okla., is out on the prairies and has about 25,000 population, but it plays vaudeville of four circuits—Interstate, W. V. M. A., Pantages and Orpheum. It is in the center of the district where the Creek Indians hit it rich in oil, and the braves drive in, with blankets on, steering their own Packards and with diamond buttons on their underwear.

Running a trade paper for vaudeville isn't all milk and honey. Out in Chicago the editor of a weekly devoted to the uplift of the industry was recently indicted on a charge growing out of some alleged exposures regarding a theatrical lawyer against whom disbarment proceedings had been threatened. He did a few days in jail awaiting bonds. He also was sued for \$50,000. Against this suit he filed a schedule of assets. The paper, he said, belonged to the printer; his own wealth consisted of one suit of clothes (which he had on), somewhat bedraggled, two collars, two pairs cotton socks, one battered desk, and a lot of faith in the future.

Nelson and Chain departed with the Fanchon and Marco Revue. This team elected not to exercise its two weeks' notice, handed in to date separation from the troupe coincident with the end of the Chicago engagement. Variety published an item reporting the notice, and it is said this caused several theatre managers on the road to write in, threatening to cancel bookings if any principals left the cast. Marco made it attractive for the boys to reconsider.

Chicago vaudeville chiefs are unanimous in indicating that they are not worried over Shubert vaudeville invasion. They have it figured out that no "Advanced" opposition can thrive west of Keith lines, and do not believe any will be attempted even if the Shuberts do start a circuit in the east. Only in large eastern towns, with the exception of Chicago, have the Shuberts more than one house, they say, and they cannot see the world's biggest legitimate firm shutting down its combination stands to go into vaudeville as an experiment; and they say that the west being thus shut off, Chicago will also be let alone, because the Shuberts aren't so strong in the Second City that they can spare a theatre, and would do so only in an emergency if they intended to go to the far coast and needed Chicago as a western keystone.

## INSIDE STUFF ON LEGIT

Lew Wiswell is still "losing" bets to the box office men at the Liberty. Last week when "Lady Billy" beat \$16,500 two silk shirts were presented the ticket men by Savage's general manager. During the run of the Mitzel show the figure set by Wiswell for the treasurers to beat was bettered half a dozen times. The prizes included four \$100 gifts to the treasurer and assistant.

The Oratorio Society paid H. H. Frazee \$1,500 for the closing of the Frazee theatre with "The Woman of Bronze" for the night of April 7. On that night Margaret Anglin, who is starring in the drama, will appear in the society's presentation of "Iphigenia in Aulis," a Greek pageant, to be held at the Manhattan.

The presentation calls for the appearance of 200 in the chorus, which includes vocal ensembles, dances and pageantry. Miss Anglin will continue in "The Woman of Bronze" for some weeks, succeeding in with "Joan of Arc," which production is ready.

Investigation of a complaint made to the management of the Gaiety showed a patron had paid five different premiums on a pair of tickets for "Lightnin'" last week. The purchaser was stopping at a hotel and paid \$6 each for tickets which sell for \$2.75 at the box office. It was found the tickets went through a series of "steps" on the way to the ultimate buyer, and a charge of 50 cents on each ticket was added as the ticket passed from hand to hand.

"The Survival of the Fittest," opening at the Greenwich Village theatre Monday evening, and which provoked a storm of derisive comment from the reviewers, is in the house on a four weeks' rental basis. The weekly rental is said to be \$1,500. After the first act at the premiere, Broadway managers in the audience went looking for Barney Gallant, with the thought the house would be vacant by Saturday. That's when they found out about the rental. No one knew much about the piece, its author or promoters.

The Tyson company is removing its headquarters from the Fitzgerald building to its new four-story offices on West 42d street. It will have a ground floor counter. The counter trade in the larger ticket agency headquarters, like Tyson's and McBride's, has tremendously increased of late years. At one time Tyson's, on the third floor of the Fitzgerald building, seldom sold a ticket over the counter, merely using the main office to direct its branches in the hotels. Now the Tyson counter trade is very heavy, while McBride's, on the ground floor of the Putnam building, has several clerks constantly waiting on customers. The phone business of both agencies is the cream and big.

A new form of ticket speculation has appeared, worked for two Broadway shows so far this season. A woman, not a ticket speculator or handler in a business way, is soliciting women's clubs for the plays represented, securing orders for large blocks of seats and getting a rakeoff through discount. She made \$260 out of the sale for one evening.

"Sally" is reported to have partners, though the belief was that with A. L. Erlanger and Charles Dillingham declining to join Flo Ziegfeld in the production they left Ziegfeld as the sole owner, something Ziegfeld himself has stated. Now it is said Guy Bolton, who wrote the book, has a money interest in the Amsterdam hit, also a couple of others with a small piece each, not before associated managerially with Ziegfeld. Bolton receives 3 per cent. royalty and Jerome Kern, who wrote the music, another 3 per cent., out of which, according to the story, Mr. Kern pays the lyrical writer.

Mr. Bolton is not new to investments in productions. He was reported at the time to have sunk \$60,000 in "The Light of the World" and another \$40,000 in "The Five Millions."

The losses of the Chicago Opera Association exceeded the amount first reported. The deficit for the New York engagement was \$300,000. It is said, which was at the rate of \$50,000 for each of the six weeks at the Manhattan.

Jealousies between stars made for loss as instanced when Bonci was to have appeared in "La Boheme" on Washington's Birthday and the house was sold out for a total of about \$12,000. One of the members went to the front to inquire if Bonci was to be permitted to accomplish the triumph of such a sell-out. The result the opera was cancelled, money refunded and "La Tosca" substituted. The latter drew \$4,500.

The Chicago opera organization is now on tour, which will last for six weeks, ending about the first of May. It is guaranteed a minimum of \$125,000 per week, the dates varying from one day stands to a full week, one engagement being for two weeks.

The business management of the Chicago Opera Association was taken over March 2 by George M. Spangler who came on from Chicago. This gives assurance of the passing of control of the organization to the Association of Commerce, of which Mr. Spangler is secretary. This association has a membership of around 2,200 Windy City business men.

The opera is playing Cleveland the first four days this week, with Cincinnati Friday and Saturday, then jumping to Tulsa, Okla. The show then plays through Texas, arriving at Los Angeles April 4 for a full week. The next two weeks will be played in San Francisco.

## AMONG THE WOMEN

By THE SKIRT.

A new set of costumes for the first act of "Sally" was ordered this week by Flo Ziegfeld from Palm Beach, due to a request from Marlynn Miller, who appeared during the past week while under the care of a physician. Miss Miller had appeared in the first act in a heavy woolen costume and contracted a heavy cold with her physician informing her that unless she changed to a lighter costume for the first act it would necessitate her leaving the show. Ziegfeld, upon wired information from Miss Miller, ordered new gingham costumes in place of the woolen dresses. Miss Miller appears in the second act in an abbreviated costume, and the change from wool in the first act given as the reason for her illness.

The Central, with "Afgar" as the attraction, was but half filled last Saturday matinee. At that the audience comprised mostly men. How the men "ate up" every little movement of Delysia. The women's faces were studies. Some fairly gaped.

Alice Delysia with her exquisite figure exposed to the limit, has many little tricks. The more the men laughed the trickier she became.

Her two costumes left nothing to think of. Red velvet trousers reached her hips. The body from there up was nude, with a breast-band and a tiny belt at the waist line. The trousers were attached to the belt by chains. From the back flowed a long streamer of tulle. Her head was bound in this same red tulle.

The second costume of Delysia's was of silver gauze through which shimmered her pink body. The head-dress, a silver turban, had many long orange plumes.

The show, nearing its three months' run, has evidently been cut to pieces. It could never have opened with so uninteresting a chorus.

Frances Cameron in a small part was first a Spanish girl in the regulation costume. Her shawl was painted. A second silver dress was probably beautiful when new.

(Continued on page 35)

## DREAM STREET' FILM RUNS PLANNED FOR THREE CITIES

Griffith Picture to Open Here at Central, Then Have  
Boston and Phila. Houses—"Four Horsemen,"  
with \$17,000 New York Week, Will Move to  
Astor—Plans in Other Cities.

D. W. Griffith's new special feature, "Dream Street," opens at the Central, New York, April 6. It will run three weeks before a second print is utilized elsewhere. After the New York engagement the picture will occupy the Chestnut Street opera house, Philadelphia, and the Garrick, Boston, opening simultaneously.

Metro's "The Four Horsemen of the Apocalypse," which is doing over \$17,000 a week at the Lyric, will move to the Astor theatre on April 10, following the run of Madge Kennedy in "Cornered," which closes there April 9. "The Four Horsemen" is playing twice daily at the Lyric to prices ranging from 55 cents to \$3.30, and the seats are being avidly snatched up by the ticket speculators. It opens at the La Salle, Chicago, Easter Monday, the La Salle having been leased by Metro for six months. Another print opens in Boston May 1, and still another will go into St. Louis for a run during the summer. It is now in a run at Los Angeles, playing four shows daily in that city.

Both the K. & E. and Shubert booking offices have offered routes for the road companies, which will not be sent out until next fall over the Shubert time.

When "The Four Horsemen" leaves the Lyric the house will be given over to William Fox for the film "The Queen of Sheba." The latter producer also has another big picture, on a Chinese subject, which he may follow the "Sheba" picture with.

Most of the film features being exhibited in New York for runs are playing on a 60-40 basis, the house taking the first \$5,000. Two years ago most of the Times square theatres could be secured on a \$3,500 a week guarantee.

### A. E. F. SHOW REVIVED

"A Buck on Leave" in Pittsburgh  
Easter Week

Pittsburgh, March 16. The big A. E. F. show, "A Buck on Leave," with the author, Pat H. Barnes, in the lead, will be shown at the Syria Mosque Easter week. Many of the original cast will take part. Several professionals are included in the list, while the bulk of choristers will be recruited from local society folk.

The show was considered one of the most pretentious given overseas by the soldiers.

It is being given under the auspices of the 18th Regiment here, which is conducting a drive for more men.

### CHORUS SUES CREATOR.

Giuseppe Creatore and the Creatore Grand Opera Co. have been named defendants in a \$1,082 action by the Grand Opera Chorus Alliance on breach of contract grounds. Through Max Kendler, the plaintiff alleges an agreement of Sept. 18, 1920, guaranteeing thirty weeks' employment to nineteen of the Alliance's members in the Creatore company in the roles of chorus people. Each chorus man or woman was to receive \$51 per week salary. When the defendants encountered financial difficulties in December, the contract was breached and suit was started last week.

No answer has been filed as yet.

### MISS CLARKE'S TOE HURT.

Dorothy Olive Clarke, last with the Hippodrome show, has begun a \$25,000 damage suit in the Supreme Court against Charles Hart, the tenor, for injuries alleged sustained in an automobile accident Jan. 13, last.

Miss Clarke's complaint is that the injury to her left toe will incapacitate her for further professional exhibitions as a toe dancer.

### Drury Underwood Minus Two Toes.

Drury Underwood, newspaper man here and manager of one of the "Clarence" companies, was taken ill while playing Boston with gangrene and was rushed to a local hospital and had two of his toes amputated, City.

## FIRE PARTLY DESTROYS "VILLA ROSE" SCENERY

Baggage Car Burns Causing  
Cancellations.

Louisville, March 16. Otis Skinner's show, "At the Villa Rose," was forced to cancel three one-night stands last week as a result of a fire which destroyed about half of the company's props and scenery in a baggage car in the Big Four yards here early on the morning of March 10. The blaze is believed to have been caused by an oil lamp which had not been properly extinguished before the car was locked.

The show closed at Macaulay's a little after 11 o'clock Wednesday night. It was after one before the car was packed. The blaze was discovered at two by a night watchman. Parts of the Lake of Geneva scene, the Villa Rose at Aix, and the home of Mme. Dauvray at Paris were destroyed, together with several trunks of costumes. Valuable floor coverings, including a Persian rug and a number of drops were badly damaged.

The show was to have played at Lexington, Ky.; Huntington, W. Va., and Lima, O., the three following nights. New scenery was ordered from the Frohman warehouses in New York and the company continued to Milwaukee to await its arrival. The show is booked through May.

### McBRIDE'S NEW SYSTEM.

Will Give Subscribers Number for  
Phone Identification.

As the result of a shrewd system of fraud whereby McBride's theatre ticket agency was telephoned to in the name of known patrons with the order to leave tickets at the box offices, where they were then picked up and sold on the street, the agency has changed its method of phone sales. Each patron of McBride's will be furnished a numbered identification coin and will be required to give the number when tickets are ordered by phone.

McBride's claim they were mulcted out of about \$700 by the trick orders and they charged the scheme was planned by opposition brokers who were disgruntled by the efforts of the McBride agency to put over state legislation limiting tickets sold by brokers to 50 cents premium.

One offender was caught last week when he called for tickets "ordered" left at the Casino. The man later tried to sell the tickets to detectives employed by the McBride agency. In court the man stated he was acting for some one else and swore he did not know of any intention to defraud. He was freed on parole.

### REVISING HEDMAN PLAY.

The Charles Frohman, Inc., production of "The Romance of a Young Lady," starring Martha Hedman, scheduled to succeed "Mary Rose" at the Empire, and which is playing in Washington, probably will close for revision, and "Mary Rose" continued at the Empire until the new Ethel Barrymore piece is made ready.

Ruth Chatterton in "Mary Rose" will go to the coast, the tour extending throughout the summer.

### "PEG" IN THE WEST

Los Angeles, March 16. New York is going to have nothing on the Pacific coast in the presentation of a revival of "Peg O' My Heart."

Mrs. Morosco, who holds the rights to the piece by an arrangement with her husband, Oliver Morosco, has leased the right to present it in the Far West one-night territory to Joseph Glass.

The company will cover the territory from the Pacific to Kansas

## 1921 MINUS VS. 1920 PLUS WORRIES ACTORS

Income Tax Department to Be  
Lenient With Unemployed

Broadway gossip had it this week that hundreds of professionals are worried over their inability to pay the Federal income tax. More concrete information came from a showman to whom complaints from other actors were registered. The condition has been brought about by the unprecedented closings of road attractions this season. Players who were fairly successful last season and who figured this season to furnish as many weeks work, have found themselves minus engagements and minus the wherewithal to pay taxes on the salaries earned in 1920.

Reports from tax circles are to the effect that the collector will be inclined to be lenient in the matter of the collection of the Federal tax because of huge losses sustained in business and the great numbers of unemployed.

The law is quite clear, however, in the matter of failure to file income tax returns and for the failure to pay the tax. The regulations call for a more severe penalty for not filing returns, with the fine as high as \$1,000 or a penitentiary sentence or both. The penalty for failure to pay the tax calls for a fine, based on a percentage of the tax due.

If the delinquents are as great in number as reports indicate, the Government will return to the former plan of collecting the tax at the source. This would mean that every manager would be held responsible for the tax due and would be withheld by him during the season.

### REMAINED TOO LONG

"Village Follies" Drops Down in  
Frisco on Third Week

San Francisco, March 16. After doing great business its first week and a decreased but still good business the second week, the "Greenwich Village Follies" played its third and final week at the Curran to only 12,000. The second week brought \$18,000 and it was at the termination of this week that the show should have departed.

"The Sweetheart Shop" closes a four weeks' engagement at the Columbia Saturday. The second week brought \$11,000, an increase of \$2,000 over the first week's sale, and the outlook for the final week is good. It looks like the show will hold up around \$10,000 on its final two weeks, although four weeks is a rather long stay for such a play at the house.

### JOHN J. CANNING, BROKERING.

John J. Canning, formerly treasurer for the various K. & E. houses, has gone into the brokerage and surety bond business with offices at 200 5th avenue. Canning is a director of the old Treasurers' Club.

## LOWER ADMISSIONS FORCED

(Continued from page 1)  
claim the only way out is by cutting down wages. High transportation costs are said to have been one important reason for the many closings on the road this season. It has also affected New York because of light travel.

One angle of high costs in production is the increased tendency to put on matinee attractions. These special presentations are in greater number than ever before on Broadway. No outlay for out of town showing is incurred, with the producer having only his production expense as a big item. Special attractions at matinees, too, are not regarded with the severity of regular presentations, and those which do display merit or strength are always in the position to secure a house regularly.

With the business off, quick changes are in order. Three attractions will leave the list Saturday and by then an additional attraction or two will be added to the departures. Holy Week is unusual in the showing of four premieres. The new Ritz theatre will open with "Mary Stuart," John Drinkwater's latest work. "Toto," with Leo Ditrichstein will succeed "The Skin Game" at the Lyric. "The Ghost Between" will replace "Samson and Delilah" at the 39th Street, while "It's Up to You" will arrive at the Casino late next week. William Moore Patch was given his choice of the Shubert or the Casino, taking the latter. This brought about orders to send "Blue Eyes," which fell below its stop limit last week at the Casino, to the Shubert, Nora Bayes' "Her Family Tree" withdrawing and closing Saturday, lasting but two weeks after moving from the Lyric.

The class of the new offerings is easily "Nice People," at the Klaw, and it is now the leader of Sam H. Harris' quintet of attractions, not counting "My Hero," which he opened as a special matinee attraction at the Longacre Monday. "Nice People" played to around \$14,000, about all the house will hold.

Two musical attractions opposed each other Tuesday night, when "Love Birds," with Rooney and Bent, and "The Right Girl," owed in at the Apollo and Times Square respectively. Both houses are controlled by the Selwyns. "Love Birds" has the best chance, for a moderate run. The consensus of opinion on "The Right Girl" is not as favorable, and ticket brokers give it no chance.

"The Survival of the Fittest" was offered at the Greenwich Village Monday night, receiving a lacing from the first nighters. The management believes the piece will draw and intends remaining through the four weeks guaranteed the house.

Among the special feature pictures on Broadway "The Four Horsemen of the Apocalypse" is the outstanding winner at the Lyric. In the six days of its first week (Sunday not counted because most of premiere tickets given away privately), the Metro-Loew picture drew better than \$17,300. Long lines at matinee and night showings this week proves its

strength, and the gross for the full 14 performances this week will total between \$20,000 and \$21,000.

"The Four Horsemen" will move to the Astor April 10, immediately following the withdrawal of "Cornered" (with Madge Kennedy), which will play eastern stands for about five weeks more. The Lyric will switch to the control of William Fox after the "Four Horsemen" moves, and the first Fox attraction there will be "Queen of Sheba." Another Fox film, "A Connecticut Yankee in the Court of King Arthur," opened at the Selwyn Monday, drawing notices on its comedy strength.

"Happy Days" at the Hippodrome is expected to run until May 1, though a definite stopping date will not be decided on until after Easter. The big house is operating on a weekly total expense of \$41,000 this season, the increase being charged to labor. Last week the show drew \$47,000. The Park is still minus an attraction. "Smooth as Silk," a crook play by Willard Mack, was suddenly withdrawn from the Lexington last Saturday.

Pavlova is playing a return engagement at the Manhattan, on a 10-day engagement, which started Thursday of last week. The dance star is drawing exceptional business. She closes her season at the end of the week and sails for Europe late this month.

The slump is naturally registered in the ticket agencies and the dump into cut rates has been regular. "The Rose Girl" buy drew an extension of four weeks. But six buys expire this week. They are "Blue Eyes" (Casino); "Lady Billy" (Liberty); "Dear Me" (Republic); "Her Family Tree" (Shubert); "Enter Madame" (Fulton) and "Passing Show" (Winter Garden). The latter two have the best chance for renewal. Other buys are "Duburau" (Belasco); "Green Goddess" (Booth); "In the Night Watch" (Century); "The Bad Man" (Comedy); "Ladies' Night" (Eltinge); "Tip Top" (Globe); "Wake Up Jonathan!" (Miller); "Nice People" (Klaw); "Mary" (Knickerbocker); "The First Year" (Little); "The Champion" (Longacre); "Gold Diggers" (Lyceum); "The Bat" (Morosco); "Sally" (New Amsterdam); "Romance" (Playhouse); "Passing Show" (Winter Garden); "Love Birds" (Apollo); "The Right Girl" (Times Square).

In the cut rates are offered: "The Rose Girl" (Ambassador); "Cornered" (Astor); "Afgar" (Central); "In the Night Watch" (Century); "Mary Rose" (Empire); "The Broken Wing" (48th Street); "Three Live Ghosts" (Bayer); "Little Old New York" (Plymouth); "Emperor Jones" (Princess); "Dear Me" (Republic); "Rollo's Wild Oat" (Punch and Judy); "Her Family Tree" (Shubert); "Samson and Delilah" (39th Street); "Passing Show" (Winter Garden).

### SELWYN-HARRIS BUYS.

Secure Three French Plays for  
American Presentation

Paris, Feb. 27.

Archie Selwyn, who has returned to this city, after a brief vacation at Monte Carlo, announces that in addition to "L'Homme a la Rose" he has also bought for America "Le Chasseur de Chez Maxim's" (The Doorman at Maxim's), and "Daniel" created by Sarah Bernhardt in Paris, and now running in London.

He is also negotiating with H. Bataille for another of his pieces. Mr. Selwyn mentioned Sam Harris as his partner in these ventures.

### NOT A PROVIDER.

Cincinnati, March 16.

Mrs. Emma R. L. McLeod, aged 26, actress, of 2527 Hackberry street, testified in her divorce suit against Alexander D. McLeod, aged 31, who is playing with a company in London, Eng., that, although his salary is \$150 a week, he had given only about \$20 toward the support of herself and their three-year-old child during the past two years.

Before they were married they played in the same company. She was granted a divorce.

### JOE CONOLLY IN ON "EILEEN."

Joe Conolly, formerly general manager for Gus Hill, has become affiliated with Barry McCormick in the latter's proposed venture to revive Victor Herbert's comic opera, "Eileen."



J. EDGAR DOOLEY  
"THE CAMEO COMIC"

Plays twenty consecutive weeks in New York. Opened Nov. 15, Hamilton; 22, Flatbush; 29, Coliseum and Regent; Dec. 6, Orpheum; 13, Colonial; 20, Royal; 27, Bushwick; Jan. 3, Broadway; 10, Riverside, (doubled Palace, 2 days); 17, Alhambra; 24, Mt. Vernon and Prospect; 31, Fifth Avenue and Jersey City; Feb. 7, 81st Street; 14, 58th Street and Yonkers; 21, Paterson and Passaic; 28, 23d Street, and 125th Street; Mar. 7, Newark; 14, Elizabeth and Coney Island; 21, Palace; 28, Jefferson. PALACE, NEXT WEEK (MARCH 21) Direction, HARRY WEBER

## \$40,000 OPERA GUARANTEE FOR ONE WEEK IN LOS ANGELES

Hearst, Lasky and Cecil De Mille Among Subscribers  
A. E. A. Is Forcing Issue—Actors' Union Is Running a Picture Employment Agency.

Los Angeles, March 16.

The Chicago Grand Opera Company is scheduled for a week's season here at the Philharmonic Auditorium beginning April 4. The season is to be played under the auspices of the Community Development Association, of which William M. Garland is president. The operative organization is guaranteed \$40,000 for its share of the week here. Some of the guarantors who subscribed \$1,000 each to the fund are Edward A. Dickson, W. M. Garland, David A. Hamburger, W. R. Hearst, Harry Chandler, W. A. Clark, Jr., Harry Haldeman, Frank F. Barnham, Arthur Letts, L. E. Behymer, H. N. Robinson, while others include Mr. and Mrs. Jesse Lasky, Cecil DeMille, B. Platt, C. Allan Hancock, Marco H. Hellman and about an additional score who are down for small amounts.

Because of this local subscription the Chicago company is apt to find a local fight on its hands. There is considerable feeling being fermented because of the support denied the California Opera Company, an organization with local talent, at the Philharmonic last week.

This local organization was formed by W. G. Stewart, formerly of the New York Hippodrome and organizer of the Commonwealth Opera Co. in New York. Its purpose was to give revivals of the lighter works, especially the Gilbert and Sullivan comic operas and some American works, including "Robin Hood." A small but capable company of principals, including Irene Pavloska, Edwin Stevens, Basil Ruysdael, Marie Horgan, Sydney Bracy, Carol Oliver was gathered. A chorus of 20 male voices and 30 girls was recruited from among the local singers.

A week's time was secured at the Philharmonic at an outright rental of \$1,500. The company opened last week on Monday night with "Iolanthe" as the bill. The performance was as good a one as any of those presented at the Park, New York, by the company that played two seasons there in light opera revivals. However, the response from the socially elect of Los Angeles was such that the week was not a social success, but the engagement was a paying one. Another house could not be secured to follow the Philharmonic date, and the publicity campaign for the Chicago engagement was started on the same day as that for the local company, the result being that the latter organization was swamped in the dailies.

There were a number of sponsors for the California company, but they were not of the local 400, and their subscriptions were in small

(Continued on Page 18)

### BOXING AT MANHATTAN?

Reports of Opera House Becoming Fight Club.

Boxing matches are being planned for the Manhattan opera house next season. An offer to stage bouts this summer was deferred, due to the booking of light opera in English, which will be tried for a six-week period. There is some question as to the future of the Manhattan because of the judgment obtained against the widow of Oscar Hammerstein by his daughters, the court deciding the amount of the judgment, \$124,000, was to act as a lien on the property. The Chicago Opera Association, however, signed with Mrs. Hammerstein for a season at the Manhattan next spring.

After next Sunday Keith concerts will be withdrawn from the Manhattan. Shows were discontinued during the recent Chicago opera season. Since resumption business has been off.

### WILKES' "WILD DUCK"

Los Angeles, March 16. Thomas Wilkes, of the Majestic, is to sponsor an organization for a tour of the West coast, presenting Ibsen's "The Wild Duck." Harry Mestayer and Mary McAllister are to be co-starred.

The company opens at Long Beach next Monday and then goes to the Columbia, San Francisco.

### LEDERER'S NEXT SHOW, REVUE WITH STORY

Called "Rapid Transit," Piece  
Will Start in Boston for  
Summer Run.

This coming summer's production by George W. Lederer will be "Rapid Transit," a revue in 10 scenes, with a story, which Lederer believes is a departure for that particular type of musical attraction.

Rudolph Friml, Otto Haarbach and William Carey Duncan will write the music, book and lyrics. The show will probably feature Hal Skelly, who is under contract to Lederer for a term.

"Rapid Transit" will locate in Boston at either the Tremont or the Colonial.

### SHUBERT SUMMER HOUSE

Lyric, Philadelphia, Leased by Lawrence for Hot Spell.

Philadelphia, March 16.

Announcement was made here this week that L. Shubert Lawrence, manager of the Lyric Theatre, had leased that theatre for the summer months.

The announcement, which came from the Shubert offices, gave no hint as to the policy of the theatre during this period except to say that it would be announced in few weeks.

A rumor says the lease of the Lyric by Lawrence may mean a sort of glorified stock company, with prominent Shubert people coming here for periods of a few weeks.

It is not generally believed that the Shuberts are contemplating the booking of any regular road attractions here during the summer, although every year this particular report is circulated.

John McFarlane Leading Stock

Syracuse, N. Y., March 16.

John McFarlane will be the new leading man of the Knickerbocker Players, when the Howard Rumsey company inaugurates summer stock at the Empire March 28.

### FEW SHOWS EXPECT TO CLOSE NEXT WEEK

Nearly All Booked for Big City  
Time—One Nighters Better.

Although attractions on the road are within their rights to close, comparatively few shows will lay off for Holy Week, it was stated by a booker. The Actors' Equity Association informed the Producing Managers' Association that due to bad conditions on the road, attractions might close for Holy Week. The P. M. A.-A. E. A. agreement stipulates there are to be no layoffs for the week prior to Christmas and that before Easter.

It was explained by a manager few attractions could take advantage of the Holy Week closing because of having been booked ahead. That particularly applies to city time contracted for. The idea originally was designed to prolong attractions which might end the season because of the fear of heavy losses during Holy Week. Where attractions have city bookings for week stands or more, cancellation might mean inability to pick up that time after Easter.

Reports from the one-nighters, especially those located in the east, say that business has been better the last month than at any time this season. Many of those stands have been offering pictures continuously and are "show hungry." Dearth of attractions attempting to play such engagements should make it easy for those who do venture into the small towns.

### SALVIN'S CENTURY.

Takes Roof from Shuberts for Summer Months.

Paul Salvin, amongst other establishments acquired for the summer months, has taken over the Century Roof, where he will present an elaborate revue similar to those formerly staged at the Palais Royal, with John Murray Anderson scheduled to do the staging.

It is not known whether Salvin secured the roof from the Shuberts on a straight rental or percentage basis.

### GOETZ'S SECOND TRY

Ray Goetz's musical production of "Piccadilly to Broadway" will receive another chance at the box office when it comes forth to make its second introduction at a date set for about two months hence.

The show originally played a few weeks around the first of the year but was withdrawn before coming any nearer to New York than a week in Brooklyn.



### ANNOUNCEMENT EXTRAORDINARY

During next week (March 21) the manager of B. F. KEITH'S ORPHEUM THEATRE, BROOKLYN, will have the extreme pleasure of playing W. D. POLLARD. The following week the manager of the Royal will likewise be favored; in fact, none of the New York Keith managers will be slighted.

The FRANK EVANS office had the honor of arranging these engagements.

Mr. Pollard recently fell heir to a large fortune, but unfortunately awoke before he could purchase even a quart.

## ASSERTS EQUITY IS BEHIND DRIVE ON COMMISSION MEN

J. J. Livingston Held for General Sessions, Declares  
A. E. A. Is Forcing Issue—Actors' Union Sent to  
Run Picture Employment Agency.

### ALBANY MAY HAVE TWO STOCK COMPANIES

Harmanus Bleeker Hall Set;  
Colonial Possibility.

Albany, March 16.

A bid for the patronage of Albany playgoers during the summer months looms here as a result of the announcement that stock will be inaugurated at Harmanus Bleeker Hall, now controlled by F. F. Proctor, beginning April 26. The Colonial, it is understood, will also install stock next month.

The Colonial, which is about a half mile from the Hall, is considered more of a neighborhood theatre catering to residents of Albany's West End. The Colonial had stock last season and continued until late in the fall, when it reverted to pictures. Stuart Robbins and Frances Anderson were the featured members of the Colonial Players last season and it is reported they will return this season if the management decides to stage stock plays.

Malcolm Fassett, leading man in stock at the Hall during the summer of 1919, has been engaged as the lead during the forthcoming season. Edward M. Hart, who was manager of the Hall when that theatre was controlled by the Shuberts and who is now a manager for Proctor, is associated with Mr. Wallace in selecting the company.

### NANCY GIBBS PLACED

Opening in New Bacon Production,  
Staged by Errol

"Princess Virtue," with title subject to change, started rehearsal Monday, having Leon Errol as its stager in the preliminaries. Gerald Bacon will make the production. Special songs have been provided by B. C. Hilliam and Lieut. Gitz-Rice.

Among the first engagements made for the new piece was that of Nancy Gibbs, formerly in "Monsieur Beaucaire." Miss Gibbs, after closing with the English piece, decided to try vaudeville but concluded the sketch selected was unsuitable.

The piece is scheduled to open in about four weeks in Atlantic City. Among others engaged are Hugh Cameron and Sarah Edwards.

It will play the Shubert time.

### WOODS SPURNS PROFIT.

Pays No Attention to Million Offered for Woods, Chicago.

Chicago, March 16.

A. H. Woods has been offered \$1,000,000 profit to dispose of the Woods theatre in this city.

Asked about it in New York Woods said the proposition didn't interest him, as it would cost at the present time \$750,000 more than the original cost to duplicate the structure.

### NOTHING IN CINCY. REPORT.

Cincinnati, March 16.

It is reported A. L. Erlanger has purchased the Palace Hotel, at Sixth and Vine streets, and will build there.

When the property was sold a month ago it was announced a department store would be erected on the site.

The Palace Hotel is half a block north of the Grand opera house, which Erlanger recently leased for 99 years at \$90,000 a year.

At the Erlanger offices in New York it was stated there was no truth in the Cincinnati report.

Corse Winding Up Stock April 30.

Scranton, March 16.

The Corse Payton stock at the Academy will end its season on April 30.

Alleging his belief that the Actors' Equity Association was potentially or actively behind the prosecution, John J. Livingston, the picture agent, who was arrested and charged with operating an employment agency and held last week for general sessions by Magistrate McQuade, so stated after the hearing at Jefferson Market court. Livingston met Lyman Hess, an attorney, representing Harry McRae Webster, a picture director, in a civil action against Livingston, in the corridor of the court, Hess stating he was not "riding Livingston," but that "we are going to get every one of them," meaning agents. He refused to specify who "we" meant. Last fall, when Hess called on Livingston to try to work out a settlement for Webster with the U. S. Photoplay Co., with which the agent had placed the director for the producing of the still uncompleted picture "Determination," and which company dismissed Webster, Livingston alleges Hess stated that he was an Actors' Equity Association lawyer. The lawyer claimed to others some time ago that he was counsel for the Chorus Equity Association.

The picture department of the A. E. A. is reported charging 5 per cent commission for securing engagements in pictures for any of its members, also that it has representatives calling at the studios, actively soliciting business. The system of charging commissions in the picture division started several months ago, when William Cahill, then outside man for Edward Small, left Small and took charge of the Equity picture department. It is said he receives \$100 per week, plus 15 per cent of the profits of the office.

### Five Per Cent Plus Dues

The charge of 5 per cent commission to members is in addition to the regular annual Equity dues of \$12 per year, and some members have objected, saying the commissions alone are enough, or that the dues should cover anything the picture division might claim.

Attorney Frederick Goldsmith, called in as counsel for Livingston in addition to William Page, also stated he was of the opinion with Livingston that the arrest was angled by the A. E. A. Mr. Goldsmith (Continued on Page 18)

### ANDERSON STAGING 'FOLLIES.'

John Murray Anderson, who recently returned from London, where he staged "The League of Nations" for Charles B. Cochran, is reported as having been selected to stage this year's Ziegfeld "Follies," the final arrangements awaiting the return of Ziegfeld from Palm Beach. The "Follies" of last year was staged by Edward Royce, with Ned Wayburn staging several of the previous productions. Wayburn is at present staging "Two Little Girls in Blue," featuring the Fairbanks Twins, for A. L. Erlanger.

### NOW "DANGEROUS MAID."

The title of "A Dangerous Maid" will be tacked onto the former "Dislocated Maid" when that piece sails forth again as a musicalized show with Edgar McGregor again in charge.

The new title was loaned to it from a show of some years ago put out by George W. Lederer, who is interested with McGregor in the newer production.

### Woods-Bert Williams Show.

A. H. Woods will open his production of "The Pink Slip," a musical comedy by Walter De Leon, starring Bert Williams, in Asbury Park Aug. 15, and coming to the Central, New York, Labor Day for a run.

The company will consist of ten principals and eight chorus girls. Charles Urban is painting the scenery.

### SHUBERTS ENGAGE BARITONE.

Bertram Peacock, baritone, has been engaged by the Shuberts for "Apple Blossoms." He was formerly baritone with the American Society of Singers at the Park theatre.

## SHOWS IN N. Y. AND COMMENT

"Afgar," Central (19th week). Two weeks more to go, show going off for season April 2. Present plans call for house going into pictures until summer. Griffith's "Dream Street" is the film.

"Bad Man," Comedy (22nd week). Around \$11,000 last week, which is \$1,000 off the pace this hit has run up to the start of the slump two weeks ago.

"Blue Eyes," Casino (4th week). Slipped badly last week, the takings going under \$11,400. Will be moved over to the Shubert Monday, "It's Up to You" succeeding with the premiere on Thursday next.

"Broken Wing," 48th Street (15th week). Business here has held up well in the slump. Some cut rate aid and no increased Saturday night scale helping. Should weather the season.

"Cornered," Astor (15th week). Two or three weeks more for this attraction, which then closes. Midge Kennedy, starred, going to Europe for vacation. "The Four Horsemen of the Apocalypse" will move over from the Lyric.

"Dear Me," Republic (9th week). Last week's business dropped something like five per cent. over the takings of the week previous. Gross around \$8,000. Show can make money at that pace.

"Deburau," Belasco (13th week). Belasco production has shown its fine class ever since premiere. Is still a sell out and one of the few offerings so listed. Gross was \$17,780 last week.

"Emperor Jones," Princess (7th week). Business of this dramatic novelty surprising. Takings are around \$7,000 weekly. That includes daily matinee of "Diff'rent," but management well satisfied in this small house.

"First Year," Little (22d week). Riding with the leaders, takings only held down because of size of theatre. Comedy smash, that slump has not affected. Got \$12,641 last week.

"Enter Madame," Fulton (31st week). Has gone off within past three weeks, but not greater proportionately than some other hits. Drew \$12,000 or a bit better last week. Management claims continuance through summer.

"Gold Diggers," Lyceum (76th week). Little under \$13,000 last week, but management plans run until August when show will take to the road, with Atlantic City the first date.

"Good Times," Hippodrome (32d week). Exact closing date will not be decided until after Easter, which is generally big at the Hip. Last week the gross was \$47,700. Show operates on a weekly expense of \$41,000 over all.

"Her Family Tree," Shubert (12th week). Closes Saturday in spite of special publicity given attraction on its moving over from the Lyric. First week here was under stop limit. "Blue Eyes" moves over from Casino Monday.

"In the Night Watch," Century (8th week). Cut rates and lithographs provided plenty of box office action last week. Gross naturally not big because of reduction. Around \$15,000, however, with a slight profit made.

"Irene," Vanderbilt (69th week). Management considers pace of original company as good as the big money takings of the road companies because of long run. Over \$15,000 right along. Claim made for summer continuation.

"Ladies Night," Eltinge (32d week). One of the attractions regarded safe for the balance of the season. Strength at box office since first of year indicates it might remain into the summer going.

"Lady Billy," Liberty (14th week). Went close to \$17,000 last week,

pace being surprisingly good. Strength of "Sally" and the turn-away has helped this show, but it has stood up consistently since opening.

"Little Old New York," Plymouth (28th week). Running to form. Hurt in the slump but not as much as others. Played to around \$10,000 last week and should pick up again after Easter.

"Lightnin'," Gaiety (131st week). No evidence of slump recorded in takings of this remarkable attraction. Gross last week with an extra matinee was \$15,706.50.

"Love Birds," Apollo (1st week). Second Wilner and Romberg attraction this season. Opened Tuesday night. Pat Rooney and Marion Bent featured.

"Mary Rose," Empire (13th week). Has two weeks more, then goes to the road. John and Ethel Barrymore in "Claire de Lune," written by wife of former, will be succeeding attraction.

"Maid to Love," Times Square (1st week). Opened Tuesday night, being the second Selwyn opening on that evening. Show was out in the fall under different management. Has since been fixed up.

"Mary," Knickerbocker (22d week). About another month for this Cohan success. Takings last week down to around \$14,000. Probably will regain form after Easter, but will move to Philadelphia for a third engagement there.

"Meanest Man in the World," Hudson (23d week). Slipped again last week, the gross being between \$8,000 and \$9,000. Should recover and run through April.

"Miss Lulu Bett," Belmont (12th week). Was off over the previous going, last week's gross being \$7,600. Pace is said to be profitable for show in small house. Has good chance to last out season.

"Nice People," Marc Klaw (3rd week). The newest non-musical hit. At \$2,500 top the gross last week (first full week) totaled over \$14,500. It is the fifth Sam H. Harris attraction on the list and is getting top money among them.

"Passing Show of 1921," Winter Garden (12th week). Agency buy over this week, but will probably be extended. Comedy strength of revus drawing though takings have been off during slump.

"Peg o' My Heart," Cort (5th week). Went off about \$1,000 last week with the gross reaching close to \$14,000. Pace of this revival is far better than some of the season's successes.

"Rollo's Wild Oat," Punch and Judy (17th week). Matinees of special playlets will last through this week, but show will continue indefinitely. Takings last week \$6,000 show, "Rollo" to be little affected by slump.

"Rose Girl," Ambassador (6th week). Continues at a much better pace than expected. Not drawing big business, but gross between \$14,000 and \$15,000 said to be profitable.

"Sally," New Amsterdam (13th week). Continues at the head of the list and is getting more money than any attraction barring the Hippodrome. Still around \$34,000 or better.

"Romance," Playhouse (3d week). Thus far this revival is a smash. Played to little over \$13,000 last week. That is claimed to be a new figure for house, record having been held by "The Man Who Came Back."

"Skin Game," Bijou (22d week). Final week. "Toto," new Leo Ditrachstein piece succeeds next week. Galsworthy play goes to road. Made best run here of the English importations this season.

"Samson and Delilah," 39th St. (18th week). Final week, going to road. "The Ghost Between," with Arthur Byron, the succeeding attraction next week.

"Spanish Love," Maxine Elliott (32d week). Dropped down with the others last week, with the takings being around \$10,000. Figures to rebound after Easter and remain for balance of season.

"Survival of the Fittest," Greenwich (1st week). Supposed to be a serious play, but first nighters enjoyed piece, taking it as a ludicrous offering. That unexpected angle may start something.

"The Bat," Morosco (30th week). Gross here climbed a bit last week, the figures being \$17,800. Little slower in selling house, but regardless of agencies not going clean house statements showed capacity.

"The Green Goddess," Booth (9th week). Melodramatic hit that has not been hurt in the slump. Gross at \$14,000 means capacity for the week. Good into the summer.

"The Tavern," Cohan (25th week). Extra advertising again for this Cohanized drama. It has fallen away like the other long-run attractions. Around \$9,000 last week.

"Tip Top," Globe (24th week). Is the Globe's biggest winner. Capacity pace will continue as long as Fred Stone desires to play. Show will run until June.

"Three Live Ghosts," Dunes (25th week). Still making money. This comedy can show a profit at \$6,000

weekly and should last through April.

"The Champion," Longacre (11th week). Off like the others, but pace still strong. Will run until summer, then go to Chicago for hot months. "My Hero," special matinee attraction with Grant Mitchell, started Monday.

"Wake Up, Jonathan," Henry Miller (9th week). Business markedly off here last week, with the gross \$7,000 or a little under. Plans call for show running into next month, however.

"Woman of Bronze," Frazee (28th week). Another long-run attraction to feel the slump. Gross last week around \$9,000 or slightly better. May recover after Easter. If not Margaret Anglin will continue in house, offering "Joan of Arc."

"Woman of Bronze," Sam H. Harris (27th week). Length of stay may have figured in drop last week. Gross about \$12,100.

"Way Down East," 44th St. (29th week).

"Over the Hill," Broadhurst (34th week).

"Four Horsemen of the Apocalypse," Lyric (2d week). Barring opening night, when tickets at \$10 were not for sale, the first week of this exceptional film production grossed over \$17,400, which only counts for six days. Pace this week should send it over \$20,000 mark. It will remain here another three weeks, then move to Astor. "Queen of Sheba" will be exhibited at Lyric.

"Connecticut Yankee in King Arthur's Court," Selwyn (1st week). Opened Monday.

## HITCHY IN LEAD, BUSINESS MILD

## Chicago Trade Dull, Though Not Disastrous.

Chicago, March 16.

"Hitchy-Koo" leaped to the forefront of local money-getters in its second week. Business generally was lame.

Box office estimates for the week:

"Shavings" (Powers, 3d week). \$11,500; substantially popular, though never of the capacity class.

Fanchon-Marco Revue (Olympic, 7th week). \$12,400 claimed, which is not far off; doing steady business with middle classes. Leaving next week.

"East Is West" (Garrick, 1st week). \$14,000. Got over solidly and will probably blossom into strong indications that way now. Fay Bainter extravagantly lauded in notices.

"Way Down East" (Woods, 13th week). Playing to plenty of empties, but still drawing more than most talkies. Around \$12,000, with a peculiar stop clause requiring two weeks' notice after show drops below \$10,000 two consecutive weeks.

"The Tavern" (Cohan's Grand, 6th week). \$14,500. Very strong for the time.

"Kissing Time" (La Salle, 1st week). Mildly received; got \$8,300, which reads like hit business in view of conditions.

"The Bat" (Princess, 11th week). \$19,600. Still the predominant non-musical hit, and good for a fortune here.

"Hearts of Erin" (Shubert-Central, 1st week). With unknown star, Walter Scanlan, and unknown Irish play in Lent, attracted small general interest, but managed to pull over \$2,000, with hopes of St. Patrick's day impetus this week, its last.

"Hitchy-Koo" (Illinois, 2d week). Unanimously accorded the verdict of the best Hitchy show ever here, pulling capacity; first in demand at brokers'; \$30,000.

"Woman to Woman" (Playhouse, 1st week). Got \$6,000 in seven performances and, while not a flop, not regarded as having strong chance to pull into money division. Willette Kershaw's personal draw helping.

"Irene" (Studebaker, 1st week, 15th week in town). \$23,000. This is some \$5,000 below average attained at Garrick, but Studebaker capacity smaller and move hurt some. Business will undoubtedly pull up to average of at least \$25,000, and run should hold through summer.

"Just Suppose" (Blackstone, 1st week). \$9,200. Patricia Collinge, always local favorite, showing even unexpected strength. These figures considered remarkable for house, show and general conditions.

"Mecca" (Auditorium, 7th week). \$36,000. Winding up a spectacular run to uniformly extraordinary returns. Holding up within \$8,000 of biggest week. Publicity has been unique and terrific.

"Dulcy" (Cort, 3d week). \$11,500. A classy light comedy hit, but not a walloping draw as yet. Regarded as having splendid possibilities as a money maker and considered a prime bet for New York.

"The Night Boat" (Colonial, 1st week). Between \$15,000 and \$19,000; important money, but not impressive as against the record the "Follies" left; show admired rather than raved over, and will probably get fair run at first returns.

## HOLY WEEK AHEAD FOR BOSTON SHOWS

## All Theatres May Remain Open — "Greenwich Follies" Take House Record.

Boston, March 16.

The town was saved from the usual "first-of-the-week slump" Monday by a large play from those in town for the automobile show. There are no indications that all the houses won't remain open next week and take whatever losses are coming to them. All the shows in town now are booked to remain here for another two weeks, and this would preclude any house being dark for the Holy Week.

There was little change in the takings for last week compared with the weeks since the first of the year. The one exception was at the Shubert, where the "Greenwich Village Follies," which opened there, broke the house record for a week, getting away with over \$26,000 for the eight performances.

Two new attractions: Monday night, White's "Scandals" opening at the Colonial, where "Mary" had a long and profitable run, and "Call the Doctor" at the Tremont, which had been using a feature film for the past weeks. With the passing from the town of "Aphrodite" the Boston opera house is again dark, with no indication that any new attraction will be booked in there at present.

Estimates for the week were:

"Scandals of 1920" (Colonial, 1st week). Despite the Shuberts rather bunched up the play by bringing the "Follies" in a week ahead, this show had usual first night of those that follow revues for the opening performance. The house was capacity, with very little paper, at \$3 top. "Mary" on the final week got away with \$20,000, a bit better than the previous week, and showed that the show was booked out of town while still going strong here.

"Abraham Lincoln" (Hollis, 5th week). This show is in for three weeks longer, the engagement having been extended because of the fine business. It will undoubtedly run to near capacity for this period, as it has taken quite a hold on local theatregoers and it is considered quite the proper thing to attend this show. Did about \$20,000 last week, which was only a bit off from that of the previous week.

"Call the Doctor" (Tremont, 1st week). Opened the house for legitimate shows after a film for three weeks. Monday night got good play, but did not have audience show opening at the Tremont usually gets. "Passion," film, final week, did about \$8,000 and had about run itself out for big-time attraction locally.

"Honors Are Even" (Park Square, 11th week). If this show can just hold its own until after Lent it will probably settle down to a run which will carry it through until the end of the season or close to it. Business held up well last week, in the neighborhood of \$9,000.

"Earthbound" (Majestic, 2d week). Got away with \$4,000 last week, drop of about \$1,000. Film booked for two weeks more.

"Jim Jam Jams" (Wilbur, 4th week). Did \$14,000 last week. This is final week, and while it may drop off indications are entire engagement is more profitable than those back of show hoped for when it came here. Much changed in cast from time it played New York. Ben-Ami in "Samson and Delilah" underlined next week.

"Greenwich Village Follies" (Shubert, 2d week). Cracked house record for week, with \$26,000. Show opened strong Monday night and is sure to go big while it remains.

"Gertie's Garter" (Plymouth, 2d week). With business of \$11,000 opening week this show did better business for farce opening week than has been the case at any house in this city for some time. The publicity the show got, together with the personal word-of-mouth advertising, helped immensely.

"Twin Beds" (Globe, 1st week). Did fair business for opening night, considering show with original company had long run here several seasons ago. "The Old Homestead" final week did about \$5,000.

"Way Down East" (Tremont Temple, 25th week). Running strong.

"Aphrodite" (Boston opera house). Finished Saturday with \$15,000 for week. House now dark.

## COAST'S "FIND"

Los Angeles, March 16.

Hedwig Reicher has been presenting a series of special matinees of "Monna Vanna" at the Egan Little theatre here for the last week.

Oiga Gray Zaczek is starred and locally pronounced a distinct find as an emotional actress.

The production work of Miss Reicher was given unusually favorable comment.

ARCH SELWYN COMING IN.

Arch Selwyn sailed from England last Saturday for New York, due here Sunday.

## PHILA. EXPECTS NEW ONES TO END SLUMP

## Four Openings on Monday — "Ermine" Holds Lead.

Philadelphia, March 16.

The past week saw little change in the show world here, with no imminent improvement on the horizon until Monday, the 21st, when the first four of a batch of nine shows in three weeks open.

The Tyler production of "Ermine" remains the surprise knockout attraction. Bad weather for the Wednesday matinee and one evening performance brought down the week's total, but full houses on Monday, Tuesday and Wednesday evenings, during Lent, too, testify to the old opera's heavy play. "Ermine" was this week's only open.

It easily beat "Honeydew's" gross and stuck pretty close to Tinney's last week's record for "Tickle Me." None of the straight shows had much to show in comparison.

Interest is expressed here in the \$150 top price scale of "The Whirl of the Town," which the Shuberts bring to the Chestnut Street next week. This marks the lowest here at a downtown house in four years. Other openers include two Cohan productions, Augustus Thomas' "Nemesis" and "The Acquittal," which has never been here, though old. The fourth show is "Adam and Eva," which the Shuberts are said to hope to run into the summer at the Adelphi.

What is probably the biggest theatrical night of the year here will take place April 4 when Drinkwater's "Lincoln," Ziegfeld's "Follies" and Belasco's "Son-Daughter" open at the Nixon-Nirdlinger houses and Florence Reed in "The Mirage" comes to the Lyric. There is much speculation as to how the critics will divide up.

Current attractions are:

"The Hottentot" (Broad, 2d week). Collier's show, which played to good money here last year, is trying a comeback of two weeks. The show got nothing but reading notices in the dailies and pulled less than \$11,000.

"Jimmie" (Shubert, 1st week). Frances White and Ben Welch well received at opening Monday, but show received mixed notices, leaning on the favorable. "Tickle Me" went out to about \$20,000.

"Ermine" (Forest, 3d week). Showed little if any falling off except Monday night and Wednesday matinee, and grossed pretty close to \$24,000, with no increase Saturday night. Has two weeks more to run, with a drop forecasted.

"Smilin' Through" (Lyric, 4th week). The Shuberts decided to keep this one in until April 2, but the houses of last week and this don't appear to warrant it. Was under \$12,000.

"Scandal" (Adelphi, 6th week). Last week. Has drawn moderately and remained for run. To be succeeded by "Adam and Eva." "Scandal" grossed about \$10,000.

"One" (Garrick, 2d week). Has failed to catch on to any extent. Some agency play downstairs, but didn't get more than \$10,000, if that.

"Nemesis" next.

"Honeydew" (Chestnut Street, 4th week). Zimbaldist's play aided by the popularity of this house has picked up and should go out strong. Probably \$12,500 last week.

"The Masquerader" (Walnut, 4th week). No end announced for Post play, which has made a good record in this renovated house. Not a knockout, but excellent for a repeater; \$12,000.

## MANTELL'S SECOND WEEK.

New Orleans, March 16.

Robert B. Mantell opened his second week at the Tulane very lightly. His business for the fortnight will not compare with that of last season.

If Mr. Mantell contemplates playing return engagements next season, he could with advantage surround himself with at least the semblance of a new production.

## COHAN REVUE REHEARSING.

The first rehearsal of George M. Cohan's forthcoming revue was scheduled for yesterday (Thursday). Julian Mitchell will stage the dances.



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Leading Tenor with ONA MUNSON at the Colonial This Week.  
Watch His Career; Another Find.  
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# OUT OF TOWN REVIEWS

## WOMAN TO WOMAN.

Henriette.....Andrea Corday  
Willy.....Julia Chippendale  
Little Day.....Lorna Volare  
Delaney.....Willetta Kershaw  
Dr. Gavin.....Kenneth Hill  
David.....Felix Krembs  
Mason.....Stapleton Kent  
Mrs. Anson-Pond.....Gail Kane

Chicago, March 16.

It looks as though Al Woods may have outguessed the sharpshooters again. This observation warrants string with Woods' selection, in the face of the Chicago critics and many wise pickers, who almost unanimously took "Woman to Woman" lightly, some cavalierly and some even sneeringly. This department, in a similar instance, picked "The Woman of Bronze" as a potential New York money hit last season, receiving some Randolph street sympathy for the prediction. It proved a prophecy. The hypothesis thereof was the following paragraph, which wound up the review:

"This play is just old-fashioned enough to prove a novelty in New York, where, no matter what its fortunes on tour meanwhile, it will harvest a healthy and enduring profit."

This may go equally for "Woman to Woman," which is in a measure of the same type. If anything disturbs it on the Big Alley it will be its modern features, not its sturdy, time-tried backbone of sex, birth control and the deathless "triangle." Its biggest shortcoming may be its defeat of whooping melodrama by subtleties, niceties and at times terrific and fascinating restraint, both in the manuscript and its performance. The play is a hybrid of several hardy old "problems" and propagandas, several immortal plots and a post-war twist plus a 1921 handling of 1291 themes.

In "Woman to Woman" are found essential elements of "Cannille," "Where Are My Children," "Maud Muller," "Three Weeks," "Way Down East," "A Doll's House," "A Little Child Shall Lead Them," "The Christian," "Hindle Wakes," "Marie Odile," "The Unmarried Mother," "A Wife in Name Only," and Grace J. A. Lue's classic song hit, "She Was Only a Dancer." That's a pretty fair foundation on which to build up a box-office demand. Add to that some deep and ringing philosophies couched in the good old bombast of theatrical verbiage, a flood of alliteration growing out of the bedlam of war, a sentimental alliance of sexual leaning between allied nations in a death struggle, a winsome blonde injured French girl with an adorable love-baby as against a cold English millionairess who refuses to be a mother because she doesn't want to spoil her figure—and, voila!

If "Woman to Woman" doesn't wring tears and dollars, the panic is on. This hard-boiled reviewer shamelessly admits that he blubbered like a boob through most of it and "pulled" for the game French mama through all of it.

Michael Morton, author of "The Yellow Ticket," wrote this one, and the narrative can be set down in a few words: A French girl, seduced by a British engineer, has a child, unknown to him. The child is four when he comes up with her in London again. She has become a famous dancer, with a lesion of the heart. She begs the man to give his son a home. The man asks his wife, proud and prudish, who herself refusing to be a mother, has no sympathy for the ringless one. Later she relents and takes the child. The bereft one is giving up the man, the boy, the career—everything—to be swallowed up again in want and obscurity for the sake of the child, when she drops dead as a finale.

It is not an "unhappy ending"; it is a tragedy, but a sweet climax.

Willetta Kershaw plays the French girl. She plays her with all that uncanny cunning for specious acting that registers as artistically natural expression. Only her obviously spurious French dialect disturbs the realism of her work—a realism that she carries through many moods as the girl, the woman, the mistress, the dancer, the supercreature and the animal. That she creates and sustains sympathy is beyond argument; that she is an artist of indescribably exotic and electric personality is certain; that she can hold back a thrill and bang it over when it is least expected and most terrific is certain and amazing. That the success or less of "Woman to Woman" hangs on her fragile shoulders is also sure.

Gail Kane played the wife. Miss Kane is a majestic woman, supreme in dignity and icy reserve. She fed the scenes probably just as the author conceived them. Felix Krembs, the most polished "heavy" of our present-day stage, is the husband-lover. Krembs' selection was unusual in view of his past performances, but quite pat. He plays resolutely and straightforwardly. The girl who plays the boy, Little Day, is saccharine in appearance and caddy and all that, but not at all the inclined precocious actress the local critics laved about. Any one would fall for her hooded curls and her baby profile and her heart-twining lisp; in these respects the youngster has a distinct appeal and a distinct value.

"Woman to Woman" seems to combine theatrical money elements, will make women weep, will cause

after-theatre discussions, has a great chance to hit, more so in New York than in Chicago. Last.

## NEMESIS.

Atlantic City, March 16.

It's now up to George Cohan, its producer, Augustus Thomas, its author, and John Meehan, its stager, had their say at the play's premiere Monday, and their voices were none too clear.

Cohan watched the opening from an upper box. How his restless fingers must have itched. Thomas has a tense theme in this new one, "Nemesis." His treatment is too leisurely. Emmett Corrigan, splendid player as he is, is miscast in the feature role. Meehan handled his material without inspiration.

A revengeful husband forces his faithless wife to decoy the wife's lover to the couple's home. His cold-blooded prearrangement the husband plays the wife and by ruse and device schemes that the murderer will be arrested and convicted of the crime. The lover dies in the electric chair. The husband is avenged.

That's the play's dramatic base. Melodrama surely this. But the attack hasn't been sufficiently considered. As the play is revealed it sounds as though the author had at the outset, but an exciting third act—the assassination and arrest scenes—and deemed its tension warrant for easy approach by act I and II and amplification by act IV, the last. The result is two labored introductory acts and a none too agitated final period.

Cohan, a wizard adapter, is undoubtedly already hard at it supplying new color and direction to the lagging stretches. Overhauled, as Cohan can overhaul it, the piece should be a sure box-office success.

An assembly of guests at a bridge party in the wronged husband's home colors the initial act. A group of women of the pseudo smart set sit about with the animation of wax mannequins in a department store show window. Their conversation, protracted till it sounds like a reading-room dissertation, has to do with several angles of preparation for what is to follow. This introductory act and the next that follows in an artist's studio are consumed in telling us that Marcia Kallan, wife of Benjamin Kallan, is having an affair with one Jovain, an artist with whom she became infatuated while in Paris; that the husband, a business man, loves his wife madly, and is undoubtedly suspicious if not indeed aware of his wife's tergiversation.

The wife is fifteen years her husband's junior, is temperamental, erratic, and a follower of all that is artistic and beautiful. Kallan, the husband—a silk merchant—thinks mostly of his business that he may be positioned to supply his wife with the luxuries she craves. Under the business consciousness of the man is a studious current that finds its expression in delving into the new things in science and mechanics that the solid magazines consider and exploit. The wife reads Life, Judge, Puck, The Smart Set; the husband, the Forum, the Scientific Monthly and other intellectual pabulum of their kind.

Carrigan appears too well-fed and good natured in this play to commit two foul murders.

The wife, played by Carlotta Monterey, was a fairly well developed study of a woman at war with herself and her surroundings, nervous, mercurial, emotional. The lover of Pedro De Cordoba was finely wrought. The presiding judge at the murder trial looked like Jake Rosenthal who is here ahead and with the show Ezra C. Wake played the role.

The story passes in New York. Several readjustments will have to be made before the court room scene sizes up with a New York murder trial of its class. For one thing the jury will need to look less like an Abscon, N. J., clam diggers' group.

## HONORS ARE EVEN.

Boston, March 16.

Pauline Carter.....Lola Fisher  
Vaughan Oatridge.....Horace Sinclair  
A. Alan.....Lawrence Richmond  
Ralph Klugman.....Paul Kelly  
Leon.....Ambrose Martin  
Nigel Jordan.....Gordon Johnson  
John Leighton.....William Courtenay  
Louise Berkeley.....Margaret Moore  
George Hall.....Boots Wooster  
David Carter.....Frank Andrews  
Parker.....Harold Follick  
Lauri.....Edith Maitland  
Hannah.....Mabel Sander

Roi Cooper Megrue is rapidly becoming Shavian in his dialog and apart from several crude touches of dramatic construction, his newest comedy in subtle cynicism seems to have tickled the risibilities of every admirer of Shaw in Greater Boston. Its title of "Honors Are Even" is based on the eternal tilt between a beautiful woman bereft to death by eternal battery and the ultimate man who poses as a woman later in order to win her.

The Solvings are content with the Boston test, as the production opened here after touching Baltimore and Washington, and without the change of a line and without a

change in the cast, it has played into its 11th week at the Park Square. With the ending of Lent it may slide into a run.

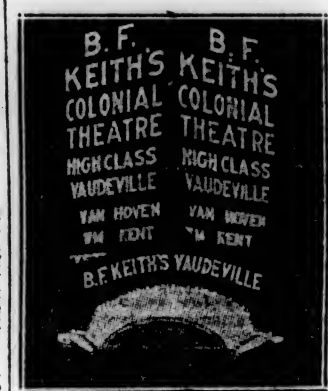
William Courtenay and Lola Fisher furnish about all the weight there is to the cast, the balance being consistently inoffensive, and grinding out Megrue's lines effectively. It is not a play of explosive laughs nor of hilarious situations. It is almost a British parlor comedy in this respect, being chucky all the way through, and interestingly funny although talky in the extreme. Megrue has plenty of fun with human foibles in true Shavian style, lecturing at times to his audience through the medium of a character who is a playwright.

One novelty catches the audience at the start, a prolog curtain being divided into three sections, each representing an episodic proposal in the life of the heroine. Showing first a silhouette of the girl (Miss Fisher) and the man involved, the curtain then rolls up for a proposal and a rejection, one at Atlantic City, the next in the mountains and the third at Palm Beach, occurring in a wheel chair, a stranded auto and on the sands respectively. In each case the man is turned down for the same reason, lack of cave-man stuff and lack of the ability to give her a soul-stirring thrill. Well handled and admirably lighted, the house is murmuring its approbation of "It's at least a little different," when the triple-sectioned curtain ascends and the comedy gets into quiet action.

Of plot there is little. A playwright (Mr. Courtenay) arrives at a week-end party and instantly dominates the girl by convincing her he is a woman hater. She is at the height of a trial engagement to a society diamond thief. The eternal duel of sex starts and she finally accepts his invitation to come to his bungalow on the roof of a Broadway skyscraper. He invites, without her knowledge, her old nurse to chaperon the escapee, and also brings the society thief to the apartment for the purpose of exposing him to the girl. His plan miscarries through her learning he is posing as a woman hater merely to win her and she plays the game through by pretending that her admission of love has been merely to add one more scalp to her proposal belt.

The third act is saved by its novel close in which they both apprise the audience privately the eternal game had been even more subtle than the audience had been allowed to discover, she having worked under the advice of his mother in forcing him to propose and he in turn having been guided by her father with reference to the "cave-man" stuff and with reference to her true emotions, which she had been confessing to her "daddy" alone. The other snapper in the play comes in the fact that he, a playwright, has taken it for granted that when she left his apartment with the society thief, she had been married in the Little Church Around the Corner, despite she had no license.

Scenically, the production is ad-



## VAN HOVEN.

Everybody please accept my thanks for your wonderful wires, cables, letters, etc. It is simply impossible to reply to all. Oh gee you were good to the old kid I feel blue this week and will be glad when I hit Chicago next week I can't sleep or any thing I guess I was happiest in all my life in this town one time the Denison and the little dressing room of the stage and Metello and I think were on the list. My pal Kirk is here with me and he's a great fellow had a lot of trouble when I got to Chicago in January and see if that little restraint on West Madison where I was night waiter is still there if it is I'll have a cup of coffee and give the waiter a half dollar tip and sit there and dream and Kirk and I are going to stand in front of the Denison tomorrow and look up at the fourth window from the corner on the third floor Gee Kirks a great fellow has no gray hair and looks sweet and he reads lots he read to me last night. Now all they tears came one time of it. I think he had a lot of trouble one time we went together and every thing it's four a m. and I can hear the trains and the bells Kirks gone to bed he worries a lot poor fellow.

mirable, the second act showing a vegetable garden outside the skyscraper bungalow with the lights of New York in the background, and the first and third acts laid in a country home living-room which has no decorations except flowers.

"Honors Are Even" will make money from the real cream of the theatregoing public, however, on the strength of the cynical Shavian lines of Megrue, who has concentrated on stencilled characters and dialog based mainly on psychoanalysis of character and idiosyncrasies. Libbey.

## HEARTS OF ERIN.

Chicago, March 16.

Little Terry O'Malley.....Thomas W. Gilien  
Harvey Foyle.....Lawrence G. O'Brien  
Marlin Burke.....Charles W. Dingle  
Lody Sylvia.....Greta Sherman  
Nora O'Malley.....Olive Moore  
Phyllis McAllister.....Dan Kelly  
Barry Boyne.....Walter Scanlan  
Hucker.....Larry McCue  
Cullenan.....Kenneth O'Shea

Under George Gatts' banner, Walter Scanlan debuts in Chicago at the Shubert Central, and Charles Bradley and Lorin Howard surrounded Scanlan with a light and harmless plot. The book is fair, with pleasant comedy. From beginning to end it appeared as though Scanlan was giving a concert. He wrote and sang his own compositions, the most popular of which is "Nora" and "There Is One Girl." There was not a house full, but those that were here were of Scanlan's descent, and this fact had a most pleasing effect.

It's a love story of Nora O'Malley, very well played by Olive Moore, being forced out of her Dromana Castle, County Kerry, Ireland. Barry Boyle, acted by Walter Scanlan, a stranger, intercedes with the schemers to rob Nora of her father's estate. Barry sings his love for Nora and, as her savior at critical moments, he becomes deeply interested in him. The foiling of the plotters' attempt to steal a treasure chest reveals the fact that Barry is the new squire of Dromana Castle. He marries Nora and forgives the plotters.

Miss Moore is a typical colleen and Greta Sherman, as Lady Sylvia, one of the plotters, is beautiful, wearing her gowns artistically. Dan Kelly, as Phyllis McAllister, is an Irish comic who knows how to handle lines and situations. The villain, Charles W. Dingle, is a past master at doing his bit well. The rest of the cast is ordinary and none, except Walter Scanlan, did any work which will make one remember them. Scanlan is a treat in many respects. His voice is tenor, and he strikes high notes with little exertion. His lyrics are catchy and he sings others in magnificent fashion. No doubt but what his next appearance will be much longer than two weeks.

The stage direction under Lorin Howard is good; the high spot being the electrical evening effect in the second act. The scenery did not attract much attention, but the costuming showed judgment.

## TAKEN IN.

Kansas City, March 2.

Rebecca Skaggs.....Arthur Rutledge  
Deborah Skaggs.....Elizabeth DeWitt  
Agnes Willoughby.....Gloria Grace  
Jimmy Doble.....William Clifford  
Alice Howland.....Mary Charleston  
Charles Willoughby.....Henry B. Walthall  
Mrs. Bromley Harrington.....Maud Truss  
Percy Harrington.....Sherman Bainbridge

When Herbert Bashford, San Francisco newspaper writer and dramatist, wrote "Taken In," the vehicle chosen by Henry B. Walthall, at the Grand last week, for a starring tour after a ten years' absence from the stage, he chose for his theme the sanctimonious attitude of many "good church people" toward unfortunate women. Highly dramatic at times, the writer has as a rule handled the more delicate situations satirically, with numerous trick lines, which keep the play running in the comedy-drama vein and away from the melodramatic.

The piece, in three acts, is played in the living room of the rectory of St. John's Church, the first act being in the afternoon of a summer's day, the second and evening two weeks later and the third the next morning. The rector's household consists of himself, a maiden sister, his housekeeper; his niece and her brother, who is a guest. The other characters are Jimmy Doble, a newspaper reporter; Alice Howland, a special newspaper writer; Mrs. Bromley Harrington, widow of a deceased chewing-gum millionaire, and her son, a "sleazy" industrialist and aut.

The reporter comes to the rector for a domestic interview. Kirk representing a sermon preached the day before to his fashionable congregation, advocating that they should lend a helping hand to their unfortunate sisters instead of spurning them. The sermon has created unusual interest, and the young woman journalist grasps upon the opportunity to get an assignment to get into one of the fashionable households as a servant, proclaiming the fact that she is a repentant Magdalen. She comes to the rector to seek his aid, but without disclosing her identity. While waiting for him she is seen by the reporter and obliged to tell the object of her visit and disguise. The reporter keeps the secret.

She is taken into the rector's own home, much against the wishes of the shrewish sister. The girl soon meets the visiting nephew, a poet.

He falls in love with the girl, who spurns him on the grounds that his admiration is but pity. The maidenly sister sees what is going on and confides in her friend, the chewing-gum widow, whose son is engaged to the poet's sister, much against her wishes and the disgust of the poet, she being in love with the reporter, but allowing the engagement to continue.

Desperate at being rejected by the girl, the brother tells her that her refusal to become his wife is because she thinks him better than herself, and that he will go and become as bad as she. He departs in a violent storm, but is followed by the girl, who in her hasty departure dons the minister's hat and coat. Their absence is not discovered until the next morning. Of course the immediate supposition is that they have eloped, and the sister and her fashionable friend, who has been hastily summoned, can see nothing but disgrace. The little sister stands up for her brother. This causes the widow to break the engagement between the girl and her son, much to the gratification of the girl and the satisfaction of the reporter, who, the others think, has come to get the particulars regarding the elopement. He soon "gets wise," and plays up to them until he gets the story, just as the runaways return to announce their marriage and to disclose the real identity of the supposed erring young woman.

The action runs fast and smoothly. Mr. Walthall as the poet-brother makes the most of what the book has given him, and never fails to "register," going gracefully and effectively through the play in a most charming manner. Mary Charleston (Mrs. Walthall) has the really star part and it fits as though written for her. As the pseudo girl of the street she handles the part straightforwardly and unaffectedly.

Arthur Rutledge as the rector was most convincing, and was aided by his excellent voice. Elizabeth De Witt as the minister's sister does a bit of clever character acting and does not hesitate to resort a little to burlesque at times.

Those who go to see the play expecting to see Mr. Walthall in a similar part to his well-known Little Colonel of "The Birth of a Nation" will be a bit disappointed at first, but his delightful personality and stage presence will soon overcome this.

The piece when first written was called "Would You?" but the title seemed too suggestive of farce or musical comedy, so was changed.

Here the play and company were well received by the press.

Will R. Hughes.

## BROADWAY REVIEW

### THE RIGHT GIRL.

Probably intended for a summer run in New York, "The Right Girl" opened at the Times Square Tuesday night before a friendly audience which permitted of many encores that will be missing later. They pushed the final curtain beyond 11. If this is a forerunner of what may be expected in musical shows during the hot weather, it looks like a tough summer for the "fans." It's beyond doubt that "The Girl" will ever offer serious opposition to the other musical revues scheduled to give their initial performances here within the next three months.

The Gleicher Productions, Inc., is programmed as presenting a piece, with Walter Wilson having done the staging and David Bennett the dances and ensembles. Raymond Peck is the author of the book and lyrics, while the melodies, of which there are 15, were turned out by Percy Wenrich, ably assisted in the tuneless efforts by the orchestration of the numbers. This bit of arranging was done by Arthur Lange, who succeeded in raising a below normal score to at least normal, with the help of an orchestra well directed in the pit.

As to the cast, the story revolves around Earle Benham and Carolyn Thomson, as Anthony Stanton and Dora Darcy, but the honors were allotted to Robert Wool, who took care of all the comedy material which the book possessed, and Dolly Connolly, assigned to the most tuneless numbers. It was rarely either was not on the stage, and they practically walked away with both the book and score of the entertainment.

Rapley Holmes, as the girl's father, gave a pleasing performance in a part that was not so abundant with opportunities, while the others Frank Munnell, Harry Reiding and Helen Montross flashed in and out of the picture in spasms long enough to carry the tale along. Mr. Benham presented a youthful appearance besides singing acceptably in his role of the lad who saves his sweetheart's parent and himself from financial ruin at the finish. Miss Thomson, as "the girl," sang easily while registering successfully to the eye, but beyond that there was nothing overmuch for her to do, though she gave a smooth performance.

The chorus, 16 girls and eight boys, had a trio of numbers to itself and did nicely with the responsibility. Nothing particularly startling was shown in the grouping or (Continued on page 24)

**FRISCO with McDERMOTT and COX.**

Dances and Comedy.  
26 Mins.; Full Stage.  
Colonial.

When the jazz dancer Frisco, now billed as the "American Apache," came to Broadway he had Loretta McDermott with him, plus a jazz band. Miss McDermott left the act and joined with Eddie Cox, Frisco trying something with a girl ensemble. It was a wise stunt to bring the comely Loretta back and more strength was secured by adding Cox, who is some jazz boy himself, on his own lines, however.

The three-combination as it now stands has been out of town for about ten weeks. For that matter, Frisco has been away from New York theatres for most of the season. Judging from the present lineup, however, he should have little trouble repeating the success of two seasons ago on Broadway.

There is a good basis for the prediction and it is that Frisco has inserted a surprising measure of comedy into the act. The last ten minutes is practically all chatter, with Frisco on the talking end. That is a surprise in itself, for the boy from Dubuque is very prone to verbally stumble. He started to stutter twice during his monologistic exercise, but got away with the routine in good shape. Wise talk a-plenty is present but there are enough people out in front who know what it is all about to make it enjoyable all around. They said Frisco would hardly do outside of Broadway, but he has been registering in the hinterland and will continue to do so.

He was on with Miss McDermott at the start, she looking as nifty as ever. There was some chatter following an imitation bit, with Frisco telling of a request to imitate John McCormack, who he said everybody knows is a roller skater. "My own original jazz dance" was next, and Cox followed with a single bit, which included two songs and a lightning fast dance. Miss McDermott and Frisco returned to "rags" with the "Kitchen Stove" number, as funny as ever. She stripped to black knickers but instead of a jazz imitation offered a song, "Nobody's Baby," instead. The trio were then out for some concentrated jazz, Frisco working his "heater" furiously.

It was a sort of encore bit that had Frisco talking, with Loretta seated for most of the time. He talked about presents from home and how his brother sent him a diamond-studded platinum watch and pearl-studded chain. It was a clipping out of a paper with a picture of the baubles, priced \$1,280. Then he told how he reciprocated when his brother got married, by clipping out of a magazine the picture of a bedroom set which he sent as a gift. He "pulled" one or two fancy words which he said Loretta didn't understand. One was clientele, which he thought she would think was Abe Attell. He tried to prove Loretta was not so wise, because she married Cox, when if she only knew it she could have had him (Frisco).

The new Frisco act is out of the fact class because it has some good dancing and plenty of comedy.

Ibec.

**DUVAL and LITTLE**

Comedy Talk and Songs.  
12 Mins.; One.  
Fifth Ave.

A pretty girl and clever "hick" comedian, with some of the freshest material heard in seasons, constitute this team.

Opening with a double song, they catch on immediately through personality and delivery. The lyric sounds restricted, the melody whistly. A graceful dance accompanies.

Mr. Duval begins a solo which she interrupts, "bawling him out" and starting a matrimonial argument that includes some clever "cracks" and funny get-backs from her. He apologizes for his wife's jealousy, precipitating another argument, the material maintaining the high comedy average, with the boy making frequent allusions to her father, all humorous and in good taste.

After a long-winded tirade she begins to weep. They kiss and make up. A double song is next. It contains a line that reflects on her father, which renews the argument. Another double song, followed by a natural finish, winds up one of the brightest talking and singing comedy duos of the current season. They are ready for any of the bills.

Con.

**COURTNEY SISTERS and CO. (7).**

Songs and Instrumental.  
33 Mins.; Full Stage.  
State-Lake, Chicago.

Chicago, March 16.

Courtney Sisters, reunited and returning after two years' retirement, have changed their conception of what vaudeville asks of them; also what they should and may ask of vaudeville. They come back with five musicians in purple velvet coats and black troupers, forming a string quintet that accompanies the singers and offers two full numbers. It is a splendid quintet, but entirely out of place in vaudeville, giving nothing new to the industry, as well as being excess baggage to the work of the girls.

Fay Courtney never sang better in her life, and that means that nobody ever sang baritone any better than she did it here. Florence looked fragile and pleasing and harmonized here and there, though she is pretty well shelved throughout most of it. There are four complete changes for the girls, all gowns, all costly and pretty.

But, after it is all over, and it has taken 33 minutes, one may justly ask, "What's it all about?" The Courtney Sisters always could and can today sing ballads as well as any pair on the boards. But why bring in two violins, a piano, a cello and a base fiddle? Why not run 20 minutes in "one" and use the strings in the house orchestra? The same agency that furnished the five players on the stage furnished the 16 in the pit. The matter of putting on lights and switching them off and the purple coats and the instrumental interludes is the bull; it all looks and sounds as though the girls said, "Let's get a lot of class and a band and they'll have to headline us." The musicians will have to be paid by the theatres, so will their fares, so will commission on their pay and their fares. This must run the act up to a heavy figure, which is about the only way conceivable whereby the Courtney Sisters could ever make themselves hard to sell.

In "one" these girls were and now would be a next-to-closing act that needn't doff a feather to any. As the sisters have rigged it up it has to compete with productions, stars, names and famous headlines. If it can measure up to this competition is a question.

Ringling up with the quintet wheezing along, the girls started "Japanese Sandman" offstage and entered in dim light to a mild reception. They sat down and knocked "Home Again Blues" through the roof, both reaching marvelous climaxes in this number. Fay then did a new ballad, "Castles of Romance," which flopped; the melody hasn't the modulations required; Fay Courtney must never sing a ballad without bringing down the house; she got a few light taps only. The five then played some "chamber music" which got little. The girls went into "Mammy," beautifully done and enthusiastically taken. There was more instrumental string work, a medley, at the end of which the girls re-entered in the final change, a shimmering black affair, for "Grievin' for You," the highest spot in the act and high enough for any act. Fay then sang "Broadway Rose," accompanied by an organ, Florence pantomiming the character.

Curtaining down on this to a hand that started heavy, a misjudgment of showmanship made them cut in after the second bow and go again into "Sandman" as a walk-off epilog, letting the applause down.

Judged by most acts, the Courtney Sisters went very well. Judged by their own past records, only fair. There appears a very good likelihood that they will be asked to work with a piano player and cut most of the striving after effects that by no reasonable argument are required with an act that is surefire of itself and can hurt its availability only by needlessly running up the "bill."

Lait.

**SHAPIRO and JORDAN.**

Piano and Songs.  
14 Mins.; One.  
Columbia (March 13).

Two female singers, one sticking to the piano. Open with a patter version harmonized on a pop song. A "blues" double next, also with patter version and fair lyric.

Piano solo starting with classical selection and blending into popular melody, acceptably rendered, while partner changes to black decolette dress for a solo, "Alice Blue Gown," recognized through the melody, the lyric being lost by poor enunciation.

Another double with the inevitable patter version concluded. The turn will pass in the three-a-day houses in an early spot.

Con.

**YVETTE, with**

Eddie Cooke and Kino Clark.  
Singing and Musical.  
23 Mins.; Full Stage (Special).  
Palace.

Yvette is assisted by Eddie Cooke and Kino Clark in her new turn. Mr. Cooke is a pianist and vocalist and Mr. Clark a saxophone player. A beautiful stage setting backs up the specialties of the three. This is enhanced by pretty lighting effects.

A slow curtain reveals the two men, one standing at the piano and the other playing. An introductory number brings Yvette on for a personality song, which introduces in turn her violin playing. Sax solo by Mr. Clark, consisting of jazzy stuff and ballad. He's adept at both styles, getting a peculiarly clear and sweet tone in the slower tempo stuff and jazzing with the best of 'em. Double song by Yvette and Mr. Clark, with both making it an instrumental double, sax and violin, for the second verse and chorus. Violin single by Yvette. Czardasler's "Souvenir" exquisitely played. Pianolog by Mr. Cooke. More violin and sax duetting by Yvette and Mr. Clark, with a "talking bit" nicely done. Double cabaret bit, with both dancing while playing, next a real novelty bit for the finish in "one." This was a song about three musicians, one a drummer, the other a violinist and the third a clarinet player, with comedy interpolated.

The act is a "class" turn, with the people in it possessing plenty of talent of the sort that should make it sure on any big time bill. It did splendidly No. 3 at the Palace.

Bell.

**BOOTH and NINA.**

Cycle and Banjo.  
Full Stage; 11 Mins.;  
State-Lake, Chicago.

Chicago, March 16.

Coming out of nowhere, this pair opened the show here entirely unknown, and mopped up as no opener in the history of this theatre had ever done.

Booth is a trick cyclist who runs a pretty routine edging up to a Ralph Johnstone stair-mount on his bicycle, then to a leap on a pedestal, then off. He had a mechanical accident, something breaking on his wheel. But he fixed it, and as the applause started, rose and reverberated through this huge auditorium, completed the stunt.

Nina is a sweet confection, who, as the assistant to Booth and with such charms and ingratiating personality, might be forgiven if she only stood by and looked nice. But she produces a banjo and tears the heart out of it. She could do a single on her appearance and ability.

The act went over for a memorable wallop and can stand up to open, close or hold up any spot in any bill in any man's theatre.

Lait.

**TONY and GEORGE.**

Acrobats.  
9 Mins.; One (Special).  
Fifth Ave.

Two men, one straight, the other in comedy make-up, in tumbling and head balancing. A woman appears but does not figure in the acrobatics, on for but a few seconds at the opening and entering into one or two formations.

The comic has a peculiarly funny way of swinging his arms while mounted on the understander's shoulders, giving the impression he is walking when the understander moves about. The mounter, a slightly built youth, is adept at twisters as well as straight somersaulting, executing both from a standing position atop the understander, with the same ease and precision as if he were on the ground. There is some comedy, just enough to contrast with the acrobatics.

A good act of its type, suitable for the best, opening or closing.

Bell.

**SONIA MEROFF and Co. (1).**

Songs and Piano.  
12 Mins.; One (Special Drop).  
23rd St.

Sonia Meroff, formerly of Luba Meroff and Co., has blossomed forth as a full fledged single with a male pianist. Miss Meroff is a vivacious miss, well instructed as to song delivery and sufficiently fortified with looks to hold the average audience with her present published numbers.

This miss registers from the start with a delivery that has sufficient magnetism to hold her well up in a late position on the better three-a-day programs.

Con.

**ZENA KEEFE.**

Songs and Talk.  
13 Mins.; Full Stage.  
Orpheum, New Orleans.

New Orleans, March 16.

Zena Keefe, picture star, debuted into local variety realms Monday. The intention is to have Miss Keefe appear personally for the purpose of further popularizing herself in films, while vaudeville gains an inexpensive drawing card.

It looks as if vaudeville had gotten a shade the best of it, for Miss Keefe has an act which is augmented by a highly engaging stage personality. Her appearance is preceded by a four-minute reel showing excerpts from pictures in which she has been featured. She indulges in an intimate chat about the screen with several charming anecdotes that brought attention. In conclusion she sings, disclosing a nicely modulated voice.

Miss Keefe was spotted fifth and projected in regular act form. The local engagement is in the nature of a test, with the Orpheum Circuit holding an option to present her further should her initial reception warrant. They can give her the circuit, for Zena Keefe has everything to commend her and her reputation will assuredly prod the box-office.

Samuel.

**HOWARD and JEAN CHASE (1).**

"That's Mine" (Comedy).  
15 Mins.; Full Stage.  
23d St.

This turn has been out for several months. Howard Chase was formerly in stock, while Jean had her own little skit out last season. "That's Mine" is the billing used though the meaning of the title is not made apparent in the playing. Miss Chase is the baby vamp daughter of a wealthy man who is trying to put over a deal. Howard is the family chauffeur with whom she has fallen in love. The old boy, while he thinks well of the young man as the driver of his motor cars, can't see him as a son-in-law. So when the youth asks consent to beg for the daughter's hand in marriage, he is "given the air," only to be immediately reemployed at \$50 over his old wages.

The action is given comedy values in the "propositions" the young man offers his employer. He tells the latter he desires to become a big man. He has a scheme to make a million dollars in a hurry—buy a farm and "breed watermelons." This bit drew hearty laughter. It followed a confession to the girl that his ambition was to own a soda fountain. Miss Chase's vamp bit, too, was worth while. It all turns out that the youth took the job to even up with the wealthy man for the double crossing of his own father years before in a cotton corner on the stock market. He extracts a nifty sum in retribution, and, of course, takes to his heart the girl.

The Chases have a light and amusing comedy. Though it may not have the punch for big time, it is a safe bet for the other houses.

Ibec.

**EMMETT'S SONG SHOP (2).**

Songs and Talk.  
14 Mins.; One (Special Drop).  
58th St.

Two persons are concerned, one a robust man and the other supposed to be a lass in her mid teens. At the curtain he is playing Irish bagpipes in front of a song shop, painted on the drop. The drop may depict some place in Ireland, yet a strange tree showers wisteria over a stone arch.

The idea of the turn is Irish, though the songs in the skit are not all so. The girl held to her role, showing a childish voice in her singing. Emmett's piping tenor sounded thin with his first ballad attempt. He was better with "Wild Irish Rose," which a number of the girl's led up to and for it the man was rigged up in the cloak and stovepipe of old Erin. Several puns won laughter, though quite payable. In this house the turn was liked and it drew an encore. Only for small time.

Ibec.

**WORK and MACK.**

Acrobatic.  
8 Mins.; Three.  
American Roof.

The team's forte is comedy acrobatics, with the comedian (entering to the strain of "won't get home until morning") shouldering the burden of the act with his falls that attracted attention immediately. The straight, a blond fellow, did a few twisters and essayed a little eccentric stepping for his share the combination on the whole proving diverting sufficiently to warrant them a spot on either end of small time.

**HARRY PUCK and CO. (5).**

"Everyman."  
Songs and Dances.  
22 Mins.; One and Full Stage (Special).  
Fifth Ave.

Harry Puck's new singing and dancing revue should make a welcome addition to the already large number now appearing in vaudeville. It is smart, speedy and filled with entertainment. Assisting are five of the niftiest chicks seen around in weeks. Not the garden variety of choristers, but all of them specialty entertainers, capable of putting over a single. The act is titled "Everyman," and is a Billie Shaw production.

Following a prelude in "one," Puck is disclosed in a full stage set. He speaks of beauty, youth, fashion, song, dance, etc. A platform is set at the center downstage and is curtailed, giving the effect of a stage upon a stage. The girls are introduced by means of this, "beauty" appearing first in an artistic pose and the others following in order. Mr. Puck uses the baby grand intermittently throughout the act, playing for the girl's specialties and pianologing at times himself. A rhymed story is carried consistently throughout. The turn has several novel touches, one being the carrying on the stage of one of the girls in a small packing box by an expressman and another a Chinese cabinet arrangement, from which Puck and the girls make entrances. All of the numbers are well handled and are properly varied in theme. Mr. Puck does a short medley of songs written by him. He carries his own act to success. One of the girls, a tiny miss, scarcely out of the kid class, is a corking toe dancer, standing out through her cuteness and looks. Each of the other four dances exceptionally, all styles.

The costuming is pretty and the lighting and stage settings up to the minute.

Bell.

**BERT and PEGGIE DALE.**

Piano and Dancing.  
11 Mins.; Full, Cyc.  
Fifth Ave.

Male pianist and mixed dancing couple. Stage enveloped by pretty cyclorama, also piano drape, special lamps, etc.

The girl is a beautifully proportioned, dark haired looker, who holds the eye at all times. The male in Tuxedo is a satisfactory opposite. A waltz in the opening double with kicking featured. A piano solo lightly received clogged up a change wait before the next double, a "Temptation" dance pantomime with the girl in Spanish dress and lace mantilla. The male understands her in some body swings to a split with a spin finale.

Another piano solo with either poor syncopation or carelessness the reason for hitting "blue" notes frequently. This is followed by a brief jazz dance solo by the girl in a low cut gold bodice and ruffled knickers. The dance includes nothing new, but lands on the female's personality and grace. The man joins her for the finish double.

The act lacks the punch to lift it above the average dancing turn, but will pass in the pop house mainly through the feminine member. A stronger finish would help.

Con.

**SANKUS and SYLVERS.**

Novelty Acrobatics.  
8 Mins.; Full Stage.  
58th St.

With the billing and half lights at the start the woman of the act lent an air of mystery by manipulating a long paper lash, much the same as the Japanese stunt, at the opening. With the entrance of the man the real idea of the routine, that of comedy acrobatics, started.

They performed singly with the odd feats of the woman standing out as well as her partner's. She showed a bit of contortion work which was a surprise for one of her build. Chairs and table-cloths festooned with blue satin which added neat dressing to these articles. Good opener for the three-a-day.

Ibec.

**MILLS and SMITH.**

Talk and Songs.  
13 Mins.; One.  
American Roof.

The men personate rube characters and engage in typical rube crossfire patter, following a travesty Oriental dance opening, which proved doubly mirth provoking considering the antiquated appearance of the hoaxers. A vocal number splits up the wise cracking chatter effectively and for a finish a double stopped proceedings for a repeat.

Entertaining big small timers.

**"MELODY FESTIVAL,"**Songs and Violin.  
15 Mins.; Three.  
American Roof.

Cantor & Yates present this turn, merely a female vocal septet, with one of the girls also attempting a little violin work in ensemble only, which leads one to suspect her deficiency on the solo end. The girls are excellent singers, each displaying a powerful soprano and a contralto to good purpose in solo, double and ensemble numbers, but as for being "lookers," they may be considered the belles of Grand street or the Bronx—nothing more.

There is no "production" to the act to speak of unless it carries special hangings in the downstairs theatre, and the only attempt at staging a number was with "Young Man's Fancy," wherein the girls make a change to ante-bellum frocks and alternately issue forth from corners of the stage in step to the music.

The girls deport themselves in unseasoned and poorly schooled manner and betray they are novitiates. As vocalists, on the other hand, they qualify amply. They topped the show here and were rather cordially received, and should do ditto in the other houses of the same grade.

**"DOLLY'S DREAM" (6).**"Girl Act."  
18 Min.; Full Stage.  
American.

The lobby photoframes show the act in an elaborate toyshop set. On the stage a special setting, much simpler, shows a nursery. The billing does not disclose who the people are, a principal man and girl and four choristers.

At the opening the little girl is playing with a big teddy bear. Papa's voice off stage orders her to "go to sleep." The rest is a "dream" in which the four girls impersonate the child's dolls and the man, appearing from a jack-in-the-box, leads several numbers and does comedy, reading burlesque rhymes from a Mother Goose book.

Toward the end, the little girl does a slightly toe dance, but otherwise there is no stepping worth the name. Neither is the singing particularly pleasing. The tiny prima donna sings several simple numbers in a childish voice, but the man of the sextet has no voice at all and merely recites his comedy lyrics, which are pretty crude in ideas.

The frameup will please the youngsters, especially a neat bit toward the end when the four girls appear as grenadier dolls and go through a ridiculous drill, the comedian clowning out as drill master. This and the bit where the girls appear from a mammoth nursery rhyme book set up at one of the entrances and recite a verse or two in the characters of Jack and Jill, Little Boy Blue and Red Riding Hood were the saving graces of the interlude.

The sight features and the appeal to the youngsters are the best elements of the number, which can scarcely advance beyond its present classification as a passable small timber.

Rush.

**FRANK MANSFIELD.**Musical and Songs.  
15 Mins.; One.  
City.

Frank Mansfield's forte is xylophone playing, a dash of ivory tickling, and concluding with a repertoire of pop and classic songs. The xylophone session consists of the usual pop medley. At the grand he plays "Young Man's Fancy" in passable style, while the vocalizing built his turn up to a smashing finale, stopping the show an encore with "Ellie Ellie." Possibly the popularity of the song had something to do with the insistent recall, but Mr. Mansfield displays a pleasing tenor, both in his "Old Pal" ballad and the routine encore, a Caruso impression with "Pagliacci."

He was No. 2 at the City and can do more than so-so justice to the spot in the pophouses.

**JO JO HARRIS (2).**Piano, Songs and Talk.  
15 Mins.; One.  
American Roof.

Jo Jo Harris is a hybrid two-act monica, standing for Jo Jo Lee (Phil Baker's former plant) and Billy Harris, formerly Boston manager for the Harry Von Tilzer Music Pub. Co. Jo Jo still works from the box as before, Mr. Harris introducing the turn from the stage, presiding at the piano. Following a selection, Jo Jo interrupts with his mugging business and thereafter gags, jokes and vocalizes from his perch to a highly attentive and convulsed audience.

The turn is set for feature bookings on the big small and small big time.

**DAVE HARRIS.**Songs.  
15 Mins.; One.  
Colonial.

Dave Harris was out last season in a song single. Formerly he was in a two act of like classification. He now is offering a routine that takes in comedy musical playing as well as singing, and the improvement is exceptional.

He announced he would give his idea of how popular songs should be sung and how they were rendered in a jazz cabaret. First off he sang while strumming a guitar, using "Bright Eyes" to good purpose. "Whispering" was the number with a jazz clarinet interrupting. He was at the piano with a ballad sung straight, and they as the player in the cabaret would serve it. The comedy end was better worked up with a bass viol than the other instrument, Harris using "Margie" for the big fiddle. Trap drums were used for one number and then a mandolin for the demand encore, which was "Mammy."

Harris is a little jazz band of his own. He has selected some of the most pronounced song hits for his routine. On opening intermission he was a solid hit.

Ibce.

**MERCER TRIO.**Musicians, Singers and Dancers.  
14 Mins.; One.  
American.

Two boys and a girl, apparently brothers and sister, all excellent pianists. They take each other's place at the keyboard while one or the other sings a number, and sit on the wide bench and play piano trios, an elaborate rag arrangement exceedingly easy to listen to.

All three are young, the boys making a fine, youthful appearance in their tuxedos and the girl impressing as an agreeable "homey" person in a pretty party frock. There is nothing stagey or forced about the young people. Their efforts are spontaneous as though they were entertaining a party of friends. All three have nice voices, although their trio of "Mammy" near the end seemed to be off somewhat in the harmony.

For a finish the two boys do a noisy minstrel first part with much banging of tamborines and clatter of "bones," while the girl plays the piano. It is the poorest bit of the routine, but at that, got them off to substantial applause. The taller of the young men shows promise of an eccentric knack which ought to be developed.

Rush.

**KILNER and REANEY**Comedy Talk and Songs.  
14 Mins.; One (Special Drop).  
Columbia (March 13).

A special drop of the quarter deck of a passenger ship. Off stage harmony is followed by the comic's entrance. He is a blackface comedian, stowed away aboard the vessel, and is discovered by the straight, a lieutenant. The latter interrogates the comic and informs him he is going to put him to work. The former says he is a charter member of "The Order of the Folded Hands." New and old material cleverly blended, with the straight an excellent foil and of splendid appearance.

Comic goes below to change to "whites," while straight solos ballads in pleasing voice. Comic returns for more dialogue and his experiences aboard a cattle ship. Most of the talk is of nautical subjects, well constructed and delivered.

"Sweet Miramba" doubled with soft harmonizing with comedian doing burlesque Egyptian dances quietly brings them back for another song double encore.

Likely looking candidates for an early spot on the bigger bills.

Con.

**STEVENS and BRUNELLE.**Songs and Talk.  
12 Min.; One.  
58th St.

This couple did nicely No. 2 with vocalizing, both possessing voices that carried their quartet of melodies over to approval. Their appearance is neat. The feminine member makes one change.

An Irish lyric as sung by the man aided materially in gaining returns, while the high notes of his partner were also of advantage. This respect. What conversation the act contains is incidental as it is only used in between the numbers, but it might be made more of with a little strengthening.

The turn totals in an entertainment above normal and should be able to hold an early spot in the intermediate houses and a few of the larger ones.

Rush.

**AMELIA GENOA and Co. (7).**Acrobats.  
7 Mins.; Full Stage.  
Palace.

Amelia Genoa is assisted by seven male acrobats. The turn gets in the novelty class through all of the tumbling, which is mostly of the lofty type, being done through the use of see-saw springboards. These springboards give the mounters the leverage for some great somersaulting. Miss Genoa is a brunette, possessing looks and class, and a corking acrobat withal. Among the tricks executed by her is a double back somersault, from the springboard to a two-high formation. One of the men does a triple from the board to three high. The men wear purple jackets and knickers. These costumes smack too much of European tumblers. Evening dress or business suits would give the men the class, now lacking, and which Miss Genoa herself has. The act is reported to have been formerly known as the Picchiani Troupe.

A big time silent turn, with speed and feature tricks, its outstanding features.

Bell.

**SMITH and ARNOLD.**Comedy and Songs.  
12 Mins.; One.  
58th St.

Loring Smith and Dick Arnold are a "nut" combination. They have worked up a routine that looked as though out for some time.

They started by blowing horns, dashing back to the entrances and on again with burlesque lines and the previous act. The following chatter was of the "nutty" variety, something about treating a girl, with scattered French words inserted for effect. It finally led them to a nut song number, "Ain't We Got Fun."

A rhyme bit, "Where are you going to get a girl like that," got something, and a supposed moving picture synopsis bit was well worked up, though one or two familiar gags were detected. They capered about for a popular song finish and drew a good hand. This team has pep. It needs something of a punch nature for the better bookings.

Ibce.

**VAN HORN and INEZ.**Roller Skaters.  
5 Mins.; Full Stage.  
23rd St.

Man and girl who confine most of the routine to the various spins, including one of their own.

The man opens the turn with a single spin, well done, and after waltzing with his partner immediately goes into a faster spin, following that with a spin of one foot. After the girl changed they immediately went into an "aeroplane spin," and then announced the finale, claimed to have been originated by them. The girl grasps a harness attached to the man's neck. She is swung clear off the floor, she herself revolving while spinning around.

This couple lose no time in routine roller work. They work fast and furnish a good opener. A try at costume flash might get attention from the bookers for the better houses.

**THE FORTUNE QUEEN (5).**Talk, Song and Dance.  
15 Min.; Three (Special Hangings).  
City.

A male quartet and a woman comprise the act. The turn is introduced with a few moments of travesty fortune-telling, in which the girl and one of the boys frame up three of their male acquaintances. Following the expose of the hoax, one chap suggests they proceed rehearsing their forthcoming vaudeville act, and the balance of the routine is merely a repertoire of male quartet vocalizing of pop tunes, solo dancing by the girl and ensemble harmonizing.

The men might add something of value to the turn by essaying a little solo or duet work to relieve the monotony of the quartet vocalizing, although their work in this respect was pleasing.

**STOCK OPPOSITION**

Indianapolis, March 16.

Reports that Patricia Collinge, now with "Just Suppose" at Chicago, will play leads for the Stuart Walker Company, which will spend the summer at the Murat and that Owen Meach, who has supported Mrs. Fisks for years, will be with Gregory Kelly's stock company at English's at the same time added fuel to the flames of the stock war which is developing here.

Kelly and Walker will open at about the same time. Walker has had his company at the Murat for the summer season for four years. Kelly has played in the company from time to time.

**PALACE**

Nine acts at the Palace this week, six in the first and three in the second half. This arrangement proved a trifle top heavy Monday night, the first part holding entertainment values that overshadowed the second, causing the show to taper off instead of holding up to the finish. The show ran as programmed, Four Ortons, wire act, opening, and Amelia Genoa and Co. (New Acts), acrobats, closing. Lou and Paul Murdock, youthful eccentric dancers, second, were on too early but did very well in view of the incoming house, which filled up later than usual, possibly through the fact of an 8 o'clock overture. The Murdock boys are experts in the soft shoe stuff, putting over all styles in a finished way.

Yvette (New Acts) was third and Kramer and Boyle fourth, the latter being the first to reach 'em with comedy and profiting accordingly. Kramer has developed as a comic. Monday night he placed his laughs scientifically, making every point a telling one and handling his material with the ease of a veteran. "Mamma throw me down the key" line used by Mr. Kramer at the opening started them off at full speed. Harry Breen has been using this for years. Unless Breen has granted permission for its interpolation in the Kramer and Boyle routine it looks a clean case of lifting. Mr. Boyle's songs brought the usual applause rewards. The applause at the finish was very heavy, and after bowing their heads off the boys were forced to beg off with a speech.

Whiting and Burt piled another terrific hit right on top of the Kramer and Boyle wow. They did 27 minutes, entertaining artistically every second they were on. The only song of the last season routine retained is "Sleepy Head," and the encore number without music. Mr. Whiting scored individually with a rube number, costumed with wig and jacket, getting hidden possibilities out of the song, through pantomime and delivery. The doubles were imitatively put over. These included one with a dancing finish, disclosing hitherto unknown talents in Whiting as a hooper. It would take an umpire's indicator to record the bows taken at the conclusion of the Whiting and Burt turn, two encore numbers being demanded after the regular routine had been finished.

The Four Marx Brothers, closing the first half, are now a production. Herman Timberg wrote and staged the act, which is called "The Mezzanine Floor." It was a riot Monday night. The turn holds 11 people, carries a thread of story, has an outstanding smack of smartness about it which, coupled with the Marx Brothers' low comedy clowning, constitutes a combination that's infallible. The act is written partly in prose and partly in rhyme, with the spoken and lyrical portions simply sparkling with brightness. Arthur Marx, the silent comic of the family, hasn't as much to do in a comedy way as in the former Marx turn, the meat being more evenly distributed. Julius, the eldest, shines as usual with a constant flow of "wise cracks," apparently for the most part impromptu, but all distinctly funny. Arthur's harp solos were an ovation Monday night, and a distinctive feature of one of the very best acts that has hit the Palace this or any other season. Even the four choristers are capable of individual work, each scoring with an imitation of a popular dancer. The turn also has real values in a production way. It should lift the Marx family right onto Broadway.

Kitty Gordon and Co. opening the second half dazzled the feminine contingent with her costume display, did three songs and made a nice impression with the class of her offering. Lillian Boardman had one opportunity, in a harmonized number with Miss Gordon. Jack Wilson and Co. next to closing were too far down, and had too much show to follow. The moving picture travesty with Miss Gordon, doing straight got plenty of laughs until near the finish, but three or four orchestra seat holders started to walk and that settled it, numerous others following in the retreat to the exits. Wilson worked hard, but the handicap was too much for him. Following his own act, Mr. Wilson made a short speech, requesting the house to remain seated until the closing act appeared. That speech might have been included in his own act. Amelia Genoa (new acts) closed.

Bell.

the house for the honors of the evening, going on No. 7 (New Acts). Loretta McDermott is back with him, with Eddie Cox, and that makes a strong trio. They have been working out of town for about ten weeks, according to the jazz hound in his plenitude of chatter. Frisco is for clowning it to the effect that he and his supporting players haven't much sense, but it didn't work out that way. Cox in making an entrance tripped over the head of a bear skin rug. Frisco hopped to it immediately and later Cox pulled a phony trip on exiting.

Mr. Wise in Joseph Hart's presentation of Roy Bryant's "The Old Timer," has a capital comedy. There is a laugh and a tear, with a kind of pervading all that makes the star very welcome to vaudeville. The idea of the playlet itself is excellent, bringing in the bit of dramatics from "The Lady of Lyons." That in itself is an admirable chance for Mr. Wise in the role of the supposed famous "Thomas Kenyon Blake," who played the lover in the piece for "more than 40 years."

The is one inconsistency. The dialog locales the action in a town and rubes are mentioned several times, yet the back drop pictures a skyscraper. Miss Nila Mac, chief in support (there is one other player) performed agreeably and with a proper realization of her role. "The Old Timer" is a sketch of rarity in that it pictures actors as regular people instead of satirizing or burlesquing them. So it must be pleasing back stage as well as in the front.

Eddie Kane and Jay Herman turned in a solid hit score. The booze wagon had a bit of crape hung to it, with no comment in the routine, that was a laugh from start to finish. In outline "The Midnight Sons" is the same, but a number of bits that looked fresh won the giggles from those who might have been familiar with the act. The match bit and the Greek restaurant business started the house going, with the comedy and song finishes sending the pair over with a bang.

Ona Munson in Clarence Jacobson's production, "A Manly Revue," closed intermission classically. Miss Munson is a peach from last season's "Scandals," and she looks as though planted in vaudeville permanently. Like the same producer's "Ladies of the Jury," "A Manly Revue" was written by Howard Emmett Rogers. The work of Shean and Phillips, a pair of neat dancers, won applause. The balance of the six supporting youths had song specialties, they being programmed by Roy Duffield, Harry Holbrook, Joseph Miners and Wallace Clark.

Dave Harris (New Acts) gave the second portion of the bill a great shove after the "Topics of the Day," and it was easy going when Frisco vamped on. Harris is now a whole jazz band in himself. Glenn and Jenkins were a disappointment next to closing. The colored boys entered to a reception and started away with a rush. They fizzled to nothing for some reason after the musical portion with mouth organ and guitar. That they were winding up a bill should not have interfered with them getting over. The comedy talk at the start had the house ringing with laughter. Perhaps the musical bit was too much extended. There was no attempt at reappearance, which the audience probably expected. The finishing chatter and dancing were entirely cut therefore.

Frank Mullane was a distinct hit on second. He was in good voice, and that gave him a start. His stories went over with precision and consecutively, so that his first exit was greeted with solid applause. Mullane has practically eliminated all his Irish stories and is using a routine of Yiddish jokes. They are far better than the former mixed routine. He encored twice, and from the general impression created he will be found regularly in the big houses.

Van Horn and Inez, a new roller skating turn, opened the show with a fast exhibition of spins. The girl, the act flashed new costumes from those used when last seen, and it was just the thing needed to bring them into the big houses. Evelyn De Lyon and Co., a three-act, closed the show, holding a fairly good percentage of the house seated.

Ibce.

**BROADWAY.**

It might be interesting to learn just what percentage of the attendance at the Broadway is regular or "neighborhood" patronage and what portion is transient. The impression is gleaned the greater portion of the night visitors are transients, most of whom do not know one act from another and judge the turns purely on their merits. They may be drawn by the acts or the feature film. One doesn't see any big vaudeville names billed. The picture headlines a corking working bill. After all, how much more satisfying it is to sit through a show devoid of all "bunk."

This week's show starts off with Amata, who offers her familiar fire dances backed up by mirrors. Her stereopticon machine was set in the left wing and the mirrors only on the right side of the stage. The slides are beautifully colored, and it is a pretty, flashy sight act to open a program. Arthur and Leah Bell have the nucleus of a novelty in a double ventriloquist act. Both

(Continued on Page 19)

# IMPORTANT INFORMATION CONCERNING THE USE OF BAGGAGE LABELS

The gummed paper baggage labels on trunks last for so brief a period of time that Mr. Albee has had stencils made by means of which the design can be painted permanently on the trunks in exactly the style, size and colors of the printed labels. This is a permanent and much more satisfactory method from every standpoint. The stencils, together with tubes of red, black and white paint and three brushes, are being sent to every vaudeville theatre in the United States and Canada. In a short while the use of the stencils will no doubt be universal and artists are advised to have the label painted on all of their baggage at the first opportunity. There have been many instances of the advantage of using the label, and a striking case is cited in the correspondence below:

ST. LOUIS, SOUTHWESTERN RAILWAY COMPANY  
St. Louis, March 1, 1921.

Mr. Edward F. Albee, President,  
B. F. Keith Circuit of Theatres,  
1564 Broadway, New York City.

Dear Mr. Albee:

Referring to our exchange of letters with reference to matter of aiding vaudeville artists and other theatrical entertainers through the prompt handling of their baggage:

I thought the attached copy of letter commending the efforts of one of our passenger men, in aiding a light opera company, would be of interest to you.

Yours very truly,

J. M. HERBERT, President.

Magnolia, Ark.,  
February 21, 1921.

General Manager,  
St. Louis, Southwestern Railway Company,  
Memphis, Tenn.

Dear Sir:

I am not sure to whom to direct a letter of commendation of one of your employes, but I am addressing it as above, hoping it will reach the right person.

I want to call attention to Mr. Walter C. Peeler, Division Passenger Agent of the Cotton Belt Route. I am Manager of the Leiter Light Opera Company, of five people, traveling for the Dixie Lyceum Bureau, of Dallas, Texas. Our reaching today's engagement depended entirely on making the 8:55 P. M. Cotton Belt, last night. All the Sunday trains on which we travelled were late, and had it not been for the personal efforts of Mr. Peeler, we should have missed our date, thereby losing money for ourselves and the Bureau, and disappointing several hundred people.

Mr. Peeler not only held the Cotton Belt train, but had a transfer man waiting to get our trunks over for us.

I cannot tell you how very much myself and the rest of my company appreciate his attention, and I want to congratulate the St. Louis, Southwestern Railway Company on having on its staff a man so willing to be of such unselfish assistance to the people who are at the mercy of late train schedules.

Sincerely yours,

HAZEL HUNTLEY, Mgr.

March 3d, 1921.

My dear Mr. Herbert:

Your letter of March 1st received, also copy of a letter from Miss Hazel Huntley. This is indeed a practical illustration of the good work being done by your railroad. I receive similar letters from all parts of the United States and Canada, telling of the great interest railroad folks are taking in seeing that theatrical baggage is taken care of. This is most commendable. It means so much to the artists, to the theatres, and also the public, who would be disappointed at the non-arrival of baggage, or its delay and the possible doing away altogether of a performance. I know of no movement in theatricals which is so important, and your co-operation is splendid.

In behalf of the entire theatrical profession, I want to thank you and those in your employ for their hearty co-operation.

Very cordially yours,

E. F. ALBEE.

Mr. J. M. Herbert, President,  
St. Louis Southwestern Railway Company,  
St. Louis, Mo.

## BLAMES EQUITY

(Continued from Page 13)

Smith stated the case against his client was similar to that of the M. S. Bentham case, dating back about five years, in which it was decided an artist's representative need not be licensed, and that he is not an employment agency.

Livingston, in addition to the license matter, is charged with receiving more than the legal commission for placing players. His office has regularly charged 10 per cent, which, as a manager and representative, is the custom, although several offices are reported exacting greater percentages. Livingston is well regarded among the profession and has the reputation of not charging more than 10 per cent. He was formerly on the stage and is now a paid-up member of the A. E. A.

### A. E. A. After Agents

It has been common talk, the Equity was "after" one or two dramatic agencies. This brought a letter from Paul Scott, a stock agency, and the reply from the A. E. A. stated it was concerned only with agencies charging more than the legal commission.

At the time the warrant against Livingston was sworn out by the law firm of Hess & Kahn, the agent alleges the attorneys attempted to have him arrested late in the afternoon, when it was practically impossible to secure bail. It is said the clerk of the court was advised the only time to find Livingston was "after 5 o'clock." Instead, the clerk reached Livingston on the phone at 2 o'clock, and the agent replied he would be ready at any time the officer called. The license depart-

ment representatives have called at Livingston's office a number of times and were familiar with the procedure of his business. The agent, who has conducted business for eight years, was puzzled at the sudden activity against him.

The matter dates back to the spring of last year, when Webster was appointed, through Livingston, the director for the U. S. Photoplay Co., prompted by Captain Stoll, a former Chicagoan. The firm then had offices in Washington, D. C. The company was capitalized at \$2,000,000, and about \$600,000 of the stock had been sold. The stock was disposed of to residents of Maryland, Virginia and Pennsylvania. It is said, by popular subscription.

### Tangle of Law Suit

Webster commenced in April, 1920. He received \$100 a week until the actual "shootings" started, after which his salary was \$750 per week. It was provided that \$250 of that sum should be placed in escrow weekly, pending the completion of "Determination." Livingston's agreement with Webster was for 10 per cent of the salary, the director remitting \$50 on the \$500 paid him, the balance being due when the escrow money was released. After 12 weeks, the director refused to pay further commission, and around that time there was trouble with the officers of the picture company. This culminated when Webster was finally let out. Webster started action against the company, asking \$40,000 damages because of his dismissal. He also started suit against Livingston for \$495, the total amount of commissions paid the agent. The latter filed a counter-suit for three

weeks' commission, plus railroad fare to Washington.

Myron Beasley, a cameraman, placed by Livingston also with the U. S. Photoplay Co. at \$175 per week, figures in the license action against Livingston, who secured Beasley's appointment at the request of Webster.

It was said \$500,000 was spent on "Determination" during the time Webster directed the picture, and that approximately \$260,000 was consumed for the prolog. The picture is still to be completed. Clifford Wakeman, the receiver appointed, is in charge at the studio at Grantwood, N. J.

## OPERA GUARANTEE

(Continued from Page 13)

amounts. They went out and hustled for the sale of seats and the general demand was good enough for the company to receive an offer of three weeks at the Mason about the middle of April, when the house will have its first open dates. In the meantime the company is laying off this week with several weeks of broken time offered in the surrounding territory. It is possible that the organization will be held intact by playing this time and later come into the Mason to follow.

In the meantime those who were interested in the success of the project purely from a civic and not a financial standpoint are undertaking to create local sentiment against the Chicago organization. The Chicago company, they point out, in its prospectus states that it is not run for financial gain but as a "civic asset" to that city, and the Los Angelesans are asking why this city's

citizens should be compelled to support a project that is advertising the city of Chicago to the extent of guaranteeing its trip to the coast against loss.

Charles R. Baker, who is acting as business manager of the California company, refused to say anything regarding the local campaign against the Chicago company's guarantee, other than he understood that there was such a guarantee and that there was considerable feeling among the local singers and their families and friends over the lack of faith on the part of the wealthy people of Los Angeles in a local operatic organization.

## APPEAL DISMISSED.

A motion made in the Court of Appeals to dismiss an appeal pending in the suit of Clark H. Abbott, executor of the estate of Marian M. Faversham, against William Faver-

sham was granted this week, with the result a long litigated action reached its conclusion. Mrs. Faversham, who died April 6, 1911, secured a final decree of divorce from William Faversham in 1902 plus an award of \$3,200 annual alimony. She had alleged some moneys due her on accrued back alimony, and on her demise Mr. Abbott, as executor of the estate, continued the action, which finally came to a close this week in the defendant's favor.

O'Brien, Malevinsky & Driscoll acted for Mr. Faversham.

## HILL LIKES MET., PHILLY.

Gus Hill closed Saturday a two weeks' run of "Bringing Up Father" at the Metropolitan, Philadelphia, to big business and will play all his attractions at that house next season, opening with his minstrel organization there Labor Day.

JOE O.

**HESS**  
AND  
GERTRUDE  
**BENNETT**

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in "ZIEGFELD'S MIDNIGHT FROLIC"

PUBLISHED BY

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### SHOW REVIEWS

(Continued from Page 17)

possess the art of talking without moving their lips—the man much more so than the young woman, but she is cute, sings and dances, works in the audience with a dummy and "feeds" his dummy. It seems reasonable to inquire why they do not work their lay figures simultaneously. Which suggests that it might be a good idea for a pair of ventriloquists to get up an act with an unlimited amount of crosstalk between the two dummies and with interruptions by the operators themselves. This may not be as practicable as would seem at first glance. It would necessitate the services of two very good ventriloquists, and managers would not be likely to pay a double salary for such a single act. Secondly, both the voice-throwers would have to be fairly good actors to achieve the desired result. Arthur Bell employs the familiar "im-promptu" topical ditty, "Now there's a young fellow sitting over there," using a couple of the set verses that apply in a general way to all audiences.

Bernivici Brothers and Co. (the

"Co." consisting of a gondolier who sang tenor) played soulfully on their violins, backed up by special scenery.

Swift and Kelly, a mixed couple, do crosstalk and singing. Both characterize legitimately as their material is on a par with their talent. They do not find it necessary to yell their lines, but make their points naturally, conducting themselves like ordinary human beings. Theirs is not an applause-getting turn, but no one can honestly allege they did not go as well as anything on the bill. It would be well worth while for other performers to analyze their methods and, incidentally, go to the same trouble to secure suitable material.

Franklyn Charles and Co. are another example of what can be done in the way of creating for vaudeville. The two men who form the basis of the turn are a couple of gymnasts, but they are artists enough to surround their hand-to-hand lifts and balancing with sufficient other material to make up a most entertaining act. They open with some intricate stepping, acro-

batic and otherwise. It is not the greatest dancing hereabouts these days, but it gives them a start. Then they have a woman vocalist who renders a couple of operatic numbers legitimately and accompanies their burlesque Apache travesty dance. Again when they come forth to do their actual work of gymnastics they introduce a few comedy bits, the vocalist meantime humming sotto voce and gently tickling the ivories. They are not yet the greatest comedians on the stage, but their progress is in the right direction. It goes to prove that showmanship is profitable. Without it they would be a regular opening or closing six-minute turn.

Demarest and Collette followed, next to closing. Demarest's humorous efforts to tumble were a fitting burlesque on the Franklyn Charles legitimate work. Here is another act that has improved since last season. They have introduced a lot of new comedy, the funniest of which is when Demarest is about to wallop Miss Collette for annoying him. At just that instant a gong sounds and he is thus prevented by

the call of "time." Durkin's Animals, a fine aggregation of dogs and monkeys, with no human being in sight, made a fitting closing act. The feature is Marion Davies in "Buried Treasure." Jolo.

### 81st St.

Four of the six acts at the 81st Street had easy sailing this week, but two of the entries just made the grade after an uphill battle. They were Arnold and Lambert, on third, and Hughes and Nerret, next to closing in the vaudeville portion.

The first combination consists of Rena Arnold, a "nut" comedienne, and Harry Lambert, a good dancer who attempts the feeding without registering much. The act contains an idea that might be heavily capitalized, but instead has been draped around released gags and old material, alibied by the taking of different kinds of pills. The Joe Miller pill is supposedly taken in the middle of the turn, but the material would lead one to suspect that it had been thoroughly digested before the first entrance. The dancing and clowning saved the act from a total flop.

Hughes and Nerret are depending upon the falls of the comedian for comedy, and are also afflicted with some of the oldest gags heard around. The method is to pull a gag, followed by the straight throwing the comic on his neck or back. The tumbles are worked up for laughs, but the dialog dies of malnutrition. They are three-a-day artists with nine-a-day material.

The hit of the bill from a comedy standpoint went to Homer B. Mason and Marguerite Keeler, who struck out like a sore thumb in Porter Emerson Browne's "Oh." It is a natural comedy vehicle, ideally suited to the talents and capabilities of these two people. The new finish which follows the former riot hasn't detracted from the act's value. They followed Arnold and Lambert, giving the show a much-needed boost.

Will Oakland landed solidly just ahead in the deuce spot with his song cycle and crooney tenoring. Oakland sticks to the old melodies mostly and thereby exhibits good showmanship and judgment. He

opened with a pair of Irish ballads to quite a reception and closed with a medley of old Irish airs which ran to a speech.

Parker Bros. opened in an eye-holding routine of hand-to-hand stunts, slow lifts and intricate throw-ups. The feature and closing trick is a drive over a piano to a hand-to-hand, the underlander reclining on his back with his shoulders bridged. The trick is doubly effective, for the house plainly sees that the timing and position of the piano prevents the underlander from seeing the topmounter until he "lights." They were ovated.

Nati Bilbainita held the closing position with the feature picture following. The Spanish woman is working much smoother than when at the Palace. Her real native costumes and dances held attention at this house.

No capacity but a goodly crowd. Con.

### 5TH AVE.

All Comedy Week at the Fifth Ave., seven acts and the Chaplin picture, "The Kid," the latter playing the full week. Each of the seven turns held something of a comedy nature, some more and others less, but the bill as a whole shaped as a decidedly pleasing entertainment. Reddington and Grant opened and warmed things up for Billie Bowman, following. Miss Bowman is a character change artist of the modern school, offering an old maid type, a male impersonation and a girl of the period. Complete changes are made for each number, even to wigs, these being attached to Miss Bowman's hats. The closing number, a Yiddish dialect song, is unsuited to Miss Bowman. If it must be a character song a rube ditty would seem to be the answer. Entertaining all the way, she did very well at the finish, but a number better adapted to her would have gotten her more.

Lew Welch and Co. in "The Prodigal Father" got laughs consistently with a sketch that appears to have been pointed for the pop houses. It can't fall down there, holding made to order hoke of the (Continued on Page 22)



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**W**E HAVE ACHIEVED A REPUTATION FOR EXQUISITE TASTE AND INDIVIDUALITY. TO MAINTAIN THIS HIGH STANDARD AND CLIMB STILL HIGHER IS OUR IDEAL.

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SHAD ROE AND BACON  
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**COFFEE**

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NOW—MARCH 17, 18, 19, 20

WILLIAM A.

# SHRINER AND FITZSIMMONS

A Novel Comedy Diversion "THE NEWSDEALER"

Direction HARRY WEBER

# BILLS NEXT WEEK (March 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

Dolly Kay

Tompet & Sunshine

Evans & Perez

Frisco Co

Jed Dooley Co

Mansters Kraft Rev

4 Mark Bros

Burns & Frabite

(One to fill)

#### Keith's Riverside

Hurio

Chic Sale

Vernon Siles

Lee Children

Valerie Bergere Co

Pleson N & P

\*Van & Emerson

Muller & Stanley

#### Keith's Royal

Johnny Jones

Morris & Campbell

"Bubbles"

Lerner Girls

Combe & Nevins

Boudin & Bernard

Whiting & Burt

#### Keith's Colonial

Davis Winnie

Pressler & Klase

Emma Hag Co

Princess Rajah

Jack Wilson Co

Kitty Gordon Co

Sully & Houghton

Ryan & Ryan

#### Keith's Alhambra

Nana Co

Franklin Charles Co

Kitty Doner Co

"For Pity's Sake"

Robbie Gordone

Glenn & Jenkins

\*K Murray Co

Geo M Rosener

Frank Hurst

#### \*Moss' Broadway

Catty & Nelson

Hilton & Norton

Dave Harris

Stocks' School

Hennes & Balrd

The Gellies

(Others to fill)

#### \*Moss' Coliseum

\*Martha Pryor Co

Durkin's Animals

Avey & O'Neill

(Others to fill)

#### Forman & Nash

(Others to fill)

#### Keith's Hamilton

Young & April

"Viol-Ins"

Nat Nazario Co

Richard Keane Co

Van & Corbett

Grace Nelson

Swift & Kelley

L & P Murdock

(Others to fill)

#### Keith's Jefferson

Frank Mullane

One Munson Co

D D H

Howard's Ponies

Demarest & C

Brown & O'Donnell

(Others to fill)

#### \*Moss' Regent

Sidney & Townley

Furman & Nash

Lew Wilson

(Others to fill)

#### Richard Keane Co

Newhoff Phelps

Durkin's Animals

(Others to fill)

#### Proctor's 58th St.

Three Theodores

Edna Luby

E Esmond Co

Greenlee & Drayton

B & J Creighton

A Herrmann Co

(One to fill)

#### Lohse & Sterling

Edwards Trio

Geo Nagle Co

Alle Rhea Co

Al Raymond

(Two to fill)

#### Keith's 81st St

Raymond Wilbert

Nash & O'Donnell

W & G Dooley Co

Brooks & Dorrers

Transfield Sis

Mang & Snyder

Keith's H. O. H.

2d half (17-20)

C Johnstone Co

Brennan & Rule

Leight DeLacey Co

(One to fill)

#### VALENTINE VOX

ORIGINATOR OF SINGING IN TWO VOICES

SIMULTANEOUSLY.

Edith Helena

The Technicians

(Others to fill)

1st half (21-23)

Billy O'Connor

(Others to fill)

2d half (24-27)

Francis & Love

June Lines Co

(Others to fill)

Proctor's 125th St.

2d half (17-20)

Mr & Mrs S Darrow

\*Agnes Kane Co

Chas Mack Co

Frank Farron

Jarvis & Harrison

"Melody Garden"

(Others to fill)

1st half (21-23)

W S Harvey Co

Harry White

(Others to fill)

2d half (24-27)

\*Holmes & Dolly

\*Repard & O'Goody

(Others to fill)

Proctor's 5th Ave.

2d half (17-20)

T & H Skettelle

Jaul Becker Co

\*Martha Pryor Co

(One to fill)

#### MILWAUKEE

Hyman & McIntyre

Lydia Allen

Elsa Ruegger

(One to fill)

#### NEW ORLEANS

Orpheum

Caroline Tilton Rev

Patricia & Holly

Biz-Lex & Clinton

Agnes Sisters

Ed & J Williams

(One to fill)

#### NEW YORK CITY

Keith's Palace

Dolly Kay

Tompet & Sunshine

Evans & Perez

Frisco Co

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"Bubbles"

Lerner Girls

Combe & Nevins

Boudin & Bernard

Whiting & Burt

(One to fill)

#### Keith's Colonial

Davis Winnie

Pressler & Klase

Emma Hag Co

Princess Rajah

Jack Wilson Co

Kitty Gordon Co

Sully & Houghton

Ryan & Ryan

(One to fill)

#### Keith's Alhambra

Nana Co

Franklin Charles Co

Kitty Doner Co

"For Pity's Sake"

Robbie Gordone

Glenn & Jenkins

\*K Murray Co

Geo M Rosener

Frank Hurst

(One to fill)

#### \*Moss' Broadway

Catty & Nelson

Hilton & Norton

Dave Harris

Stocks' School

Hennes & Balrd

The Gellies

(Others to fill)

#### \*Moss' Coliseum

\*Martha Pryor Co

Durkin's Animals

Avey & O'Neill

(Others to fill)

#### Forman & Nash

(Others to fill)

#### Keith's Hamilton

Young & April

"Viol-Ins"

Nat Nazario Co

Richard Keane Co

Van & Corbett

Grace Nelson

Swift & Kelley

L & P Murdock

(Others to fill)

#### Keith's Jefferson

Frank Mullane

One Munson Co

D D H

Howard's Ponies

Demarest & C

Brown & O'Donnell

(Others to fill)

#### \*Moss' Regent

Sidney & Townley

Furman & Nash

Lew Wilson

(Others to fill)

#### Richard Keane Co

Newhoff Phelps

Durkin's Animals

(Others to fill)

#### Proctor's 58th St.

Three Theodores

Edna Luby

E Esmond Co

Greenlee & Drayton

B & J Creighton

A Herrmann Co

(One to fill)

#### Lohse & Sterling

Edwards Trio

Geo Nagle Co

Alle Rhea Co

Al Raymond

(Two to fill)

#### Keith's 81st St

Raymond Wilbert

Nash & O'Donnell

W & G Dooley Co

Brooks & Dorrers

Transfield Sis

Mang & Snyder

Keith's H. O. H.

# HARRY J. CONLEY

With NAOMI RAY  
**"RICE AND OLD SHOES"**  
 This Week (March 14), DAVIS, PITTSBURGH  
 Next Week (March 21), KEITH'S COLUMBUS

---

H. Gordon Co. has Wilson Kavanaugh & E Three to fill) 2d half ack Roehrer B'rien M. & P Briscoe & Rauh wor Bros Barn Bros One to fill)	Bob Hall "Tuffies" (One to fill) 2d half Henry's Pets Daniels & Walters Imhoff Conn & C Murphy & White Ishikawa Bros (One to fill)
--	---

## EMPERESS

Veston's Models  
 Cashmir Co  
 Magic Glasses"  
 Walter Weem  
 Under Apple Tree"  
 Bare Bros  
 2d half  
 lobby Harris Co  
 Men Singers  
 has Wilson  
 Royal Apple Tree"  
 Royal Saignones  
 One to fill)

## DE MOINES

Majestic  
 Aracoma Sin  
 Jack Russell Co  
 Madie DeLong  
 J Levy & Girls  
 2d half  
 Gilmore & Castle  
 Warwick Leigh &  
 Harrison Dakin &  
 (one to fill)

## DU BUQUE, Ia.

Majestic  
 T. S. Edenbury  
 T. H. Brock  
 Lobby Harris Co  
 Ed. Robinson

**ST. LOUIS, ILL.**  
Erber's  
Adonia Co  
Fred Hughes  
"Follow Me Girls"  
Hall & Shapiro  
2d half  
Frear & Eggott & F  
Byrd & Allen  
& Balmains  
(One to fill)  
**EVANSVILLE**  
Grand  
(Terro Haute split)  
1st half  
Ward & Dooley  
Lowrie & Prince  
Hart & Barger & E  
Rills & Willard & E  
Herschel Henlere  
Golden Troupe  
**GALESBURG, ILL.**  
Orpheum  
Sultan  
Fred Berrens  
(One to fill)  
2d half  
Arco Bros  
Orren & Drew  
"Girls Be Girls"  
**GRANITE CITY, ILL.**  
Washington  
Freddie Allen  
O'Hara & Neely  
2d half  
Clay Crouch  
Ralph Seabury  
Challon & Ke  
**JOLIET, ILL.**  
Orpheum  
Monti & Partl  
Helm & Lockwood  
6 Belfords  
2d half  
O'Hara & Neely  
Robison & Pierce  
Bottomley Co  
**KANSAS CITY**  
Globe  
Paula  
Stuart Girls  
Haynes Mont & H  
Lloyd & W'house  
5 Chapins  
2d half  
3 Harnes Maids  
Rawson & Claire  
Green & Dean  
3 Melvin Bros  
(One to fill)  
**KENOSHA, Wis.**  
Virginian  
Pearls Gypales  
Loos Bros  
Jack Lavier  
2d half  
Jetta  
H B Toomer Co  
Henjaks & Allen  
Hayataka Bros  
**"Rubetown Follies"**  
Thos Potter Dunne  
Hunting & Frances  
(Two to fill)  
2d half  
Dancing Kennedys  
Meredith & Snoozor  
H Harrington Co  
Sidney Phillips  
Wm Mandel Co  
(One to fill)  
**ST. JOE, Mo.**  
Crystal  
Vagges  
Theba Bernard  
Dewey & Rogers  
Rona's Troupe  
(One to fill)  
2d half  
Ronda Duo  
B & Z Fields  
"Playmates"  
Nellie W Nichols  
Johnson Baker & J  
**ST. LOUIS**  
Columbia  
Jazz Marimba &  
E & M Foster  
Jay Grady Co  
Willie Bros  
2d half  
W & H Brown  
Fannie Frankel  
"Follow Me Girls"  
Jack Lee  
Grand  
Kennedy & Nelson  
James Lichter  
Samaroff & Sonia  
Sargent Bros  
Matthews & E  
"Waiters Wanted"  
Will Fox Co  
Dresdner & Allen  
"Aeroplane Girls"  
**SIoux CITY, I.A.**  
Orpheum  
The Barlows  
Rucker & Winfred  
6 Kirkamith Sis  
Geo McFarlane  
(Two to fill)  
2d half  
Worden Bros  
B.H. Robinson  
Gyrl & Vadie  
Lew Dockstadter  
(Two to fill)  
**SIoux FALLS, S.D.**  
Orpheum  
Worden Bros

**MARCUS LOEW**  
 Patnam Building, New York City

<b>NEW YORK CITY</b>	Callahan & Bilas Downing & B Sis
<b>American</b>	<b>BROOKLYN</b>
Eddie Montrose	<b>Metropolitan</b>
O'Neil Sisters	Eather 3
Fisher's Circus	McConnell & West
York & Maybelle	Dolly's Dream
"Sunshine"	Ward & Wilson
Boyle & Bennett	Great Felix
Leigh DeLacey Co	3d half
Mulcahy & B	Bollinger & R
Raggott & Sheldon	Cedrio & Lindsay
3d half	Leigh DeLacey Co
Helen Jackley	Salle & Robien
Ardell & Tracy	Melody Festival
Van Dyke & D	

**AMERICA'S MOST  
 PROGRESSIVE MANAGER**

# MERCEDES

**WILL BOOK YOU AND HELP  
 YOU MAKE GOOD**

**SUITE 515—ROMAX BUILDING,  
 NEW YORK CITY**

<b>Robinson McCabe 3</b>	<b>Fulton</b>
<b>Fortune Queen</b>	<b>Mudge Morton 3</b>
<b>Hickey &amp; Hart</b>	<b>Bart Doyle</b>
<b>Mae &amp; Hill</b>	<b>Callahan &amp; Bilas</b>
<b>Joe Whitehead</b>	<b>Bollinger &amp; R</b>
<b>McDonald 3</b>	<b>(One to fill)</b>
<b>Victoria</b>	<b>3d half</b>
<b>Helen Jackley</b>	<b>Albert Donnelly Co</b>
<b>Miller &amp; Smith</b>	<b>Murray &amp; Lane</b>
<b>V &amp; C Avery</b>	<b>Moore &amp; Fields</b>
<b>Bobby Henashaw Co</b>	<b>Dancers Supreme</b>
<b>Dancers Supreme</b>	<b>(One to fill)</b>
<b>2d half</b>	<b>Palace</b>
<b>Eather 3</b>	<b>Franklyn Bros</b>
<b>Mulcahy &amp; B</b>	<b>Flo Ring</b>
<b>"Sunshine"</b>	<b>Fagg &amp; White</b>
<b>Lane &amp; Smith</b>	<b>Jarrow</b>
<b>Great Felix</b>	<b>Maxine Dancers</b>
<b>Lincoln Sq</b>	<b>2d half</b>
<b>Albert Donnelly Co</b>	<b>Little Pippifox Co</b>
<b>Moore &amp; Fields</b>	<b>Al Ripon</b>
<b>Artie Mehlinger</b>	<b>W &amp; M Rogers</b>
<b>McDonald 3</b>	<b>Frank Sabini</b>
<b>2d half</b>	<b>9 Crazy Kids</b>
<b>Mudge Morton 3</b>	<b>Warwick</b>
<b>Boyle &amp; Bennett</b>	<b>Nord &amp; Belmont</b>
<b>Conway &amp; Fields</b>	<b>Gibson &amp; Long</b>
<b>Artie Mehlinger</b>	<b>Lane &amp; Smith</b>
<b>Casting Lloyds</b>	<b>Little Pippifox Co</b>
	<b>(One to fill)</b>

**D AVENPORT C**

**MICKEY CURRAN, Manager**

atives.	Our Acta
<b>EFT</b>	<b>Salite 213</b>

**Makarekne Duo**  
LaConte & Bonawe  
Fiddle and Banjo  
Dance Festival

**DALLAS, Tex.**

**Jefferson**  
Lockhard & Laddie  
Rock & Roll  
Edridge B & E  
Texas Comedy 4  
Ling & Long  
2d half  
Leon & Mitai  
Clay & Robinson  
Delbridge & G  
Mahoney & Holmes  
"Nine O'Clock"

**DETROIT**

**Carnival**  
Gorgalis Trio  
Barlow Banks & G  
Howard & Lewis  
Martin & Courtney  
Berry & Nickerson  
Sella's Circus

**DULUTH**

**Loew**  
Cliff Bailey 2  
Hodge & Lowell  
Burton & Shea  
Winchill & M  
Stepping Stone Rev  
2d half  
Marvolo DeOnzo  
E J Moore Co  
Yorke & Maybelle  
B Hart & Girls  
Willing & Jordan

**FALL RIVER**

**Loew**  
Lawrence Bros & T  
Jerome & Albright  
Fesslon & Wallace  
Tappan C A  
& Musical Buds  
2d half  
The Parsheleys  
Moher & Eldridge  
R H Hodge Co  
Zelaya (to fill)

**FRESNO, Cal.**

**Hippodrome**  
Chrytic  
Norton & Wilson  
"Into the Light"  
Wells & De Verra  
6 Royal Hussars  
Norman & Jeannette  
Kane & Childow  
"Voice or Money"  
Dave Manley  
Leon's Ponies

**Palermo's Canines**  
Gene & Minetti  
Macy's Play Co  
(One to fill)

**LOS ANGELES**

**Hippodrome**  
Juggling Ferrier  
Leonard & Fleck  
Gypsy Songsters  
Follette Pearl & W  
Clemenceau Bros  
2d half  
King Bros  
Chas Martin  
Maurice Samuels Co  
De Lea & Orma  
Dancing Serenaders

**LONDON, Can.**

**Loew**  
Summers Duo  
Callan & Kenyon  
Al Rnjah Co  
2d half  
W & C Snak  
Hawthorne & Cook  
Kalsha Co

**MODESTE, Cal.**

**Hippodrome**  
(35-41)  
Norman & Jeannette  
Kane & Childow  
"Voice or Money"  
Dave Manley  
Leon's Ponies  
(35-26)  
D & L Hurley  
F & E Burke  
Great La Follette  
Rand & Gould  
The Cromwells

**MEMPHIS**

**Loew**  
Maxon & Morris  
Gordon & Gordon  
Bell & Beltrave  
Hull & Curvis  
Dancers DeLux  
2d half  
J J Gibson  
Patrice & Sullivan  
Rives & Arnold  
Criterion 4  
Patches

**MINNEAPOLIS**

**Loew**  
Busae's Dogs  
Melville & Stetson  
Bob O'Connor Co  
Morey Senna & D  
Sherlock, Sia & C  
2d half  
Mr & Mrs Wiley  
Calvert & Shayne  
Ronair & Ward  
Arthur Deagon  
Wheeler 3

**MONTREAL**

**Loew**  
Harry LaToy  
Durby & Brown  
Cardy & Noll

Manners & Loweree  
Eddie Heron Co  
Chas Rocky  
"Love Tangle"  
2d half  
Blissett & Scott  
Nora Allen Co  
Little Lord Roberts  
Ward & Raymond  
Rice & Elmer

**SAN FRANCISCO**  
Casino  
(Sunday opening)  
Jack Gregory Co  
Mor & DeMa  
George W Moore  
Harry Hines  
Gypsy Trio

**Hippodrome**  
(Sunday opening)  
Clifton & Spartan  
Sherman & Pierce  
Fred Rogers  
Thomas Russell Co  
Race & Edge  
Emy Quintet

**Wigwam**  
Victoria & Dupree  
Harvey & Stifter  
Nancy Boyer Co  
Copes & Weston  
Petite Musicale  
2d half  
Reece & Edwards  
Oils Mitchell  
"Welcome Home"  
Murphy & Lockman  
Black & White

**STOCKTON**

**WILBUR AND GIRLIE**  
Rose & Thorne  
Dae & Neville  
Brady & Mahoney  
Fred LaReine Co

**SPE/GFLD, MASS.**  
Broadway  
Pasquas & Powers  
Cooper & Lane  
Danny  
Laurie Ordway Co  
Al Golden Tr  
3d half  
Peiera LeBuff  
Grace Leonard  
W Fenner Co  
Anger & Adelon  
Ruloff Rulowa Co

**SUPERIOR, WIS.**  
Leaw  
Canaria & Cleo  
Howard & Hoffman  
Regal & Mack  
Travato  
Glees'ine & Heull'h's  
2d half  
Cliff Bailey  
Hodge & Lowell  
Burton & Shea  
Whill & McCmack  
Stepting Stone Rev

**TAFT, CAL.**  
**Hippodrome**  
(26-21)  
King Bros  
Chas Martin  
M Samuels Co  
Do Lea & Orma  
Dancing Serenaders

---

**RAYMOND BOND**  
"AMERICAN HUMORIST"  
"STORY-BOOK STUFF"  
"Good for many laughs: Raymond Bond  
at his best."—Louisville, Ky. "Post"

---

State  
Billy Kinkald  
Billy & Moran  
"Buzsin' Around"  
2d half  
Lee Ardo  
Rainbow & Mohawk  
Maleta & Bonconi  
Bartlett Smith & S  
Jack Martin 3  
"Whirl of Variety"

**ST. LOUIS**  
Leaw  
Weston & Marion  
Brennan & Murley  
"Let's Go"  
Cameron & Meeker  
Gray & Graham  
2d half  
Frank Hartley  
Play & Castleton  
Wm Morris Co  
Van & Vernon  
Rheing & W

(26-26)  
Chryslie & Ryan  
Norison & Wilson  
"Into the Light"  
Wells & DeVerra  
6 Royal Hussars

**TORONTO**  
Leaw  
Graces Ayres Co  
Phil Davis  
DeWitt & Robinson  
Fads & Fancies  
Koler & Irwin  
Mystic Hanson 3

**Uptown**  
Wray's Manikins  
Murphy & Klein  
Evans & Sidney  
Lee Degge Co  
Frank Terry  
"Hymne & R 1931"  
2d half  
"Girl's Bait"

**Liberty**  
2 Harmony Maids  
Rawson & Claire  
Green & Dean  
3 Melvin Bros  
(One to fill)  
2d half  
Vagges  
Allman & Newbons  
"Tale of 3 Cities"  
Jack Polk  
3 Alexs

**MADISON, Wis.**  
**Orpheum**  
Hayataka Bros  
Bayes & Fields  
O'Brien & P  
Sidney Phillips  
(Two to fill)  
2d half  
Sterling & M  
(Gibert & Saul  
Thom Potter Dunne  
Hunting & Frances  
(Two to fill)

**MASON CITY, Ia.**  
**Cecil**  
Davis & Chadwick  
Warwick Leigh 3  
Smith & Inman  
Aurora Co  
2d half  
Arnelma Sis  
Eddie Carr Co  
Nick Hufford  
3 Romanos

**OKMULGEE**  
**Cook**  
Roof Garden 2  
Worden & Naldy  
"My Dream Girl"  
Neal Abel  
(One to fill)  
2d half  
W Hajo & Bro  
Forrest & Church  
Barr Twina  
McCormick & Irwin  
3 Ankera

**OMAHA, Neb.**  
**Empress**  
Allman & Nevins  
Jack Polk  
3 Alexs  
2d half  
Newkirk & P Sis  
Walsh & Austin  
Bernard & Ferris  
"Old Black J'land"

**FLORIDA J'**

Walsh & Austin  
Bernard & Ferris  
"Old Black J'land"  
2d half  
Smith & Inman  
Kelly & Mary  
Madie DeLong  
J Levy & Girls

**SO. BEND, Ind.**  
**Orpheum**  
Coombs & Nevins  
Will Stanton  
Rincoe & Raub  
Murray Bennett  
(Two to fill)  
2d half  
Herman & Shirley  
M Prince Girls  
"Magic Glasses"  
Roy L Pearl  
(Two to fill)

**SPRINGFIELD, Ill.**  
**Majestic**  
Jack Roshler  
"Man Hunt"  
Butler & Parker  
Olsen & Johnson  
Ishikawa Bros  
(One to fill)  
2d half  
Monroe Bros  
"Four of Us"  
Damarel & Vail  
Jean Boydell  
Olsen & Johnson  
Kavanaugh E Co

**TERRA HAUTE**  
**Ind.**  
**Hippodrome**  
(Evansville split)  
1st half  
Snell & Vernon  
Jewell & Raymond

---

**SEW**  
managers and Pro  
1493 BROADWAY,  
Walmsey & K  
J H Johnson  
Anger & Packer  
(One to fill)  
**TOPEKA, Kan.**  
Nash

**Greeley Sq.** 2d half  
3 Cliffords  
Emmett & McLane  
Alf Ripon  
Murray & Lay  
Covey & Fields  
Melody Festival  
2d half  
Hanlon & Clifton  
O'Neill Sisters  
Yorke & Maybelle  
V & C Avery  
Worsley & Rogers  
6 Musical Noses  
Delaney St.  
Jax & Mack  
Cedric & Lindsay  
W & M Rogers

Stanley Bros  
Connor & Boyne  
Jack Reddy  
Hank Brown Co  
Maxine Dancers  
**ATLANTA, Ga.**  
**Grand**  
Mykoff & Vanity  
Gates & Finley  
Fallen Stars  
Wm Dick  
Apollo 3  
2d half  
Ajax & Emily  
Margaret Merle  
Renard & West

---

**JOE MICHAELS**  
**BOOKING EAST AND WEST**  
Quick Action — Reliable Service  
WIRE, WRITE OR CALL, SUITE 2014  
Putnam Bldg., 1493 Broadway, N. Y. City

---

Ben Meroff & Co  
"Money Is Money"  
(One to fill)  
2d half  
3 Cliffords  
Emmett & McLane  
Blin & Smith  
Dolly's Dream  
Ward & Wilson  
Skating Macks  
**National**  
Skating Macks  
Rolls & Royce  
Fisher & Hurst  
Luckey & Harris  
Hanlon & Clifton  
2d half  
Russell & Hayes  
Lowe Evans & S

Johnson Bros & J  
Brower Trio  
**BALTIMORE**  
**Hippodrome**  
Eugene Bros  
Parno  
Pinney Jarrett Co  
Anthony & Arnold  
J & I Marlin  
**BIRMINGHAM**  
**Bijou**  
Montanto & Nap  
Jack Goldie  
Kibel & Kane  
Lewis & Thornton  
Rose Revue  
2d half

---

**CANTOR OFF**  
**IRVING YATES, MANAGER**  
The O  
Bobby Henshaw  
"Money Is Money"  
(One to fill)  
**Orpheum**  
Noel Lester  
Lowe Evans & S  
Mykoff & Vanity  
Gates & Finley  
Fallen Stars  
Wm Dick  
Apollo 3  
**BOSTON**

L/G BEACH, Cal.  
State  
Fred's Pigs  
Gualana, & M  
Brooke Clinton Co  
Brook & Delmar  
Chas Hartie Co  
2d half  
Juggling Ferrier  
Lehman & Thatcher  
Gypsy Songsters  
Polette Pearl & W  
Clemente Bros  
HAMILTON, Can.  
King St.  
"Girl In Basket"  
Downing & Lunda  
Harry Mason Co  
Steve Freda  
The Scrantons  
Wrays Manikins  
Murphy & Klein  
Lee Beggs Co  
Frank Terry  
"Rhyme & R 1941"  
HOBOKEN, N. J.  
Low  
Connors & Boyne  
Justice  
Frank Brown & Co  
"Around Clock"  
(One to fill)  
2d half  
Williams & Taylor  
Danny  
Murray Livingston  
(Two to fill)  
HOLYOKE, Mass.  
Low  
Martin & Elliott  
Laird & Grant  
Turner & Joselya  
Frank Sabini  
Casting Lloyds  
FICES  
ce of Quick Results  
Phone Bryant 9496  
2d half  
Aerial Macks  
Mcdermott & V  
Jeff Healy Co  
Lucky & Harris  
"Around Clock"  
OTTAWA, CAN.  
Low  
Heras & Preston  
Parrell & Hatch  
Florence Henry Co  
Will J. Evans  
Topics & Huns  
PITTSBURGH

**ST. PAUL**  
**Leaw**  
Marjorie DeOnzes  
B J Moore Co  
Yorke & Maybelle  
Willing & Jordan  
Billy Hart & Girls  
2d half  
Russe's Hotel  
Melville Station  
Bob O'Connor Co  
Morey Senna & D  
Sherrick Bie & C

**SAN ANTONIO**  
**Leaw**  
Wilbur & Lyke  
Melroy Sisters  
Hart & Helene  
Bernard & Meyers  
B LeBar & Boaux  
2d half  
Rollo & Mirroy  
Helen Vincent  
"Sweeties"  
Al Gamble Co  
Diaz Troupe

**SPOKANE**  
**Leaw**  
Sieglrist & Darrell  
Gore DeWinters  
Marietta Craig Co  
Royal Four  
Everett's Monkeys  
2d half

**PANTAGES CIRCUIT**  
New York and Chicago Offices

**BUTTE, MONT.**  
**Pantages**  
(19-22)  
4 Palldrons  
Ernest Hiatt  
L & M Hart  
Temple  
Shaw's Circus  
R Cummings Co

**CALGARY, CAN.**  
**Pantages**  
Claire & Atwood  
Coleman Goetz Co  
"Jed's Vacation"  
Dianna Bonnell  
Payton & Ward  
"Liberty Girls"

**DENVER**  
**Pantages**  
"Girls of Altitude"

Downing & Lunde  
Gray & Muriel  
Harry Mason Co  
Steve Freda  
The Scrantons

**WACO, TEX.**  
**Orpheum**  
Leon & Mittal  
Clay & Robinson  
D'Edge & Gremme  
Mahones & Holmes  
"Nine O'Clock"  
2d half  
Wilbur & Lyke  
Melroy Sisters  
Hart & Helene  
Bernard & Meyers  
B LeBar & Boaux

**WASHINGTON**  
**Strand**  
3 Kanaazawa Boys  
Rose & Lee Bell  
A Sullivan Co  
Ralph Whitehead  
Grazer & Lawlor

**WINDSOR, CAN.**  
**Leaw**  
Will & Irene Telaak  
Hawthorne & Cook  
Kalsha Co  
2d half  
Summers 2  
Callahan & Kenyon  
Al Rajah Co

**L/G BEACH, CAL.**  
**Pantages**  
The McIntyres  
Countess Vernon  
Claire Vincent Co  
Baird & Stone  
Norville Bros  
Brosnit Troupe

**LOS ANGELES**  
**Pantages**  
Bedini's Dogs  
Peeries 2  
Rahn & Beck  
Browning & Davis

Monahan Co  
 Beck & Stillwell  
 Eddie Carr Co  
 Frances Kennedy  
 Jenks & Allen  
 3 Regals  
 2d half  
 Rasso Co  
 "Volunteers"  
 Graves & Bates  
 Marie Gasper Co  
 Walter Weems  
 (One to fill)  
**QUINCY, Ill.**  
 Orpheum  
 Arco Bros  
 Orren & Drow  
 "Girls Be Girls"  
 2d half  
 Sultan  
 Fred Berrens  
 (One to fill)  
**RACINE, Wis.**  
 Rialto  
 Miller Sls  
 Two Ladellas  
 Herman & Shirley  
 Swor Bros  
 Brown G & B  
 2d half  
 Herber's & Heron  
 Cambs & Nevins  
 Cameron & Rogers  
 (Two to fill)  
**ROCKFORD, Ill.**  
 Palace  
 2d half & 3d

(One to fill)  
2d half  
Work & Mack  
McConnell & West  
Williams & Payton  
Fisher's Circus  
(Two to fill)  
2d half  
Bollevard  
Arndt & Tracy  
Williams & Taylor  
Robinson McCabe  
Salle & Robles  
Odlva & Seals  
2d half  
Eddie Montrose  
Finher & Hurst  
Ben Merritt  
Odlva & Seals  
(One to fill)  
Avenue B  
Stanley Bros  
Timman & Olden th  
9 Krasy Kids  
Ben Linn  
LaTemple Co  
2d half  
Franklyn Bros  
Gibson & Long  
Tange & White  
Evensmith's Sis

The Parsheley  
Hall & O'Brien  
Moher & Eldridge  
H. H. Hodge Co  
Zelaya  
(One to fill)  
2d half  
Lawrence Bros & T  
Jerome & Albright  
Peelson & Wallace  
Tappan & A  
5 Musical Buds  
(One to fill)

**CHICAGO**  
McVickers  
Ralph Seabury  
F & G DeMont  
Coscia & Verdi  
Jussel & Oast

**DAYTON**  
Dayton  
Kramert & Patterson  
Boothly & E  
C Deland Co  
Alfy Grant  
Near a Prince

**CLEVELAND**  
Liberty  
Johnny Clark & Co

**HOLMES and WELLS**  
With Gen. Jessel's "Troubles of 1920"  
CORRUM, WINNIPEG, WEEK (MARCH 28)

Prince  
Hollo & Mulroy  
Helen Vincent  
"Sweeties"  
Al Gamble Co  
Diaz Troupe  
2d half  
Santry & Norton  
Dixie Hamilton Co  
Bristow for 1  
Wheat & Eldon  
Leach Wallin 1  
**INDIANAPOLIS**  
Low  
The Ferraros  
Al Lester Co  
Overseas Revue  
**KANSAS CITY**  
Garden  
Frank Harter  
Play & Castleton  
Win Morris Co  
Van & Vernon  
Sherman Van & 11  
2d half  
The Brimmos  
McKee & Day  
Carmichael & Co  
Marston & Man  
Hori & Nogami  
**KNOXVILLE**  
Low  
Vaux & Emory  
Langford & McE  
Edward & West  
Johnson Huff & 1  
2d half  
Emory  
Peterson & LeBuff  
Grace Leonard Co  
Walter Fenner Co  
Anger & Adeon  
Ruloff Rulowa Co  
(One to fill) 2d half  
Pasquale & Powers  
Hall & O'Brien  
Cooper & Lann  
Danny  
Laurie Ordway Co  
Al Golem Tr  
**SACRAMENTO**  
Hippodrome  
Les Arades  
Rainbow & Mohawk  
Maleta & Boncel  
Bartlett Smith & S  
Jack Martin 1  
"White of Variety"  
2d half  
Edward Hill  
Emmett & R  
R Rogers & L 4  
Smith & Cook  
Beagry & Claus  
**SALT LAKE**  
Casino  
Brown's Dogs

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<p>Dorothy Lewis Chase &amp; LaTour Special Quartet Rowland &amp; Mechan Meme's Japs</p> <p><b>DES MOINES, IA.</b></p> <p><b>Pantages</b> (Saturday opening) Ambler Bros Green &amp; LaFell Chas Gill Co Barion &amp; Spurling Thornton Flynn Co Darling's Circus</p> <p><b>EDMONTON, CAN.</b></p> <p><b>Pantages</b> Alanson Grey &amp; Ashkin Pena Bigelow &amp; K Jones &amp; Jones "Yes My Dear"</p> <p><b>FT. FALLS, MONT.</b></p> <p><b>Pantages</b> (22-23) (Semi bill plays Helena 24)</p>	<p>Geo Hamid Tr</p> <p><b>MINNEAPOLIS</b></p> <p><b>Pantages</b> (Sunday opening) C &amp; M Butters Hugo Luttrell Tracey Palmer &amp; T Camilla's Birds Burton &amp; Dwyer Nechitt</p> <p><b>OAKLAND</b></p> <p><b>Pantages</b> (Sunday opening) Roma King 3 Austin &amp; Allen 5 Violin Missea Primrose Minstrel Zelda Stanley 5 Petrowsas</p> <p><b>GOLDEN, UTAH</b></p> <p><b>Pantages</b> (24-25) 3 Sons of Juez "Salvation Army" Maud Earl Co The Pals</p>
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(Continued on Page 22)

## BILLS NEXT WEEK

(Continued from Page 21)

**BARTONS**  
Harry Lewis

**PORTLAND, ORE.**  
Fantages  
Love & Wilbur  
Jesse Miller  
Geo L Graves Co  
Marva Rehn  
Quinn & Caverly  
"September Moon"

**REGINA, CAN.**  
Fantages  
(21-23)  
(Same bill plays  
Saskatoon 24-26)  
Chanden 2  
Maidie DeLong  
B Harrison Co  
Staley & Birbeck  
Paramount 4  
"4 of Clubs"

**SALT LAKE**  
Fantages  
Redmond & Wells  
Baldwin Blair Co  
Dell Frolics  
Howard & Rose  
4 Bellhops  
Norville Bros

**SAN DIEGO, CAL.**  
Savoy  
"Julnar of Sea"  
Carter & Buddy  
Rotina & Barrett  
Otte Bros  
Prevost & Goulet

**SAN FRANCISCO**  
Fantages  
(Sunday opening)  
"Apple Blossoms"  
Gaudschmidt  
Sterling Sax 4  
Sampel & Lech'd  
Tom Kelly  
Terillie's Circus

**SEATTLE**  
Fantages  
Rose Ellis & R  
Rhinehardt & Duff  
Wells & Boggs

**Bruce Duffett Co**  
DeMichelle Bros  
Royal's Elephants

**SPOKANE**  
Fantages  
The Rosatros  
Sammy Duncan  
Hector's Dogs  
J Thomas Saxotet  
Seaman & Sloan  
Aime Zuleika Co

**TORONTO**  
Fantages  
Henshaw & Avery  
Mack & Williams  
Golden Bird  
Wilson & McEvoy  
Glasgow Maids  
(One to fill)

**TACOMA**  
Fantages  
White Bros  
Hinkey & May  
Permaine & S'elley  
Molera Revue  
Paul Kleist Co  
Stevens & Lovejoy

**VANCOUVER, B. C.**  
Fantages  
Gordon & Day  
Bella Oliver  
Capp's Family  
Britt Wood  
House David Band

**VICTORIA, B. C.**  
Fantages  
The Norvellos  
3 Quillian Boys  
Fox & Ray  
Svegnall  
Meyers Burns & O  
Gevonne Troupe

**WINNIPEG**  
Fantages  
Ann Vivian Co  
Leonard & Willard  
B Armstrong Co  
Grace Hayes Co  
"Not Yet Marie"

## INTERSTATE CIRCUIT

Palace Theatre Building, New York

**DALLAS, TEX.**  
Majestic  
Osaki & Taki  
Tuck & Clara  
Bessie Rempel Co  
Nate Leipzig  
Lorraine Sisters Co  
Harry Fox Co  
B Bouncer's Circus

**FT. WORTH, TEX.**  
Majestic  
Eole Duo  
Reed & Tucker  
Mary Marble Co  
Billy Schoen  
"Varieties of 1920"  
Kellam & O'Dare  
Lillian's Dogs

**GALVESTON, TEX.**  
Majestic  
(21-23)  
(Same bill plays  
Austin 24-26)  
Cavanna Duo  
Carleton & Bellow  
Jack Trainor Co  
Cahill & Romaine  
Anatol Friedland  
Claude & Marion  
The Branties

**HOUSTON, TEX.**  
Majestic  
York's Dogs  
Susan Tompkins  
Wilfred Clark Co  
Saxton & Farrell  
Bita & Piece  
Bobbe & Nelson  
Juggling McBanns

**LITTLE R.K. ARK.**  
Majestic  
Elley

**Frank Wilcox Co**  
Ward & Green  
Wm Brack Co  
(One to fill)  
2d half  
Toney Grey Co  
Claude Golden  
(Three to fill)

**MUSKOGEE**  
Majestic  
(24-26)  
Adler & Dunbar  
June Elvidge Co  
Melville & Rule  
La Graciosa  
(One to fill)

**OKLAHOMA CITY**  
Majestic  
(21-23)  
Willie Hale & Bro  
McCormick & Irving  
Dewey & Rogers  
June Elvidge Co  
Melville & Rule  
La Graciosa  
(One to fill)

**OKMULGEE**  
Orpheum  
Roof Garden 3  
Worden & Naldy  
"My Dream Girl"  
Neal Abel  
(One to fill)  
2d half  
Willie Hale & Bro  
Forrest & Church  
Barr Twins  
McCormick & Irving  
Three Ankers

**S. ANTONIO, TEX.**  
Majestic  
Geo & Mae Lefevre

## CHICAGO CRITICS PROCLAIM EVA CLARK'S VOICE BETTER THAN ANY EVER HEARD IN A N. Y. REVUE

Chicago "Evening Post"

By Charles Collins

Another attractive participant in the performance is Eva Clark, the prima-donna, whose singing is better than any ever heard in a New York revue. She is a coloratura soprano; she has most of the Galli-Curci tricks; and her voice is rich, lovely and admirably trained. I am willing to sit thru the second act of "Satires of 1920" again just for the sake of hearing Miss Clark sing.

Chicago "Evening American"

By The Optimist

A real prima donna is Miss Eva Clark, and at one point in the performance she accomplished that desirable thing known as 'stopping the show.' Let no one lead you to believe that Chicago crowds do not know and desire the best, and as proof it is interesting to know that the aforementioned feat was performed by the singing of a real classic, "Lo, the Gentle Lark."

Variety

By Jack Lait

Eva Clark has a heavenly voice, etc., etc.



EVA CLARK, Prima Donna, "Satires of 1920," Olympic Theatre, Chicago, EIGHTH WEEK

HAS THE DISTINCTION OF Being Decorated by King Albert of Belgium for Her Voice. Receiving "Palmas d'or de L'Ordre de la Couronne."

Chicago "Journal of Commerce"

By Henriette Weber

And then the "prima donna" of the show is asked to sing a song, and does. She is Miss Eva Clark, with a voice that would sound well in grand opera. There is grace and power there now, and the unusual beauty of the voice quite takes the audience by surprise. She is certainly a musical sensation in an environment where one expects only the customary popular song singing.

San Francisco "Bulletin"

By Walter A. Rivers

## EVA CLARK DELIGHTS

One of the big and delightful surprises of the production is the singing of Eva Clark. Here is one of our own artists who for the past two or three years has been accepted matter-of-fact. Last night she hit that audience squarely between the eyes with her vocalism in the rendition of "Lo! Hear the Gentle Lark." When she took the high C with an ease and power fairly amazing, there was a hurried reference to programs immediately following the thunderous applause.

## SHOW REVIEWS

(Continued from Page 19)

**WICHITA FALLS**  
Majestic  
Roy Harrah Co  
Glad Moffat Co  
"Rubeville"  
Babcock & Dolly  
Laura Pierpont  
Jimmy Lucas Co  
(One to fill)

**TULSA, OKLA.**  
Orpheum  
Tozart  
Story & Clark  
"5,000 a Year"  
Laurel Lee

**MILLS-PANTAGES**  
**DETROIT**  
Miles  
Stone & Hahlo  
Lisle & Emerson  
Aleko Co  
Elm City 4  
Kenny Mason & S  
Regent  
Kate & Wiley  
Gaylord & Herron  
D Humphrey Co  
Hughie Clark  
Clifford Wayne 3  
Orpheum  
Samoyla  
Delmore & Moore

**CLEVELAND**  
Miles  
Memora Co  
Pearis of Pekin  
Cooper & Ricarde  
Little Nap  
(One to fill)  
Grand  
Pat & Nora Barrett  
Herbert Lloyd Co  
Raymond Wylie Co  
Amores & Obey  
(One to fill)

**Leonore Kern**  
Bert Baker Co  
Genaro & Gold  
Shells Terry Co  
Powers & Wallace  
3 Lordens

**R'thw'll Browne Co**  
Mullen & Frances  
J & B Mitchell

**unusual, easy-going manner of delivery.** Each time around Cunningham and Bennett add a new bit or two, in that way keeping the act fresh. A nifty little travesty on the crime wave was productive of plenty of laughs, and a medley of pop songs written by Mr. Cunningham made a first rate getaway.

**Cunningham and Bennett** have developed into a standard double. Miss Bennett got the female side of the house the moment she stepped into view with the classiness of her costuming, and Mr. Cunningham caught the male vote with his nat-

ural, easy-going manner of delivery. Each time around Cunningham and Bennett add a new bit or two, in that way keeping the act fresh. A nifty little travesty on the crime wave was productive of plenty of laughs, and a medley of pop songs written by Mr. Cunningham made a first rate getaway.

**Harry Puck and Co. (New Acts)** were fifth, and Hughes and Debow, a blackface combination, next to closing. In framing up their turn, Hughes and Debow borrowed from no one. The act starts as a double of the conversational type, and later

goes to "two," where there is a chicken stealing bit full of real character. The comic, Debow, is a loose-jointed mope, natural in movement and different in style from the regulation. This pair should climb rapidly. Tony and George (New Acts) closed.

The Fifth Ave. packed 'em in Tuesday night. Bell.

## AMERICAN ROOF.

The balmy weather hit the Roof box office betting average a mean wallop Monday night. Work and

## JENIE JACOBS

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Herschel Henlere's "King o'Nuts SONG  
"KOOLEMOFF"  
(COOL'EM OFF)

P.S. Greatest Novelty of the Age!! Tells the characteristics of a recently discovered "Tribe of the Nevercoffs" all about their Native Dance "Freezemoff" and the cruelty of their Big Chief "Koollemoff"!!!

PROF. COPY FREE FOR RECENT PROGRAM— WILL ROSSITER, The Chicago Publisher 71 W. RANDOLPH ST. CHICAGO, ILL.

Clipping from "Variety," March 11.

## PLACING SAFES BACK-STAGE FOR ARTISTS' PROTECTION

**Keith Office Issues Order—Back-Doormen Responsible—Required to File Bond of \$1,000—Numerous Dressing Room Robberies Lately.**

Following numerous robberies of dressing rooms, and to prevent a repetition of the same, the Keith office this week ordered the installation of safes, back stage, in all of their houses.

The safe is under the car stage door man, who \$1,000, beginning 1 artists are not signs post door

### HOPPER'S VIC PID

Keith provides protection for your valuables while in the theatre. You can secure for your money continuous protection in town, and on the road, by changing your salary and savings into American Express Travelers' Cheques.

At all times you are insured against loss by fire, or theft of your savings and travel funds. Near every theatre, in every city and town, there is a Bank or Express Office where, for a very small fee, you can purchase American Travelers' Cheques in convenient denominations from \$10 to \$200 each.

Members of the theatrical professional and other travelers have been using American Express Travelers' Cheques for the past thirty years. By this use throughout the world they have made them known and spendable everywhere.

A safe way of remitting money by mail in payment for royalties, commissions, etc., is by American Express Money Orders, for sale at Express Offices, Stationery Stores and Drug Stores.

Mack (new) opened in prescribed "dumb act" fashion, making way for Ryan and Weber, a capable hoofing couple who are employing considerable "Royal Vagabond" music in their routine. The boy sports the costume of a French officer similar to that in the Cohanized operaetta, and the girl, a peaches-and-cream miss, was restive on the optics in a couple of chic creations. The team was not in the original "Royal Vagabond" cast, but may have been in one of the road companies. In No. 2 they set an exceedingly fast pace for the spot.

Vic Stone and Moyer Sisters offered a passingly interesting song and dance routine, with the sisters bearing the brunt of the terpsichorean labors. Stone taking care of the vocalizing with a couple of ballads. On the stepping end, however, he has a tendency to "fake" it, which angle could stand improvement. He was also further handicapped by an inattentive orchestra conductor, who seemed too engrossed in reading the music to pay any attention to cues.

Mills and Smith and the Melody Festival (New Acts) closed the first half in the order named. Arthur Turely reopened with his whistling and harmonica work and proved himself adept at both, the "mouth organ" particularly. One wonders whether a variation on his classic selections by interpolating a few pop tunes would not help matters somewhat.

Herbert E. Denton and Co. (the latter a young woman who does straight in the sketch) kept 'em smiling with a little domestic comedietta and bowed off to healthy response. It remained for Jo Jo Harris (two-act), however, to annex the hit, comedy and applause honors of the evening (New Acts). Judge and Gail closed with their familiar trapeze and ring routine. Photoplays preceded and closed the vaudeville.

### 58TH ST.

The commodious Proctor's east side house was very well filled Tuesday evening, the lower floor being especially well populated.

The show for the first half went over nicely, a dash of the Irish early in the going being warmly greeted and setting the pace which held to the finale. Emmett's Song Shop (New Acts) on second was not the only bit of Erin, for Homer Miles and Co. followed with "The Rough Neck." Here was some easy pathos that hit the mark. The turn is excellently adapted for the three-day houses. The reporter seemed a strange creature, but Mr. Miles' "Tim" was pretty close to the real thing. Farrell, Taylor and Co. and Foley and O'Neill, running late in the bill, were both sure hits, with the applause honors going to the latter. The girl in the turn, who later in lights flashed a nifty pair of legs, was something of a surprise when the act went into full stage for that

portion of the routine which included her performance on the harp. The other woman's playing of the trombone rates as good as any feminine specialist with that instrument, and her solo in one later was well appreciated. The comedians still use the "gas house," somewhat of a trade mark with this turn. The gas stunt is worked so quickly that it is a real novelty. The "duke" nonsense had them giggling "blue blood-black ink," with the odd noises of one of the men always worth something.

Foley and O'Neill presented a neat appearance, as always. It is rather rare for singers of ditties to dance as well as they, the tap work following the first number giving them a fine start. A singled mother song seemed too slow in tempo, but it landed with a bang. Both men tried a few notes of double voicing in their duet of "Broadway Rec." They were out for a demand or two, a cat bit that too went over strongly.

Loring Smith and Dick Arnold were a good fourth (New Acts). The Three Gennels made a good sight closing turn. Sankus and Sylvers (New Acts) opened. *Ibec.*

### GREELEY SQ.

Topped by Charlie Chaplin in "The Kid," the Greeley Sq. bill packed them in from cellar to garret Monday evening. Lewis Plottl warbling a stock ballad as an eye-opener found the crowd slide-gazing but paying little attention to his vocalizing. The Upside Down Millettes, a corking two-man head-to-head balancing turn, gave an exhibition of skill which places them well up in their class and deserving of a featured position with a big top for the summer.

Davey Johnson, a hard shoe dancer of the old school, found his stepping of the clog order sufficiently entertaining to gain attention, only interrupted by the single string fiddle bit which carries insufficient weight to warrant its retention. McDermott and Vincent, a mixed team, holding forth in "one" with a grand piano, ran through patter and numbers that should keep them with the always working acts of this order.

Wolf and Stewart, hampered by a special set much the worse for wear, carried off one of the hits of the evening with a sketch that could be worked up to much greater returns should more enthusiasm be shown by the players. The turn has the ingredients for a three-day comedy hit when presented with the necessary snap.

Although carrying their act over its rightful running time, Salle and Robles, a male team, made a strong bid for comedy honors. The comic has all of the necessary elementary comedy that produces sure-fire results in houses of the Greeley order. His partner, a straight with no great ability as a feeder, forces the bulk of the work on the come-



## LOEW BUILDING

**Including the Loew Circuit's new STATE THEATRE  
at Broadway and 45th Street, New York City**

The special MARCUS LOEW CIRCUIT NUMBER of VARIETY will be issued about the time the above pictured Loew theatre on Broadway is opened to the public. The Loew Circuit people are co-operating with Variety, which will place before the profession and the dramatic editors of the country a complete transcript of the magical growth of the Loew Circuit that reads like a fairy tale.

The opening of Loew theatres in different cities has brought out certain facts in connection with Marcus Loew and his circuit, but these details have naturally been limited to the localities in which the respective houses may have been located.

Peculiarly enough, the show business knows less of the actual workings of the Loew Circuit, its scope and extent, the immense amount of money invested, and the organization required to operate this huge chain of popular price vaudeville and picture theatres than anyone else other than those connected with the Loew Circuit.

VARIETY'S SPECIAL LOEW CIRCUIT NUMBER will be the first of its kind to set forth the innermost facts of the Loew chain, its building up and expansion, from the days of the People's Vaudeville Co., the first Loew corporate operator, when Marcus Loew remained downtown and no one in Times square knew him, but still induced David Warfield to make his most profitable investment in a Loew enterprise.

The importance of Loew as a factor in vaudeville and pictures; Loew as a builder and manager; Loew as an exhibitor; what Loew means and has meant to the show business—these are unknown and unsaid asides to the great Loew institution.

Announcements for Variety's Marcus Loew Circuit Number may be forwarded at once, at regular advertising rates. Advertisements will be given preference in order of their receipt.

## FIRST NEW YORK APPEARANCE

## VAN HORN and INEZ

IN

## "SIXTY TURNS A MINUTE"

B. F. KEITH'S COLONIAL, NEW YORK, THIS WEEK (March 14)

Direction, PETE MACK

dian who carries it with ease and earns whatever the act can make. "The Toy Shop," a flash act with two boys and two girls, closed the show with a peppy routine that has been well laid out. The dialog is null and void, but the numbers and dancers are knitted well together, with the shortcomings in dialog easily overlooked. A plug for "The Four Horsemen" and then "The Kid."

## 23RD ST.

With the Chaplin knockout, "The Kid," as its feature, the 23rd St. played to standing room only Tuesday night. The vaudeville portion opened with Pete and Pal, that consumed seven minutes and secured as many laughs. Col. Waters and Lady, a singing act of the old school, found the No. 2 shot none too difficult and breezed away easily with a routine of old-fashioned ballads. Solo work should be followed almost exclusively by this couple as the individual work of both easily outshines the duets.

Jack Edwards, a dancing juvenile who talks considerably but says little, shouldered the No. 3 position in satisfactory order. This boy needs new chatter with the dancing the redeeming feature of the turn. Chas. Mack and Co. in "A Friendly Call," an Irish comedy sketch, created a rapid flow of laughs that carried the turn well up in the comedy hit division. Sonja Meroff and Co. and Les Kellers, both under (New Acts) and Jack Ingils rounded out the bill.

## THE RIGHT GIRL

(Continued from page 15)

different routines handed out to the chorists, though one number, "Love's Little Journey," headed by Miss Connolly, repeated for numerous encores, due to the work of the two dozen behind her. This bit led up to a second act finale holding a train effect, coming head on to the footlights, which might have been worked out to a stronger a set, as Tuesday night, it brought an abrupt termination, which was somewhat disappointing.

The costumes included in the production showed no lavish expenditure of money in that direction, though they served the purpose, while the three scenes, each an act, were tasteful if not extravagant.

The story is that of a wealthy young man who finds himself finan-

cially embarrassed, due to a drop in foreign securities and his own lavishness, with nothing but a piece of property in Mexico left, which he sells to his future father-in-law's attorney (incidentally engaged to the girl) for a meager sum, unaware of the fact that oil has been discovered on the land, with the attorney making the attempt to sell out the father and grab the girl—all of which is foiled by the hero. How or in what manner is never clearly defined, but it's announced as such and as such you take it.

The boo... is extremely weak as to body and is a light theme upon which to found a three-act comedy with music. "The Right Girl" should reach its top financial state during the coming holidays, but after that its a question as to just how long it will remain in its present location. Especially with the opposition which surrounds it.

## NEWS OF THE DAILIES

(Continued from Page 7)

beneficiary of the Keith's group insurance plan. Her husband died last week and she has collected \$700 insurance.

Zona Gale, author of "Miss Lulu Bett," is at her home in Portage, Wis., at work on a new play.

Victor Herbert has finally won a lawsuit, lasting for five years, to cancel a \$3,000 tax lien against his home at 321 West 108th street. The appellate division of the New York Supreme Court has affirmed a decision based on proof submitted by Herbert that he forwarded the sum involved to a man who since has been sentenced to prison.

"Mixed Marriage," which closed recently at the 63d Street, will reopen for special matinees in New York March 28. Rehearsals have begun.

Basil King was elected vice-president of the Canadian Authors League, founded at Montreal March 12. Bliss Carman of New York was chosen a member of the League's Council.

In the Rath Brothers' appeal from an injunction granted the Shubert Theatrical Co. to enjoin the appellants' appearance for rival managers the U. S. Circuit Court of Appeals has handed down a decision

upholding a previous one by the lower court in favor of the Shuberts.

Willard Mack collapsed off stage during the Saturday matinee performance of "Smooth as Silk" and has since been under a doctor's care. Royal Stout is playing his part.

Numerous stars, including Pavlowa, Holbrook Hill, Mrs. Flske, Laurette Taylor, Tito Schipa, Carroll McComas and Delysia appeared in a benefit for East Side boys at the Hippodrome Sunday night.

Pavlowa now is winding up a ten-days' season at the Manhattan.

The public has declared war on the mayor of Montclair, N. J., because he has refused to grant a permit to H. H. Wellendrink, manager of the Montclair, for a new \$500,000 theatre. They threaten recall action if he persists.

"Vaudeville by wireless," with the Duncan Sisters headlining and comedy but lately playing stock Charles D. Wagner's orchestra providing the music, was presented Sunday at the home of R. F. Gowen, of the Radio Telephone & Telegraph Co., at Ossining, N. Y. The musical numbers and the monolog of Frank Sangster were transmitted by wireless telephone to points in eight parts of the Union—New

York, Washington, D. C., Ohio, Illinois, Arkansas, Colorado, Jersey and Connecticut.

Margaret Anglin and Frank Bacon are to address the graduating class of the American Academy of Dramatic Arts next Tuesday.

Georgette Cohan Souther, whose husband has bought a seat on the N. Y. Stock Exchange, retired from the stage Saturday at the end of her appearance with her mother in the Orpheum, Brooklyn.

Stella Mayhew, with her husband, Bill Taylor, will return to vaudeville about May 1 on the Keith time. Harry Weber is arranging bookings for them while Miss Mayhew convalesces at her Mamaroneck home from an operation performed some weeks ago in Roosevelt hospital.

Mrs. James A. Stillman, engaged in a divorce duel with her husband, Bill Taylor, president of the National City Bank, is a daughter of Mrs. James Brown Potter, whose stage career was the cause of much trouble in her family relations. Mrs. Stillman and her husband have filed countersuits, each making sensational allegations.

Conflicting reports about Caruso's condition appeared in the press during the week, but latest official in-

formation seems to indicate the tenor is progressing favorably and his voice will not be impaired by his illness.

A Broadway ticket speculator who sought to evade the antiballyhoo law recently passed at Albany had a telephonic amplifier installed over his doorway. Then, seated at his desk in the back of the ticket office, he sent his "spiel" echoing out to the street. A cop arrested him and the case probably will be made a test on the new law.

Ina Claire, in an interview, explained that she is retiring temporarily from the stage because growths on her vocal chords threaten total destruction of her voice. She has been under the care of specialists for months, she says, and intends to rest a full year, maybe longer. She and her husband sail for Europe in May.

Loie Fuller and Isadora Duncan are credited with having the greatest popularity of all the dancers in Paris, even though neither does much dancing nowadays. They hold the public through their pupils.

The cast for Edgar MacGregor's "A Dangerous Maid," opening in Atlantic City, is being discussed.

(Continued on Page 25)

## BROCKTON FAIR

All Outdoor Attractions for this Fair will be contracted

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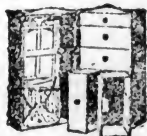
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## NEWS OF THE DAILIES

(Continued from Page 24)

Atlantic City March 21, will include Juliette Day, Amelia Bingham, Ada Meade, Juanita Fletcher, Creighton Hale, Arthur Shaw, Frederic Bort, Vinton Freedley and William Cameron.

The curator of the University of Pennsylvania Museum comes forward to report that the ladies of Memphis, Egypt, where he has been excavating for five years, used face cream and rouge as far back as 1950 B. C.

Nora Bayes is closing in "Her Family Tree" this week.

The Boston Symphony Orchestra management announces that after this season the annual visits to Washington, Philadelphia and Baltimore will be eliminated. The orchestra has been playing engagements in these cities for 25 years.

A man giving his name as Ernest B. King, picture actor, was arrested after a chase on Fifth avenue, charged with stealing a \$1,500 silk rug. He denied the charge.

Kitty Brown, formerly in musical leads, is auctioning off \$60,000 in household furnishings and jewels to raise funds with which to establish a stock company in Tokio.

Mrs. E. Harrison, an actress who took a shot at a man who sought to enter her room at the Hotel de France, has been charged with violation of the Sullivan law. Two men identified by her as the prowlers in the hotel deny the charge.

Paderewski, in his capacity of diplomat, this week held conferences in Washington with Senator Lodge, Secretary of State Hughes and former Secretary Lansing.

Oliver Morosco, who has incorporated "Moroscotown" in Delaware for \$3,000,000, is sailing soon for Europe in search of novelties.

The Lorman-Robinson Famous Shows has been incorporated in

New Jersey, being capitalized at \$50,000, with headquarters in Newark. It will organize a traveling circus and side shows. The incorporators are Harry Dreyfuss, Margaret Carson Stratton and Norman Hayes, all of New Jersey.

Today (Friday) is the 70th anniversary of the birth of Rose Coghlan, now playing "Deburau" at the Belmont. Miss Coghlan has been on the stage 52 years, having made her debut as one of the witches in "Macbeth" in London in 1869. Her first appearance in America was in "A Happy Pair" at Wallack's in 1872, and later she was with the elder Sothorn in "An American Cousin," "Dundreary," etc. Her career is a history of characters created for some of the most notable successes of the English-speaking stage.

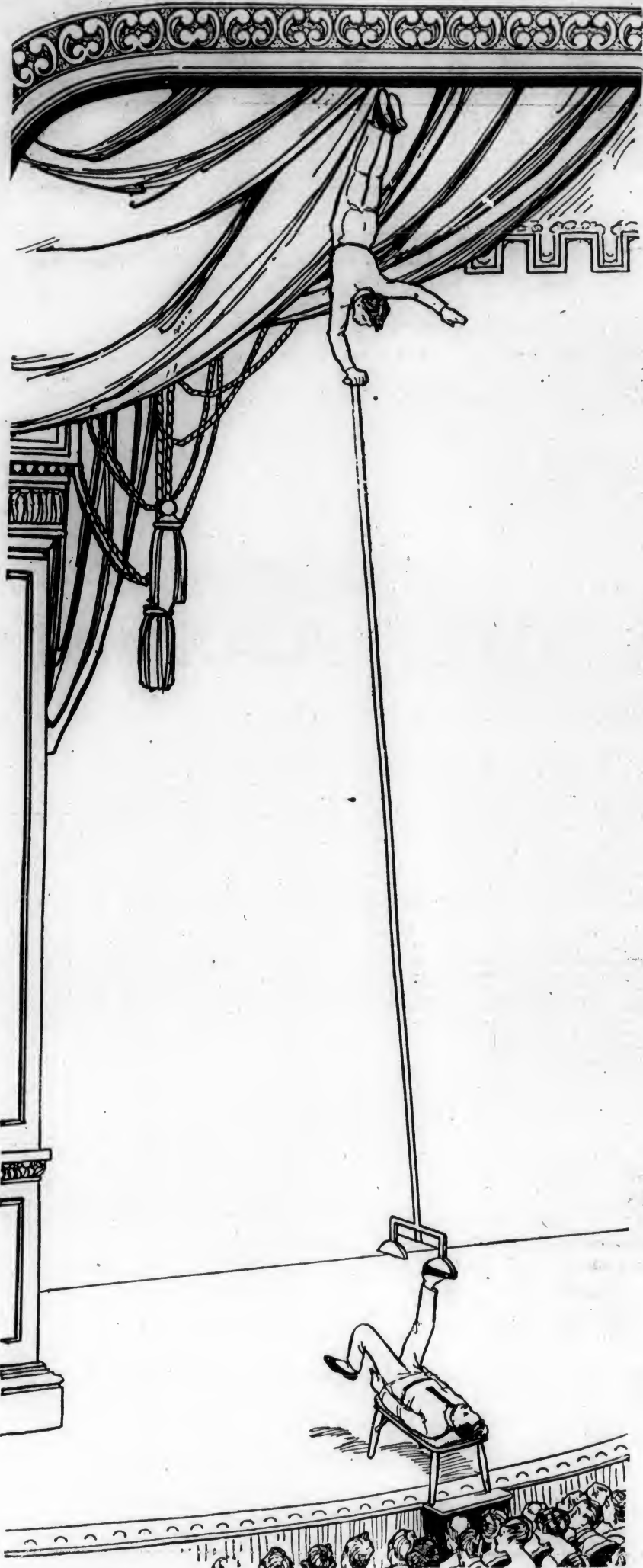
Rae Selwyn, sister of Edgar and Arch, returned to the stage last week when she stepped into the role of Beatrice Noyes in "The Mirage" at the Times Square. Her last previous appearance was in "The Crowded Hour."

"The Wesleyan," a new dance sponsored by the American Dancing Masters, has been denounced and rejected by the Methodist Church, which protests against "this most disgraceful attempt to associate the name of our revered founder with the modern dance and sensuous heredity." The dance is branded "unholy" and the church pledges itself to "unrelenting hostility to the dance institution in every form."

Frances Starr and Francis Wilson ended a bidding match for a picture in Philadelphia by each giving \$250 and presenting the money and the painting to the Charlotte Cushman club.

"Blossom Time," a musical show by Dorothy Donnelly, has been put in rehearsal by the Shuberts. Ralph Herz, Zoe Barnett and others will be in the cast.

Closings announced for the end of this week include "Samson and Delilah," with Ben Ami, "The Skin Game," at the Bijou, and the four one-acters which Clare Kummer has been presenting at Punch & Judy



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matinees. Two of the latter have been purchased for vaudeville.

Florence Reed, in "The Mirage," and William Faversham, in "The Prince and the Pauper," have started the swing around New York.

Violet Randolph, of "Good Times," and her husband, Robert Merrill, formerly a Hip acrobat, have purchased a tavern on October Mountain, near East Lee, Mass., which they will convert into a summer resort for Hip performers.

Mrs. Oscar Hammerstein admits she faces a financial crisis, confronted with the necessity of raising \$9,000 this week in order to prevent foreclosure of two mortgages on the Manhattan opera house. A firm of monument builders threatens to remove the Oscar Hammerstein monument from Woodlawn cemetery

unless \$1,478 is paid at once, she says. A benefit is being arranged for April 12 to preserve the monument.

Louise Homer, former principal contralto at the Metropolitan, appeared in concert at Carnegie Hall in a recital with her daughter this week.

## LETTERS

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Klutner Ernest  
Kole Comedy 3

Langford Mrs H  
Leona Hazel  
Leonard Jean  
Le Roy Jack  
Lewis Evelyn  
Linton Harry  
Littlejohn  
Lockhard Mabel  
Lorraine L  
Lowrie Renie

Mac Mrs Chas  
Mack Eddie  
Mallen & Case  
Martin Adeline  
Martin Bob  
Martin Flo  
Marvin Gladys  
Masculi Prince  
Maxon & Morris  
Melrose Helen  
Melton Harry  
McIlvney Orven  
McWatters Arthur  
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Racey Ed  
Reed Ruth  
Renard Grace  
Renard Nat  
Renard & West  
Robbins D S  
Ross Eddie

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Saxon Chanard &  
Leonard  
Schubert H W  
Sierslofer M  
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Smith Jas  
Spingold Nate B  
Stafford Lee  
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Steward Betty C  
Steyn Oscar  
Strik Cliff  
Swan Edith  
Texas Quartet  
Thomas Vera B  
Tick Tock Revue  
Valentine Mr  
Varick J L Mrs  
Vanneta Dolly  
Verner Harry  
Vernon F & L

Ashworth Leah  
Adams Mip  
Armstrong & Grant  
Adams Geo W  
Abbott Pat Miss  
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White Jack  
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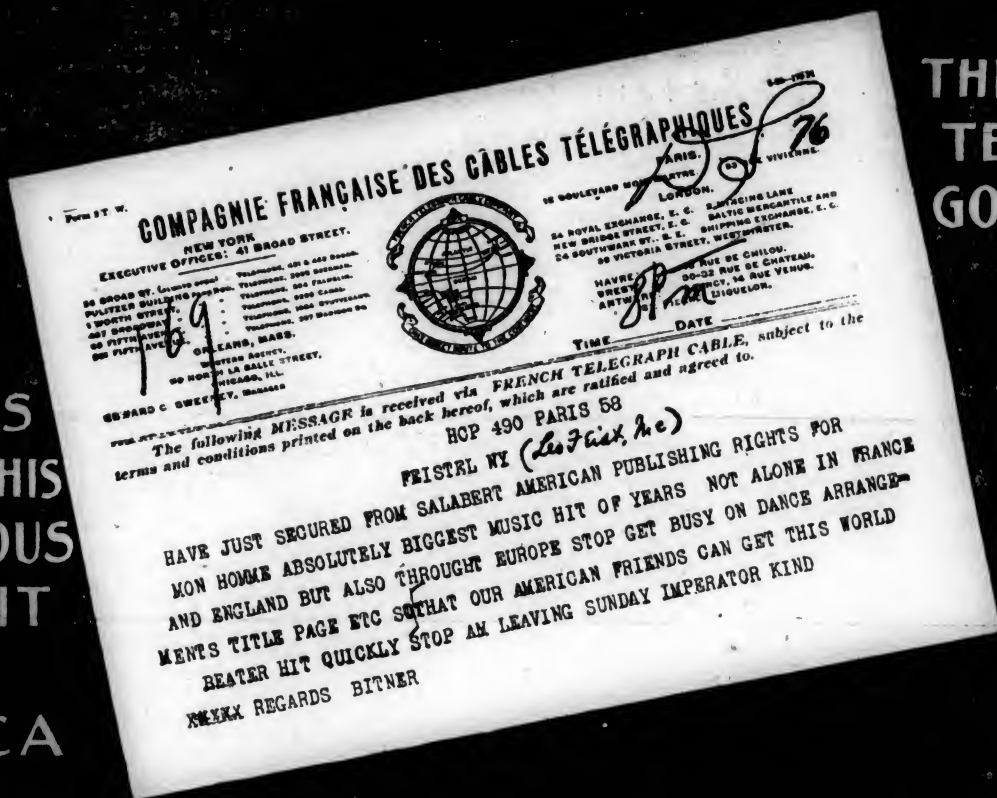
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"Broadway Belles" 21 Park Indianapolis 28 Gayety Louisville  
"Cabaret Girls" 21 Cadillac Detroit 28 Englewood Chicago  
"Cute Cuties" 21 Academy Pittsburgh 28 Penn Circuit  
"Flashlights of 1920" 21 Empire Albany 28 Casino Boston  
"Follies of Day" 21 Gayety Boston 28 Columbia New York  
"Follies of Pleasure" 21 Gayety Brooklyn 28 Olympic New York  
"Folly Town" 21 Empire Providence 28 Gayety Boston  
"French Follies" 21 Majestic Scranton 23-29 Armory Binghamton 30 Elmira 31-2 Inter Niagara Falls  
"Girls de Looks" 21 Miner's Bronx New York 28 Casino Brooklyn  
"Girls From Follies" 21 Empire Hoboken 28-30 Cohen's Newburg 31-2 Cohen's Poughkeepsie  
"Girls From Joyland" 21 Trocadero Philadelphia 28 S Ar B.oklyn  
"Girls of U S A" 21 Palace Baltimore 28 Gayety Washington  
"Golden Crook" 21 Gayety St Louis 28 Star & Garter Chicago  
"Grown Up Babies" 21 Howard Boston 28-30 New Bedford New Bedford 31-2 Academy Fall River  
Hastings Harry 21 Orpheum Paterson 28 Majestic Jersey City  
"Hip Hip Hurrah" 21 Gayety Toronto 28 Gayety Buffalo  
"Hits and Bits" 21 Gayety Rochester 28-30 Bastable Syracuse 31-2 Gayety Utica  
"Hurly Burly" 21 Gayety Baltimore 28 L O  
"Jazz Babies" 21 Palaza Springfield 28 L C  
"Jingle Jingle" 21 Olympic Cincinnati 28 Columbia Chicago  
"Jollities of 1920" 21 Columbia New York 28 Empire Brooklyn  
"Joy Riders" 21 Empress Cincinnati 28 Lyceum Columbus  
"Kandy Kids" 21 L O 28 Gayety Brooklyn  
Kelly Lew 21 Gayety Montreal 28 Empire Albany  
"Kewpie Dolls" 21 Gayety Louisville 28 Empress Cincinnati  
"Lid Lifters" 21 Grand Worcester 28 Plaza Springfield  
"London Belles" 21 L O 28 Gayety St Louis  
"Maid of America" 21 Perth Amboy 22 Plainfield 23 Stamford 24-26 Park Bridgeport 28 Empire Providence  
Marion Dave 21 Hurlig & Seamon's New York 28 Orpheum Paterson  
"Million Dollar Dolls" 21-23 Park Youngstown 24-26 Grand Akron 28 Star Cleveland  
"Mischief Makers" 21-22 Lyceum St Jose 28 Gayety Minneapolis  
"Monte Carlo" 21 Century Kansas City 28-29 Lyceum St Jose  
"Naughty Naughty" 24 Rajah Reading 25-26 Grand Trenton 28 Trocadero Philadelphia  
"Parisian Flirts" 21 Gayety St Paul 28 Gayety Milwaukee  
"Parisian Whirl" 21 Star & Garter Chicago 28 Gayety Detroit  
"Pee-a-Boo" 20-22 Bichel Des Moines 28 Gayety Omaha  
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Reynolds Abe 21 People's Philadelphia 28 Palace Baltimore  
"Record Breakers" 21 Star Toronto 28 Academy Buffalo  
"Roseland Girls" 21 Gayety Washington 28 Gayety Pittsburgh

Singer Jack 21 Casino Brooklyn 28 Empire Newark  
"Social Follies" 21 Haymarket Chicago 28 Park Indianapolis  
"Snappy Snaps" 21 Casino Philadelphia 28 Miner's Bronx New York  
"Social Maids" 21 Grand Hartford 28 Jacques Waterbury  
"Some Show" 21 Gayety Newark 31 Rajah Reading 1-2 Grand Trenton  
"Sporting Widows" 21 Casino Boston 28 Grand Hartford  
"Step Lively Girls" 21-23 Bastable Syracuse 24-26 Gayety Utica 28 Gayety Montreal  
Stone & Pillard 21 Lyceum Columbus 28 Empire Cleveland  
"Sweet Sweeties" 21 Gayety Milwaukee 28 Haymarket Chicago  
"Tempters" 21 Englewood Chicago 28 Standard St Louis  
"Tid Bits of 1921" 21 Standard St Louis 28 Century Kansas City  
"Tiddly Winks" 21 Olyric New York 28 Gayety Newark  
"Tittle Tattle" 21 L O 28 Trocadero Philadelphia  
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## ALBANY, N. Y.

BY THOMAS S. BURKE.  
HARMANUS BLEECKER HALL  
—After being without legitimate productions for nearly six months, this theatre, the only legitimate house in the city, reverted to its old policy of presenting attractions this week, "Clarence," Booth Tarkington's comedy, being given Wednesday matinee and night to capacity audiences. Alfred Lunt, who starred in the role in New York, was featured. It was the first legitimate attraction to play the hall since September 22, when A. H. Woods' "The Girl in the Limousine" was staged. When no productions are booked feature films will be shown.

EMPIRE—"Follies of the Day,"

all week. "Flashlights of 1920," next week.  
GRAND—Vaudeville and picture.  
MAJESTIC—Popular vaudeville and pictures.  
STRAND—Lionel Barrymore in "Jim the Penman," first half; James Oliver Curwoods' "Karzan," last half.  
Other film houses—Leland, "What's Worth While," first half; "Brewster's Millions," last half; Albany, "The Flapper," first half; "The Scutters," last half; Colonial, daily change; Clifton Square, "Her First Elopement."

Manager Millard Deming of the Hudson, Schenectady, has booked David Warfield, in "The Return of Peter Grimm," March 23 and D. W. Griffith's film, "Way Down East," March 24, 25, 26.

Commissioner of Public Safety J. Sheldon Frost last week lifted the ban on Sunday night dancing in Albany hotels, with the result that the two hostilities which feature dancing, the Hampton and New Kenmore, were crowded. It is understood that Bob Murphy, proprietor of the New Kenmore, is planning to put on a big revue at his cabaret. Twenty girls will be in the cast, it is said.

W. O. Gorsky, honorary executive secretary of the Paderewski fund for Poland, last week notified the Harmonic Circle that \$770 was realized at the recent concert given by Stojowski in Albany.

Morris Fine, former Albany boy, is handling the concert tour of Josef Rosenblatt, cantor and rabbi of a Fifth Avenue temple, New York, this season. Rabbi Rosenblatt is booked for a concert at the Albany Armory March 28, the proceeds of which will be given to the Hebrew Orphan Asylum at Los Angeles.

The Corse Payton Stock Company is offering "Within the Law" at the Armory in Binghamton this week. Jack Doty is the leading man and Edna Ann Luke the feminine star. Payton is extremely popular in Binghamton. He is playing a ten weeks' engagement in the Parlor City, terminating in May.

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a yiddish stock, which lasted two months.

### CLEVELAND.

By J. WILSON ROY.

OHIO.—"The Storm." SHUBERT-COLONIAL. — Frank Tinney in "Tickle Me." PROSPECT.—"Daddies" (stock). Vaudeville at Priscilla, Loew Liberty, Miles, Grand, and Keith (starting Friday). Burlesque—Star. "Town Scandals"; Empire. "Bathing Beauties." Pictures—State. "Prisoners of Love"; Opera House. "Way Down East" (6th week); Hoffman's Palace. "It Isn't Being Done This Season"; Standard. "Outside the Law" (3rd week); Stillman. "The Concert"; Metropolitan. "Not Guilty" Orpheum. "A Perfect Crime."

Chicago Grand Opera Company at Keith's, 14-17; regular vaudeville Friday matinee.

Next week—Ohio. "Apple Blossoms"; Shubert-Colonial. "Linger Longer Letty"; Prospect. "Outcast" (stock).

"Mecca" open at Keith's Monday and already the ultra-moral are starting a crusade against the big spectacle.

### DES MOINES.

By DON CLARK.

Otis Skinner in "Villa Rose," at Berchel this week.

"Up in Mabel's Room" stock Princess. Next, "Very Good Eddie." "Passion" was finally located at the Rialto for indefinite run Sunday. Originally booked for the Coliseum seating 10,000, but owing to a conflict in dates booking was cancelled.

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AUDITORIUM.—"Take It From Me" could stand alone as farce, and with generous display of lingerie as added attraction and quartet of good funmakers thrown in makes one of the best musical shows to play a second season's engagement here for some time.

LYCEUM.—"The Guest of Honor," a new comedy by William Hodge, was well received by the admirers of this player the opening night, but it failed to hold the interest of the greater part of the audience. Robert Clark, a remarkable child actor, is the outstanding interesting feature of the entertainment.

ACADEMY.—Alexander, a mystic who performs some old and new tricks and seems to be able to answer questions, opened Monday to a small house, but due to the publicity caused by good newspaper

notices should draw well during the rest of his stay here.

PLAYHOUSE.—Billy Allen, Irish comedian, second week, with "My Once in a While," knows how to play up the girl end of his entertainment with good results.

PALACE.—Bert Lahr heads a good clean lively burlesque in "The Rose and Girls."

GAYETY.—"Tittle Tattle of 1921."

GARDEN.—Pop vaudeville.

HIPPODROME.—Pictures and vaudeville.

FOLLY.—Ambark All leads the stock burlesque company this week. With an amateur night performance Friday night, this house expects to bring back much of its lost patronage.

PARKWAY.—"The Jucklins," picture, featuring Monte Blue and Mabel Julienne Scott.

NEW.—Douglas McLean in "The Rookie's Return."

RIVOLI.—This newest downtown picture house is still getting all the crowds and holding them with their first-run pictures. This week, Douglas Fairbanks in "The Nut."

VAGABOND.—The Vagabond Players present their usual program of three one-act plays to good crowds. Mrs. C. Hughes Manly is the shining light on the program, and carried off all honors opening night in the third play, "The Geste of the Girdle." This month's repertoire seems to be the most acceptable of the season.

Y. N. C.—That a musical comedy may be staged without a chorus and still be well received was proved this week, where "A Bride For Sale," a Yiddish musical play, was presented by a company headed by Dora Weissman and Sam Kasten. To the latter is due most of the

credit for the production. Nat Youngelson produced the play.

Mrs. Herbert Gresham, formerly Miss Martha Ford, daughter of the late John T. Ford and sister of Charles E. and John T. Ford, managers of Ford's theatre here, has returned to the stage after a prolonged absence and is preparing a sketch called "Ladies of the Jury," to open soon in New England. Her daughter, Miss Ethel Gresham, also has a role in the sketch.

Alleging a miscarriage of justice, the Citizens' League for Better Motion Pictures, of which Mrs. Howard D. Bennett is president, has protested to Attorney-General Armstrong on the fines being inadequate in the cases of Joseph and Irvin Levin, charged with displaying immoral advertising posters, and George Fuller, of the Metro Film Corporation, Washington, accused of leasing film without having made the eliminations ordered by the Censor Board.

### BUFFALO

By SIDNEY BURTON.

Majestic—"Apple Blossoms." Enthusiastic notices. Looks good for substantial money.

Shubert Teck—"Up in Mabel's Room." Here before, but getting its share.

Picture Houses—Shea's Hippodrome, "The Nut"; Shea's Criterion, "Straight Is the Way"; Strand, "The Road Demon"; Palace, "Down Home."

The Cataract Theatre Corporation of Niagara Falls, with a capital of \$1,200,000 will erect a new playhouse in Niagara Falls. It was announced by J. A. Schuchert. The site is to be adjacent to the company's present house in Main street and ground will be broken April 1. Adam C. Hayman and Arthur Killman of Niagara Falls are said to be interested. The theatre seating 2,500 is to be modeled on Shea's Hippodrome and will be named the Strand.

"Broadway Brevities" at the Teck last week came in for considerable free publicity. The show drew glowing notices from the local reviewers, followed by comments in the sport-

ing columns anant the local interests in the show, i. e., Hugo Sachs and Phil Isaacs. The News' critic on the strength of the printed program gave Geo. Le Maire credit for appearing in the show, whereas he had left the organization at the close of the Boston engagement. The attraction played to heavy business.

"The Famous Mrs. Fair," with Henry Miller and Blanche Bates, at the Majestic next week is plugging the heaviest advance publicity of any attraction here this season. A play is also being made for mail order business. The show is scaled at \$3 top.

Cantor Kwartan appeared at the Majestic Sunday night in a concert program, but failed to draw anything like respectable money.

The National on Broadway is open again with a picture policy after a lapse of over two years, during which the house has been closed. The last venture at the place was

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aid, carnival promoters, are being sued by several business concerns of Lafayette, Ind., on bills said in press dispatches to aggregate \$695.65. The promoters put on a carnival a week ago for the American Legion in Lafayette. It is said Drydon and McDonald cleaned up about \$1,000 and the Legion \$130 for the week.

The Indiana premiere of Charles Ray's "The Old Swimmin' Hole," based on James Whitcomb Riley's famous poem, was given at Greenfield, the town nearest the original "old swimmin' hole," last week. The mayor issued a proclamation urging the whole town to attend the first showing at the Why Not theatre, and the town responded.

**KANSAS CITY.**

By WILL R. HUGHES.

Lenore Ulric in "The Son-Daughter," Grand. Next Herbert's Minstrels.

"Way Down East" picture (2d week) at the Shubert.

The photoplays offer: "The Passionate Pilgrim," Newman; "Mid-Channel," New Royal; "The Death Trap," Twelfth Street.

"Clarence" at the Grand last week, jumped to Crawfordsville, Ind., where it opened Monday.

The Kansas City Court of Appeals this week affirmed the decree of divorce granted in the Circuit Court a year ago to George L. Wade from Mrs. Grace Wade. Wade claimed his wife drank to excess and frequented cabarets. She entered a cross bill denying the allegations and charging cruel treatment and indignities. Her case was dismissed by the Circuit Court and she appealed. Mr. Wade was formerly with a minstrel company, and Mrs. Wade is an actress.

Ruth Chatterton and Otis Skinner are among the early bookings at the Grand.

There is a possibility of the legitimate theatres here remaining open

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a few weeks later than usual this season. A number of big attractions are arranging to go to the coast this summer and some of them will play here on the way out.

Fred Eader, the treasurer at the Century, has taken a plunge into the business as a manager. He has secured the "Uncle Tom's Cabin" film and will feature it. He has engaged Toomey's Jazz Band for a street flash.

The "Hi Jinks" Musical Comedy, which is now well into its second year at the Empress, presented "The Blue Bird Girl" this week. This is

the bill with which the company opened its engagement in Kansas City.

The Kansas radicals, who have been devoting much time and attention, in an attempt to make the State "bone dry" as to cigarettes have fallen down. The proposed bill prohibited any one having any cigarettes or "making" in his possession in the State, and also prohibited the transportation of them into the State by a common carrier. The House turned the bill down by a vote of 59 to 48.

Last week will long be remem-

Des Moines will not play a picture longer than a week, so A. H. Shank put the film in at his Rialto. The price was originally announced at \$1, but this caused so much opposition among film fans it has played 50 cents from the start.

Other films, "Sowing the Wind," Des Moines; "Mama's Affair" at Garden; "The Greatest Love," at Strand.

**DETROIT.**

By JACOB SMITH  
SHUBERT-DETROIT. — "Broadway Brevities." Two weeks. Opened

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NEW DETROIT. — "Famous Mrs. Ark." Next, "The Storm."  
GARRICK. — "When We Were Young." Next, "Bird of Paradise." At the photoplays: — "Ol' Swimmin' Ole," Adams; "Lying Lips," Madison; "Gilded Lily," second week, Broadway; "Godless Men," Washington; "Silver Lining," Colonial.

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circuit of Michigan theatres have arranged with Walter Green to make 26 features a year to be distributed through Federated exchanges.

**INDIANAPOLIS.**

By VOLNEY B. FOWLER.  
The Mural advertised Al Johnson in "Sinbad" for his stay here the last three days of this week at "pre-

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war prices." The scale was \$3.30 top, in competition with the "Follies," at English's at \$4.40. Walter Hampden will do Shakespeare and classics at \$2 top next week. English's offers competition to Hampden the last half of the week, when Fritz Lieber is booked.

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bered by most of the managers of this city without reference to a date book. Whether because it is the middle of Lent, or some other reason, is not known, but the fact is that business has slumped, and slumped bad, even the burlesque managers noticing the absence of many of their regulars. What is worrying the managers now is how long will it last, and the prospects do not look any too good. The reduction of wages in the packing house trades means a loss to the workers in this city of some \$25,000 a week, which is bound to have some effect, and the coming cut in wages in the railroad trades means more of the same thing. As an illustration of the poor business this week, the National Basketball Tournament in Convention Hall, with visiting teams from all parts of the country present and contesting for the world's championship, drew less than 200 for the opening game of the second day.

"Clarence" at the Grand, for the second time within a year, opened to nice business at \$2 top, which held up fairly well during the week, but not capacity at any time, or anything like its first engagement business.

At the Shubert, "Way Down East," on its second week, held its own, gaining noticeably each night, but still far below advance expectations. The picture got more money its first week than the "Birth of a Nation" on its first week some years ago at the same top prices. The picture will remain until March 27, when Al Jolson will open a week's engagement, the second at this house this season. On his first appearance this season Jolson got over \$40,000 at \$3.50 top, breaking all house records, and another big time is expected on his return.

On the week the Royal, playing

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"The Kid" for its third week, got the cream, the management claiming a record for the house with 100,000 admissions, on the run at 35 and 50 cents.

## NEW ORLEANS.

By O. M. SAMUEL.

TULANE.—Robert B. Mantell, ST. CHARLES.—Stock in "Daddy Long Legs."

LYRIC.—Bennett's Colored Carnival.

Percy Barbat is the newest addition to the Sherman stock at the St. Charles.

Business has been off at all New Orleans theatres the past fortnight. An early spring looks like the reason, although the playhouses have not offered drawing attractions.

The Mantell business is being helped to some extent by the schools advising parents to send their children to witness the Shakespearean plays.

The Orpheum is to close about May 15.

The McKenzie Sisters were out of

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the Palace bill the latter part of last week through illness. Bert Kenny was brought over from the Orpheum to fill in.

Dorothy Brenner has recovered from gripe, through which she was incapacitated for a week. Her pal, Helen Flynn, was down with the malady several days before.

The French opera committee decided to postpone soliciting subscriptions for a new opera house until October.

Zelda Dunn has returned to Chicago, after dazzling the local raito the past winter with her robes.

Bernice, Le Barr and Beaux were the first-half de luxe attraction at Loew's. Bernice, pretty, red headed and wears clothes smartly, her boys—five of them, are dapper and snappy. Nifty little small-time features that stood up and stood out. Wilbur and Lyke got the most at the very finish of the act. Before that they seemed to be skidding, due to untoward arrangement. Melroy Sisters received almost the identical reception of Wilbur and Lyke. They could throw away their opening number. It gets them away poorly.

Hart and Helene was just Helene as far as the crowd was concerned. She was all over the stage trying to get the turn over, and eventually succeeded. There are several dull stretches that should be brightened or eliminated.

Bernard and Meyers looked as if they needed a new act. There was some shattered laughter at first, but at the end the turn sagged. It may have been Bernard and his cabby delineation were not appealing through cabmen being obsolete. Still spilling matter like "it is hard to lose your wife" and kindred antique gags does not make for success.

Railroad washouts prevented a matinee at the Orpheum Monday. It looked as if there would be no performance Monday night, but foresight in detouring made it possible for the artists to arrive in time. The bill proved thoroughly engrossing, with considerable interest centering around Zena Keefe (New Acts), co-headlined.

Okura Japs opened. The usual routine save toward the close. Novelty is aimed at. Did fairly.

Rae Eleanor Ball and Brother ran through their familiar moment to

neat returns, achieving distinction during the final minutes. They might have encored the second time, but wisely left them still desirous.

Imhoff, Conn and Corone played as they have never played before, implanting each episode of their comedy classic with such knowledge of humorous effect that the shrieks of merriment reverberated as one resounding gale of laughter.

Claude Golden is as deft with the pasteboards as formerly. The years held the polse he lacked previously. Golden was quite successful.

Margaret Padula displayed energy and evident anxiety to please. Her efforts and striving bore fruit eventually.

"On Fifth Avenue" closed. The Hassard Short revue that was short in many essentials when revealed in New York last summer, has been whipped into excellent shape by Moore and Magney, and now ranks as one of the best girl acts en tour. It held them seated and applauding her. Eddie Borden, who has now adopted a southern dialect, is heavy typed. He carried the comedy and across splendidly. A burlesque in "one" by Borden, Ben Mason and Rose Kessner has not been approached in months in point of delightful drollery.

Extremely hot Tuesday night but the Palace was not affected. Musical hunters were first. They keep their moment dapper as to dress and strove energetically. The returns were fair. Ed E. Ford started well with facial contortions, but drifted into poetry, which spelled his doom. Black and White Revue is the same tabloid minstrel affair, and would have passed away but for Alma Nelson whose toe dancing and general animation helped immeasurably in lifting the act where it needed it most. The two comedians carried are impossible. Dave Ferguson projected a new act in "one" called "Allimony," written by Andy Rice. His wife comes up from the audience to insist on tax payments, with Ferguson walking sympathy from the auditors prior to the exit. It has an idea but rises and falls through the talk being dull at periods. Ferguson and his feminine assistant are trying, and work and switching about ought to eventually send the act along.

Notwithstanding Pantages is presenting the best bill in several weeks, business is light. The open-

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er, Will Morris, missed fire completely. Morris is the 14th trapeze cyclist around since September with nothing to commend him. He ran eleven minutes, seven would have been plenty.

Three Moran Sisters looked well and sold their musical moment good results. The girls might indulge in several costume changes and also animate their song recitations.

Violet Horner, with several costing top notes, proceeded cumulatively, getting a storm of applause for her impression of Galli Curci. Her first number could be replaced by the wrap bit eliminated. It took cumbersome from the front.

Edward Browder is now appearing in "The Bandit," the tense play let employed so many years by Frederick Hawley. It still has flare and gusto to rivet the attention with the desert coloring and the picture. This Western sensation scored undeniably.

Noodles Fagan and Elsie played into favor immediately. Noodles possessing the ability to get intim without approaching offensiveness. He ran 27 minutes and left with something to spare. The show's went to the Fagans.

Four Fantinos made a splendid closer, disclosing several new fe

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**LIONEL BARRYMORE**  
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STRAND ORCHESTRA  
CARL EDWARDS, Conductor  
**SAM H. HARRIS** Thea. 43d. Evns. 8:30.  
Matinees Wed. & Sat.  
SAM H. HARRIS Presents  
"The Popular Success."—Eva. World.  
"WELCOME STRANGER"  
A New Comedy by AARON HOFFMAN  
With GEORGE SINKY

**JOHN GOLDEN** Presents  
FRANK BACON in  
"LIGHTNIN"  
**GAIETY** B'way & 46th St. Evns. 8:30.  
3 Mats.: Wed., Thurs. & Fri.

**REPUBLIC** Thea. W. 42 St. Evs. 8:30.  
Mats. Wed. and Sat. 2:30.  
JOHN GOLDEN Presents  
MALE HAMILTON and  
TRACE LARUE in  
"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 and CHARLES RUGGLER  
ALLYN KING and EVELYN GOSNELL

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SEATS SELLING EIGHT  
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ZONA "Miss Lulu Bett"  
GALE'S Belmont  
W. 48 St. Bryant 48. Evs. 8:30  
Mats. Thurs. & Sat. 2:30.

GILDA VARESI  
ENTER MADAME  
NORMAN TREVOR  
FULTON W. 46th St. Evs. 8:30.  
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**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

and formations that were a relief  
from the conventional acrobatic  
routine.

**PITTSBURGH**  
By COLEMAN HARRISON.  
On account of the deluge of fea-  
tures here in the last three months,  
Pittsburgh's film houses have re-  
corded larger receipts than in any  
other corresponding period. Record  
film runs are getting common, while  
any stay over a week in one of the  
legit houses is still classed as un-  
usual.

"The Passing Show" (1919) is  
playing extra week at the Shubert  
Alvin, and getting good returns.  
"Tinkle Me" next. Walter Hampden  
at Pitts. this week. "Pitter Patter"  
next.

"Oh, Oh, Cindy," a musical comedy  
following conventional revue lines,  
produced under the direction of Mrs.  
Lillian Russell Moore, was presented  
by the Quota Club last week at the  
Schenley.

W. O'Neill Kennedy, Uniontown  
newspaperman, who left that town  
recently to become press representa-  
tive for Jack Britton, welterweight  
champion, has returned to manage  
the Auditorium there, which is un-  
dergoing reconstruction. The place  
will be used for dances, athletic  
events and large productions.

Helen Hayes in "Bab" at Nixon.  
"Girl in the Spotlight" next.

The National Theatre Company is  
erecting a picture theatre in Swiss-  
vale.

William Lorre, who gave his oc-

**EMPIRE** B'way 40th St. Evns. 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. Evns. 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.  
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**INA CLAIRE**  
—IN—  
"The Gold Diggers"  
AVERY HOPWOOD'S Sparkling Comedy.

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West 44th St. Evenings 8:30.  
Mats. Wed. and Sat. at 9:30.

**Hudson**  
"THE MEANEST MAN  
IN THE WORLD"  
Cast includes OTTO KRUGER & Marion Conkey

**GEO. COHAN** Theatre, B'way & 43d St.  
Evs. 8:30. Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL  
"THE TAVERN"  
"WHAT'S ALL THE SHOOTIN' FOR?"

**Knickerbocker** B'way 38 St. Evns. 8:15.  
Mats. Wed. & Sat. 2:15.

**GEO. M. COHAN'S**  
COMEDIANS'  
"MARY"  
(ISN'T IT A GRAND OLD NAME)

**ASTOR** THEA. B'way & 45th St. Evs. 8:30.  
Mats. Wed. (Pop.) & Sat. 2:30.  
SEATS ON SALE 5 WEEKS IN ADVANCE

**MADGE KENNEDY**  
HERSELF in the Comedy  
Drama Hit "CORNERED"  
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.  
GLEERICH Presents  
"THE RIGHT GIRL"  
A New Musical Play

cupation as theatrical manager,  
was fined \$50 in morals court,  
charged with having violated the  
child labor law. He employed a 17-  
year-old girl to go on the stage.

Marie Blair, local girl, is a mem-  
ber of the Provincetown Players.

The new China Restaurant, which  
recently built a dance pavilion in  
the centre of its dining room, has  
engaged Tommy Dixon's Orchestra  
and a couple of entertainers, its first  
venture in the cabaret line.

**ROCHESTER, N. Y.**  
By L. B. SKEFFINGTON.  
Lyceum—David Warfield, first  
half; "Listen, Lester," second half.  
Fay's—C. Wesley Johnson Co.,  
Chamberlin and Earl. Sidney Co.,  
Harry Mason & Co., The Harveys,  
Garfield and Smith, film feature.

Family—Vaudeville.  
Pictures—"The Last of the Mohi-  
cans," Regent, all week; "The  
Gilded Lily," Loew's Star, all week.

"Robin Hood" (Dunbar) at Ly-  
ceum next week.

The Smiley Sisters have gone to  
the coast.

**ST. LOUIS.**  
By GEO. W. GAMBRILL.  
It is announced Mrs. Vivine  
Cabanne has brought suit in Los  
Angeles to divorce her husband,

James J. O'Brien, best known as  
"Shamus," died here Saturday. He  
had been connected with local thea-  
ters in various capacities for a  
period of 25 years. He is survived  
by three sisters. Funeral services  
were held on Tuesday.

Oswego's rialto this week heard  
reports of the forthcoming erection  
of a new picture house on the East  
Side. It is understood that the  
Richardson, Oswego, will offer  
vaudeville soon after Lent.

Thomas V. Emory, for several  
seasons a favorite here with the  
Knickerbocker Players at the Em-  
pire, is dead, according to word  
brought here this week by Howard  
Rumsey, who will shortly install a  
new company of Knicks at the  
Empire.

Charles Tingle of Elmira, operatic  
producer, will direct "The Yoko-  
homa Maid," to be staged at Kalura  
Temple, Binghamton, April 22-23,  
under the auspices of the Y. W.  
C. A.

Ithaca folks with operatic aspira-  
tions were given trials on Tuesday  
before Wally Hyde, conductor of  
the "Robin Hood" orchestra for one  
of the five Ralph Dunbar companies.

John Major, resident manager of

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"The Grand Army Man"  
**JOE BOGGS**  
of WELLS and BOGGS  
TOURING PANTAGES CIRCUIT  
Direction, SAM BAERWITZ



**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—ERNIE YOUNG.

**WELLS AND DE VERRA**  
"The American Sport & the Wop Dude"  
LOEW CIRCUIT  
Direction Horwitz & Kraus.

**Charlie Wilson**  
"The Loose Nut"  
I'll take a little credit

William Christy Cabanne, picture  
director and member of a pioneer  
St. Louis family. It is understood  
that the divorce is sought on the  
grounds that Cabanne permitted  
other women to live in the house  
occupied by his wife and himself,  
that he paid more attention to these  
women than he did his wife. Under  
an agreement Cabanne is to pay his  
wife \$200 per week for the support  
of herself and her children, set aside  
a certain amount of money to pur-  
chase a home for her and pay her  
\$5,000 in cash the day the decree is  
granted. One clause of the agree-  
ment provides that Cabanne pay  
Mrs. Cabanne 15 per cent. of all roy-  
alties which he will receive from  
pictures produced by him.

"Way Down East," Griffith's pro-  
duction, has started on its third  
week at the Shubert-Jefferson, at  
prices ranging from 50 cents to \$2,  
with good business.

**SYRACUSE, N. Y.**  
By CHESTER B. BAHN.  
Syracuse pictures are in for a  
clean-up. Mrs. Leiber E. Whittie,  
speaker of the Syracuse Women's  
Congress, this week will appoint a  
commission of 15 men and women  
to co-operate with local house man-  
agers in eliminating objectionable  
films. Edgar Well, manager of the  
Strand, was spokesman for the pic-  
ture interests at the conference.

Irene Castle Treman has resumed  
her dancing classes at the Social  
Service League at Ithaca. It's a  
charitable enterprise.

James O'Donnell, treasurer of the  
Empire for some time, will continue,  
while Michael Pysnack will remain  
as assistant manager.

**EMPIRE**—First half, "Listen  
Lester." Third time here, but drew  
good house on Monday night. Last  
half, David Warfield in "The Return  
of Peter Grimm." This marks the  
close of the K. & E. regime at the  
Empire. Howard Rumsey's Knick-  
erbocker Players open March 28, of-  
fering "Civilian Clothes."

**WIBTING**—Dark all week; 21-22  
Y. M. H. A. Minstrels, local; 28-30,  
Opera Association, Syracuse. Plan,  
will make its debut with "The  
Mikado." Morton Adkins will head  
the cast.

**BASTABLE**—First half, Lew  
Kelly Show. Kelly had 'em holding  
their sides again, but some of the  
lines never passed the Columbia  
censor. Last half, dark. Next week,  
first half, "Step Lively Girls"; last  
half, "Clarence," marking the first  
K. & E. booking for the Bastable.

The Eckel, the city's second larg-  
est picture house, recently annexed

by the Robbins Amusement Com-  
pany, of Utica, will have its formal  
opening under the new regime on  
March 27, when the house will be-  
come the Robbins-Eckel.

Birghampton's Common Council  
went on record against carnivals  
and similar amusements by a vote  
of 10 to 1, denying the application  
of A. F. Kronse for permission to  
bring his carnival shows to the  
Parlor City, May 12-21.

Ortario Lake Park at Oswego and  
the Albany resort, both controlled  
by the Morton interests, of Oswe-  
go, will open May 1.

George M. Cohan's "Mary" re-  
opened the Richardson, Oswego,  
Monday. It's the company that  
played Syracuse in November.

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SCENERY HAS AT LAST COME UNDER THAT MOULDER OF MODERN FORM—STYLE.  
TODAY YOUR SCENERY CAN BE AS MUCH OUT OF STRICT STYLE AS LAST SEASON'S  
CLOTHES—AND AUDIENCES ARE GETTING WISE TO THE FACT, TOO. THE BACK-  
GROUND OF YOUR ACT MUST HAVE NOVELTY, LIKE EVERYTHING ELSE IN YOUR  
ACT. WE ARE SHOWING ATTRACTIVE "STYLES" IN FIGURED BROCADES, PERSIAN  
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**BEAUMONT**  
STUDIOS

## BEAU REVEL.

By Steele.....Florence Vidor  
Beau Revel.....Lewis Stone  
Dick Revel.....Lloyd Hughes  
Florence Wade.....Kathleen Kirkham  
Alice Latham.....Richard Ryan  
Will Phyre.....Harlan Tucker  
Fred Latham.....William Conklin  
Ma Steele.....Lydia Titus  
Dick Steele.....William Murgatroyd  
Butler.....Joe Campbell

"Beau Revel" (Paramount) at the Rivoli this week may be an original film script by Louis Joseph Vance, with scenario by Luther Reed and directed by John Griffith Wray. Whether original or adapted, it tells a plausible story that involves a triangle, father and son, husband and wife, and a cabaret dancer (Florence Vidor). Miss Vidor is featured, and tells it with a pointedness that upholds the interest and with a naturalness of playing that reflects the greatest of credit upon Mr. Wray's direction. Seldom is the screen director found who so firmly implants a tale of this character in his mind that he can run it off, scene after scene, and repress his actors to the acme of perfectly natural playing, as may be seen in this picture, with the repression side stepping the all too open opportunities for high melodramatics that could include the rough stuff, from fist fights to scenery chewing. It's the direction of intelligence and understanding, with a mind that preconceives exactly how a story may be presented on the sheet and still keep its audience seated without the bluster. It's stage playing reproduced on the screen and made just as interesting. That's an accomplishment. Mr. Wray, whoever he may be or whatever he may have done in the past, should be entrusted with more important work.

"Beau Revel," even with that title, and no poorer one could have been selected, is going to leave an excellent impression as a release wherever exhibited. It's going to find more favor with the adult than the youth, but even youth will find much in it, while the adult will appreciate that a humane story is being unfolded. The story centres around Beau Revel (Lewis Stone), a middle aged man and evidently a widower, who has a son of marriageable age. They live together, father and boy, friends and pals, with the father standing for anything his son wants or does, meantime attempting to guide the boy through suggestion.

The father is an admitted chaser, a polished love maker with the wealth, poise and health to back that up—an ideal male vamp, and "A Male Vamp" could have been the title. The father plays no favorites. As the picture starts his current prey is a married woman, Alice Latham (Kathleen Kirkham) with a drinking husband (William Conklin). Mrs. Latham is swaying and on the verge through tiring of her husband's indifference and beastliness. Revel knows she is about to fall. They meet in the park. He professes his love. She is aware of his rep and stands him off. Says she will see when becoming convinced he can be faithful to at least one woman. Leaving her at the park's clandestine meeting, Revel goes directly to his club, where he stands as a boastful beau and tells his cronies their marriage is for no man—he can get any of them in 30 days and most of them in two weeks.

The son has grown enamored of the cabaret dancer. This picture makes Nelly Steele (Miss Vidor) a graceful dancer of the model kind, living at home with her aunt and a dissolute brother, meantime foiling the advances of the cabaret's manager and at the same time having naught but business relations with her male dancing partner.

It eventuates the father learns of his boy's infatuation for the dancer, and, believing the boy paramount to his own immediate affairs, decides to ascertain for himself to what extent the girl will go, Beau, as customary of his set, having but one opinion. He successfully urges his son to give him two weeks' time with Nelly, and, says the father, if Nelly is not at his (father's) apartment at midnight two weeks from the date the father agrees the son shall marry her. The son agrees with himself that if the girl is there he will kill his father, and on the night two weeks after the boy is watchfully waiting outside his home at midnight with a gun in his pocket. During the two weeks there have been scenes between father and son, with the son frequently restraining himself from striking his parent. It is such scenes as this throughout the picture, where violence would have been perfectly permissible, that Mr. Wray invoked that repression which does so much for the picture as a piece of fil mart.

The girl goes to the father's home at midnight on the fatal evening, but not for the purpose the son suspects. She was unexpectedly drawn there to save her brother on a criminal charge, the only illogical bit of the feature. The same afternoon the father had proposed marriage to the dancer, for she only, of all the women he had met, is the one he wants to marry. The father, aware his boy may be lurking about, is seized by fear and hides the girl as the son is about to burst into the room. The ensuing argument between father and son brings the girl back into the room. She denounces the father as loving no one, either herself nor the boy, only his own pleasure, and spurning both father and son returns to her cabaret dressing room, where the son follows, after placing the revolver on his father's table to acquaint him

with what he had unintentionally missed. In the dressing room the young couple effect a reconciliation with the clinch finish that is an anti-climax, for the climax continues at home, with the father thinking it over. Nelly walking out on him in favor of his son wakes up the old man. It tells him he is growing old, that he will grow older, and his women will be of the past. He fondles the revolver, then thinks of the window as a more befitting ending, and after a talk with his butler over the mistakes all humans do and can make he topples backward to the pavement below. It's not the usual finish, of course, but it's a bear for those who can get it.

Mr. Stone takes the playing honors. He does the dandy in every way and makes almost a Mansfield Baron Chevalier of the part, merely a few years younger. Miss Vidor is rather a pretty brunette, of much sincerity and with a chameleonlike face which the camera takes in several poses, each one different for the facial expression. Lloyd Hughes as Dick Revel, the son, played with a certain grasp and appeared to be the one who followed his director's instructions with the most fidelity. Miss Kirkham as Mrs. Latham was convincing without stress, while Mr. Conklin as her soused husband conveyed his contrition as well as his drunkenness with no little artistic pantomime effort. The scene where Mrs. Latham is undressing to retire behind a latticed door drew her husband to her through a silhouette and was repulsed went forward in the most matter-of-fact way, as it should have been, although most directors would have worked that bit into a scene that the censors might have thrown out. "Beau Revel" is more of a study than a big picture, but it's a good film, the best one along Broadway of the new ones this week, and as well placed together bit of picturing with a nicely balanced cast it's a corker. But the public will see it as a picture release, good enough because it's holding, and perhaps the best thing about it the film fans of the neighborhoods will like will be the handsome sets. Same.

## THE MISTRESS OF SHENSTONE.

Lady Myra Ingleby.....Pauline Frederick  
Sir Dureck Brand.....Roy Stewart  
Sir Dureck Brand.....Emmett C. King  
Ronald Ingram.....Arthur Clayton  
Billy Cathcart.....John Willink  
Margaret O'Mara.....Helen Wright  
Amelia Murgatroyd.....Gore  
Eliza Murgatroyd.....Helen Muir  
Suzannah Murgatroyd.....Lydia Yeamans Titus

A quarter of a century or so ago the Laura Jean Libbey of England was Florence Barclay, who turned out romance after romance of the calibre known colloquially as "housemaid's delight" tales. They were mostly about lords and ladies, dooks and dookesses, etc. "The Mistress of Shenstone" was one of them and has now been selected as a photoplay vehicle for Pauline Frederick, who is starring under the Robertson-Cole trade-mark.

There isn't enough action in the tale to make it more than a two-reeler, but it has been dragged out a full hour's length by resorting to lengthened emoting scenes for the star, photographic reproductions of surging seas and so on.

As a matter of fact, the story is over the first 500 feet, wherein it is related that Lady Ingleby's husband has been killed at war, not in battle, but through an accidental explosion during an experiment with a new invention, and the widow says she doesn't wish to know the name of the man who made the fatal error, as she could not touch his hand. She goes to an isolated inn at a quiet seaside place and there meets and falls in love with a man who had just returned from the war and is writing a book. Need it be said, he is the very man who had accidentally killed Lord Ingleby? But it should be stated he turns out to be "a earl."

Despite the crudity of the plot and the certainty of the denouement, Director Henry King has brought to it a wealth of English atmosphere, with fine detail as to character types. The drawing-rooms, exteriors and selection of locations cannot be criticised adversely.

It was noticeable that, despite the brevity of dresses prevailing everywhere, Miss Frederick's gowns were all of most sedate length. As "the war" is spoken of, it is presumed this refers to the recent world conflict, and this is borne out by the modern attire of the men. The only other women in the cast were characters and no period was specifically indicated.

The whole thing lacks action.

Jolo.

## FORD STERLING ABROAD.

Los Angeles, March 18.

Ford Sterling, the comedian, is on his way to Europe. He left Los Angeles for San Francisco, and after a day his wife, Teddy Sampson, followed him.

A reconciliation between the two is said to have occurred there and they are to make the trip abroad together.

Sterling, who has been in New York for a week, stopping at the Claridge, said he would sail on the Olympic, March 19, for an indefinite stay in Europe, but made no mention of his wife accompanying him.

## SOCIETY SNOBS.

Conway Tearle courts professional suicide with both barrels in "Society Snobs" (Selznick) by acknowledging authorship and appearing as the star of the picture. Martha Mansfield is his leading woman. It is hard to believe that Mr. Tearle, a man of culture and experience, could have written the story accredited to him on the screen.

Tearle plays the part of a Ritz waiter who is introduced to a society girl by a discarded suitor as a Duke traveling incognito. The waiter has loved the girl silently and now, accepted by the heroine and her supercilious mother as a nobleman, he courts vigorously. He marries her, then tells her he is a waiter disguised. The rejected suitor sees to it that the story of the misalliance is spread all over the front page of a New York newspaper. The mother has the marriage annulled. Then, apparently, the erstwhile waiter turns out to be some sort of engineer and is given a big commission in South America. As he prepares to leave, love triumphs and the girl, evidently believing a good waiter a handy thing to have around the house, walks in on him and avows her undying affection. Curtain.

Aside from the fact the story is silly and breeder of class hatred, it is totally lacking in virility and contains not one flash of comedy. It seems to promise something, but the promise never is fulfilled and the play ends with the spectator wondering what it's all about.

Tearle, one of the best actors and "troopers" on the screen today, is absolutely colorless here, slow-moving and seemingly witless. Miss Mansfield, reputed to be a beauty, gives not a semblance of ability and is so disappointing in her stiffness of expression, gesture and stride as to create wonder why she has been called to the screen for star honors.

"Society Snobs" lacks even photography to recommend it and, except for one or two close-ups of Miss Mansfield, mere portrait studies to display her pretty hair, has pictorial individuality. Unless Miss Mansfield has more talent than she displayed in this feature, she will not get far as a star, because the day of pretty faces masquerading as actresses has passed; and her promoters will realize that the make-up of a lasting star does not come in a paint box only.

The picture may get by on Tearle's name, but his reputation will suffer wherever it does.

## THE FAITH HEALER.

Michaelis Williams.....Milton Sills  
Rhonda Williams.....Ann Forrest  
Matthew Beeler.....Frederick Vroom  
Mrs. Beeler.....Fontaine La Rue  
Annie Beeler.....Mary Gluck  
Uncle Abe.....John Carey  
Dr. Littlefield.....Adolph Menjou  
Dr. Sanchez.....Edward Vroom  
A Mother.....Winifred Greenwood

"The Faith Healer," a George Melford (Paramount) production, is not screen entertainment. The thought is inescapable that its sole excuse for being is that some by in the Lasky organization thought they had another "Miracle Man" and determined upon screening it in the hope of duplicating the earnings of the latter. It never will, because neither in dramatic appeal nor cinematographic quality does it approximate its model.

Adapted by Mrs. William Vaughan Moody and Z. Wall Covington from the play by Mrs. Moody's husband (also author of "The Great Divide"), "The Faith Healer" is a slow, cumbersome thing, so depressingly devout as to be damnable dull. No censor will snap and snarl at this offering, because there is nothing live enough in it to attract a censor's attention—unless a close-up of a babe feeding at its mother's breast runs afoul of the censorial idea of decency.

If Mr. Melford selected this story for production, his judgment of screen values is slipping; if he had it forced on him, he is a victim of misguided merchandising. Technically, Melford has done as well as could be expected with the material at hand. He has brought forth some sharp photography, good lightings and fair acting. But he has not produced drama, because there was none there to produce.

The main thought of "The Faith Healer" is so strongly similar to that of "The Miracle Man" as to cause speculation whether Moody got it from Packard, author of the latter, or vice versa. In the Packard play there were high lights and action, in this there is neither, nor is there the slightest comedy relief. The whole thing is the essence of triteness and solemn preachment. The titles overpoweringly leaden and sleep-inducing.

The "master mind" that figured this for a twin of "The Miracle Man" as a money-getter let his vision glide along the surface of things. He saw *the* title, which would possibly suggest to the public another "Miracle Man"; a central figure who did exactly what the other did, except that in this case there was a young "healer" instead of a patriarch, and a chance to work in "love interest," and an opportunity to assemble a concourse of limping, suffering humanity as was done in the other.

On the face of it, the parallel appeared complete. But the picker overlooked the fact that there were real psychology and human appeal in the picture which George Loane

Tucker made, that Mr. Tucker had brought the high dramatic notes strong relief and had given the production touches and character, aside from superb photography. These are the things which, with vociferous advertising, made the Tucker picture gross between \$2,000,000 and \$3,000,000. They were the elements that made it great.

"The Faith Healer" lacks in psychology and punch, which is but a colloquial for human appeal. It has not one single strong character or characteristic, unless dullness be selected, and therefore it lacks the elements mentioned.

Dr. Hugo Riesenfeld must have been gravely impressed or sorely oppressed by "The Faith Healer," because he has set it in a most lugubrious frame. He opens it with a hidden choir singing "Rock of Ages," and, instead of providing a lively comedy to lighten up his program, has selected a tiresome scenic thing about "The Lone Indian." An Oldendorf Sketchograph gives the audience a few faint ripples of joy, but not sufficient to wipe out the funeral depression caused by the main feature.

## MY LADY'S LATCHKEY.

Annesley Grayle.....Katherine MacDonald  
Nelson Smith.....Edmund Lowe  
Countess De Santiago.....Claire DuRoi  
Lord Annesley Seton.....Edward Gayer  
Lady Annesley Seton.....Lenore Lynard  
Ruthven Smith.....Thomas Jefferson  
Mrs. Ellsworth.....Helena Phillips

Katherine MacDonald in "My Lady's Latchkey," at the Strand for its initial run in New York, compared in the present production with her two previous pictures, "The Notorious Miss Lisle" and "Curtain," one notices a consistent progress toward greater poise, a surer command of herself and a well-defined as well as individual acting ability. There is still a monotony of expression and her familiar agonized look about the eyes. But she is so beautiful to look upon, photographically, and so modestly gowned—or comparisoned?—that she is, as always, a delight to the eye.

"My Lad's Latchkey" was adapted for the screen from "The Second Latchkey," by C. N. and A. M. Williamson, and is undoubtedly the last work to reach the screen by the famous collaborators, due to the recent death of C. N. Williamson.

It is a crook play, staged with a high degree of intelligence, and, therefore, will appeal to every type of mind among photoplay fans. It starts off absorbingly. The plot opens aboard an ocean greyhound where Ruthven Smith, the trusted international representative of a big diamond merchant, is guarding a rare collection of gems on their way to London. In the stillness of the night a shadowy figure mysteriously enters Smith's stateroom and after applying chloroform to the sleeper's nose departs with the precious jewel belt.

In London, Annesley Grayle, tired of a drab five years' existence spent in a house of gloom with her aunt, Mrs. Ellsworth, answers a newspaper advertisement for a traveling companion to an elderly lady, hopeful of breaking away from her present monotonous life. Awaiting the "elderly lady" in the Savoy Hotel, she is accosted by a young man, ostensibly an American, who, in apparent trouble, begs her to save him from an impending calamity by pretending to be his wife. She is, naturally, astounded by this proposal, but the man's distress appears so great that she agrees. The young man gives his name as Nelson Smith; the two young people depart for the girl's home, which is also the London home of Ruthven Smith. The latter, thinking Nelson is another robber, fires his revolver, the house is aroused, whereupon she declares they are engaged.

The affair enrages the aunt and she orders the girl from the house and the young woman is so bewildered she leans upon Nelson and accepts his hand in marriage. At a ball given after the marriage it is revealed to the young wife that her husband is a thief. She overhears his declaration to the thieves' gang of which he is a member that he will go straight and that the proposed robbery of the house must not take place. It all ends happily with the redemption of the husband, who is really the star because he is the active and hers more or less a passive role.

Miss MacDonald is assisted by an excellent cast, including Edmund Lowe as the romantic husband; Claire DuRoi, a splendid heavy; Howard Gayer, Lenore Lynard, Thomas Jefferson, Helena Phillips. The feature has been ruthlessly cut to make excellent speed and the settings and technical adornment all that could be desired. But the letter inserts are quite illegible. Why producers adhere to this form of annoyance to the picture-goers is one of those things not readily accounted for. The public would probably be much more pleased to have this sort of thing rectified than with the passage of censorship laws.

Jolo.

## PLAYTHING OF B'WAY.

Lola.....Justine Johnston  
Dr. Jennings.....Grauford Kent  
Red.....Macey Harlam  
Whitney.....Edwards Davis  
Dr. Dexter.....George Cowd  
Mrs. O'Connor.....Lucy Parker  
The Patriarch.....Claude Cooper  
Dr. Hastings.....Garry Mettary  
Mrs. Ford.....Gertrude Hillman  
Mrs. Slattery.....Mrs. Charles Willard

This new Realart feature with Justine Johnston, is a symposium of nearly all the bad features that can be packed into a single film. It is made up of the cheapest sort of sloppy sentiment, but it has an intriguing title.

There are moments when the pathos of the heroine's sufferings are positively maudlin, as false and artificial as Miss Johnston's glycerine tears and as forced as the star's acting. As a commercial picture it ought to be profitable in the rural districts, where such ballads as "There's a Broken Heart for Every Light on Broadway," and "You Made Me What I Am" and that school of so-called lyric writing are popular.

It belongs to that class. In addition the story is crudely handled in its translation from the story "Emergency House," by Slaney Morgan. E. Lloyd Sheldor made the scenario and the filming was directed by Jack Dillab, who divide blame for a poor product. The story is halting. It starts well enough and goes slowly to a climax that has long been foreseen by the audience. But then the film is too short to make a feature, so it begins all over and goes to three or four climaxes, each time laboriously working up a new preparation for a superfluous development.

Lola is a Broadway dancer on intimate terms with all the "Kings" of finance. The imagination is invited to go as far as it likes in elaborating what "Intimate" implies. She entertains the capitalists of industry at their ultra-intimate "30 Club," where a couple of the money barons bet \$20,000 that she cannot make a certain charitable doctor "fall" for her.

She sets out to do just that, but in the process has to become the doctor's aid in his settlement work. Anyone who has followed the strictly moral film movement will understand immediately that the butterfly's heart is touched by the nobility of self sacrifice and she is reformed into a saint. She cashes her bet to build a private hospital for the doctor. If that were worked out with any sincerity it might be made into a reasonably satisfactory picture story. But the regeneration is only the half-way stop. The scenario man has to introduce another chapter.

So he has a friend of the doctor tell the lurid life story of the dancer, including the bet. The girl is made to understand that she will ruin the doctor's career unless she disappears. She agrees to vanish but only after she has discouraged the doctor from loving her by having him attend a wild party at her apartment. This treatment is effective and besides permits the director to interject a touch of pep in the form of high life in the wicked city, such as is calculated to make quarters jingle in the box offices of Lafayette, Ind., and subordinate points.

The accomplishment of this narrative would make another complete story, but when it is told in the Realart picture, the film is still considerably short and they begin for the third time to devise new complications of counterfeit fiction, childish in their transparency and even more sloppy in sentiment, while a weary audience awaits with impatience to see what more agonies a heartless scenario carpenter will make the poor girl go through before he completes the involved 5,000 feet between the main title and the fadeout climax.

There are plenty more heart threbs. A freckled boy is made to do slow music, his mother is forced to go insane and gather a mob of tenement house matrons in a murderous mass meeting just as the heroine drives up in her disgraceful party decolette. They are about to tear her limb from limb when the doctor reaches her scene and saves her, but still beautiful in her torn finery and a halo of glycerine, Laura Jean herself could go no farther in mushy slobber.

Rush.

## IF ONLY JIM.

"If Only Jim" is a typical Universal western with Harry Carey featured. It is a maudlin piece of cheap melodrama, with three cheap sets in it. One set gives a view of the main street in a mining town, another shows the interior of a saloon and the third Carey's cabin. A dozen or so people appear in the picture, but Carey and Carol Holloway are the only ones that count. An "assistant villain" has a more or less feverish fight with Carey and there is a comical gun fight among the rocks around the hero's mining claim, but outside of these there is no action. For no reason at all the hero, who gets his sobriquet of "If Only" through his constitutional procrastination, is made to pose as a preacher, this "church meeting" probably taking rank among the first worst pieces of business ever dragged into a picture by its heels.

## "SELECTION VS. CENSORSHIP," REVIEW BOARD'S CHALLENGE

**Film Industry's Censors, in Catalog, Urge Public to Demand Exhibitors Book Subjects Free of Objectionable Material—Titles Must Pass Muster.**

The National Board of Review this week began mailing its catalogue of "Selected Pictures," which contains a direct challenge to the Blue Law fanatics of the country. Under the caption, "Selection Versus Censorship," the board addresses itself to the exhibitors and the public as follows:

"Fine pictures—inspiring in theme, realistic in acting, satisfactory as to entertainment value and moral quality—pay. . . . Our laws forbid the publication of any libelous, obscene, indecent, immoral or impure picture or reading matter. Strict law enforcement and careful selection are the best censorship. They demonstrate the absolute uselessness of arbitrary state and federal censorship. . . . Censorship, necessarily destructive rather than constructive, hinders the motion picture art in ridding itself of questionable elements. Selection assists in this process. . . . This list should be taken to the exhibitor in your city. He should be urged to obtain the pictures from the company with whom he does business."

Working on this theory, the board expresses the belief that co-operation between exhibitor and public will checkmate the busybodies who see in censorship agitation an opportunity to interfere with the liberties of their fellows. Under the authority of "Exceptional Pictures," the Board of Review says it now is in a position to include titles in its vision—a matter it claims has heretofore been beyond its control. Variety has already expressed itself on the matter of titles and their responsibility for the censorship wave, and the board declares that now it is in a position to pass on titles as constituent parts of the picture as a whole, with license to recommend changes, just as it has had with scenes and subtitles in the past.

Variety recently called attention to the practice of producers and distributors putting "sales" titles on pictures for the purpose of misleading and cheating the public. By promising, titularly, something raw, the perpetrators of this style of title not only have swindled the public but have reaped the whirlwind of fanatical agitation.

On this subject, the Board of Review in its latest bulletin quotes Gertrude Atherton as saying "It is not fair to make the public think they are paying their money to see one sort of thing—sex stuff, in other words—when they will be presented with a subject and treatment of a wholly different character." Continuing, the bulletin declares:

"It is ethically discreditable to sell the public a picture on the title alone, when that title does not convey the sense or manner of the picture. As it stands now the public which supports the pictures has no guarantee that it will see what it is told it will see. And it has little beside the title to guide it in its selection of photoplay entertainment. Again, it is artistically dishonest to label a picture in such a way as to corrupt its artistic intent and injure its future as a work of art. A fine picture is not guaranteed against its being cheapened by a bad, misleading title. A pictured classic is likely to be rechristened as if it were a dime novel. Photoplay-making as an art cannot win confidence on the basis of this sort of deliberate misinformation."

The board pledges itself to condemn titles obviously exploiting the sensational or misleading the public. Aside from its discussion of censorship, the board's catalogue contains a list of 882 subjects, long and short, chosen from the mass of film reviewed during 1920 as fit for family consumption. From this list, which is already known to the trade, the board elected forty pictures as "exceptional," and to the forty has since added "The Kid" (Chaplin—First National), "The Love Light" (Pickford—United Artists), "The First Born" (Hayakawa—Robertson—Cole), "The Great Adventure" (Lionel Barrymore—First National), "Over the Hill" (Fox).

## HIMMEL DENIES GUILT; WILL SUE AMERICANS

**French Film Promoter Held in Paris as Swindler.**

Paris, March 16. Andre Himmel, president and promoter of the Franco-American Cinematographic Corporation, who was arrested at Havre on a charge of swindling last week, when he arrived from the United States, professes himself innocent of the acts of which he is accused. He is still held in jail, pending further examination by a magistrate.

Himmel declares he intends to commence suit against the directors of his American enterprise, several of whom have severed their connection with it.

M. Rivony, a rich manufacturer, who caused the arrest of Himmel, is said to be determined upon prosecution of the film man. He alleges he loaned Himmel 1,200,000 francs at the outset of his career as a film financier and that he did so on representations the promoter made of other support which the manufacturer now declares were false.

Jesse D. Hampton in New York. Jesse D. Hampton arrived in New York from the coast Wednesday for a conference with Pathe, which has been releasing his features.

## "NO MAN'S WOMAN" SUIT.

**Injunction Denied Associated Photo-plays—Lien of \$7,500.**

Justice Erlanger this week denied the Associated Photo-plays, Inc., motion for an injunction to restrain Mrs. Florence Hoyt Stokes from selling a production, "No Man's Woman," which the defendant held in lien on a \$7,500 indebtedness by Helen Gibson, head of the Gibson Productions, which produced the picture. By a previous booking arrangement the Associated Photo-plays had contracted for the releasing rights to the Gibson film. Miss Gibson had vested all right and title in the picture with Mrs. Stokes in lieu of the loan, the agreement being that the Associated reimburse the latter with the \$7,500 plus interest, or permit her to dispose of the negative by sale or auction in order to realize her investment.

Mrs. Stokes, according to the decision, has full right and title to sell the picture in order to recover her \$7,500, which act the Associated sought to prevent.

In turn Mrs. Stokes is plaintiff in an action against Helen Gibson and the Associated Photo-plays, Inc., to foreclose the mortgage on the picture and to prevent anyone from interfering with its sale, on the ground the \$7,500 has not been satisfied.

Associated Photo-plays has also filed suit in the Supreme Court against Miss Gibson for \$5,000 damages alleging it spent that amount in advertising and exploiting the forthcoming release of the picture, but that no negative was delivered to them. They pray for a warrant of attachment.

Miss Gibson, who is in California, has not filed answers to the suits as yet.

## INDIANA DID NOTHING.

**Indianapolis, March 16.**

The Indiana State Legislature adjourned last week without having passed any of the numerous censorship, Sunday closing, or other "blue" measures which had been introduced during the session.

## PA. CENSOR TO COST \$76,640; WAS \$2,700 A YEAR IN 1911

**McConnell Bill Provides Big Group of Fat Jobs on Board—All Salaries Increased and New Sinecures Created—Sixteen Other Bills Pending.**

Harrisburg, March 16. Senator William C. McConnell, Northumberland county, has just introduced in the Pennsylvania Legislature a bill providing for new jobs and a total annual salary roll of \$76,640. The first censorship bill was passed in 1911, just a decade ago, and the payroll then was \$2,700 a year, this sum paying the chief censor \$1,500 and his assistant, \$1,200.

The bill was amended in a few years and at present the annual payroll carries \$32,460. The McConnell measure, if passed, would mean an additional outlay of \$44,180 a year.

The position of director, created by Governor William G. Sproul when he deposed Dr. Ellis P. Oberholzer as a censor, is legalized in the bill. The Governor agreed upon a salary of \$3,000 a year for the former censor, a sum equal to that now paid to the chairman of the State Board of Motion Picture Censors. The McConnell bill also fixes this salary for the director, and this position is the only one under the bill that does not call for more money than is now being paid.

The chairman of the board, now getting \$3,000 is advanced to \$4,000 a year, the vice chairman from \$2,500 to \$3,600 and the secretary from \$2,400 to \$3,600. These three form the board of censors.

The office of executive clerk is created at \$3,000 and two clerks at \$1,800 and two at \$1,200 take the place of a chief clerk at \$1,800, an assistant at \$1,500 and another assistant at \$1,200. Two stenographers at \$1,200 each and two others at \$1,000 each, are provided for now, but the bill provides for eight typists at \$1,080 and four stenographers at \$1,200. The chief inspector's salary is raised from \$1,500 to \$1,920 and in place of three inspectors at \$1,400 and three

others at \$1,200, the bill creates 14 inspectors at \$1,800 each.

The chief operator's salary is raised from \$1,400 to \$1,680 and five inspectors at \$1,400 a year are provided for by the bill, instead of two at \$1,200 and one at \$1,000.

Senator McConnell, fearful that the new jobs might prove a burden upon the taxpayers wipes out several jobs. The place of patcher, who now under law received \$600 a year and the place of assistant patcher, who is paid \$400 a year, are abolished. The present law provides for two messengers, but McConnell and the board, which is back of the bill, of course, believe that one messenger would be sufficient. The two messengers now receive \$720 each a year, but \$1,200 is provided for the sole messenger to be retained.

This is only one of 17 measures dealing with pictures pending in the Pennsylvania Legislature.

## SCHULBERG SUING FOR STOCK.

The Attractions Distributing Corporation, a picture company headed by B. P. Schulberg, is plaintiff in two Supreme Court actions against Sidney Bernheim and L. Walter Lissberger, for the recovery of certain shares of stock in the plaintiff corporation.

In the suit against Bernheim, the plaintiff avers Bernheim is the owner of six shares of capital stock in the corporation, issued to him for no consideration or services rendered, and the plaintiff is suing to recover them, as well as \$170 paid him in dividends.

Mr. Lissberger is the holder of seven shares, and is alleged to have received \$1,365 in dividends, the A. D. Corp. also seeking to recover both stock and money. An injunction to prevent the transfer of the stock is also being prayed for in both suits.

No answers have been filed

## AMONG THE WOMEN.

Continued from Page 11

The costumes of the "Chu Chin Chow" period worn by the chorus girls were shop-worn to the limit.

New York has never seen a show just like "Afgar." That a Broadway house can draw what is virtually a stag audience at a Saturday matinee must indicate the character of the performance.

Sam Harris presents "The Hero" special matinees at the Longacre. The hero proves to be Robert Ames, not Grant Mitchell.

The play could better have been called "The Sorehead."

Oswald Lane, a boy away from home for 12 years, returns from overseas with many medals. He was at once proclaimed a hero by the women folk. But he turns out to be the real bully, and remains so until the finale, when he is burned to death rescuing his nephew.

Mr. Ames did splendidly in the role, but Mr. Mitchell did even better in his quiet way.

Kathlene McDonnell, she of the Ruth Chatterton voice, will have to watch herself. Time spares but few. It wasn't a play of clothes, the family being poor and harping on their poverty. So Miss McDonnell must have skimped and saved to obtain the one-piece black velvet dress made with pockets and a broad blue satin sash.

Jetta Gondal was especially good as a Belgian girl. Blanche Frederici in a character part was well cast as a small-town mother.

In the second act Monday afternoon a lamp refused to light. Everyone on the stage tried to make it work, as it later became a cue, but the lamp just wouldn't, so they forced the cue, anyway.

Many acts came into their own before a really enthusiastic audience at the Colonial Tuesday matinee. A large party of wounded soldiers seemed to be having a fine time.

Tom Wise, in a nice sketch, was ably assisted by Nila Mac, in a blue dress made in long straight lines, with a wide sash of gold ribbon and a lace panel of gold down the front.

Loretta McDermott (with Frisco) is playing shy with clothes, wearing her jet and silver dress only. Her two changes were a Bowery make-up and white satin blouse worn with black pants. The applause hit of the act was decidedly in Eddie Cox's favor.

Van Horn Inez, a skating act, found the girl in a lacy frock hung with gold panels lined in rose colored silk. A shorter dress was of green silk, the skirt forming four aprons. Ona Munson, with six boys, isn't quite strong enough to hold the legd. She is only fair as to face and figure, but a nice dancer. In dressing Miss Munson was inexpensively govted. A black gauze skirt had a lining of green with a black taffeta shirt box coat threaded in yellow. A blue taffeta simple dress showed a white lining. A rube dance was done in a checked silk dress. For the finish a blue gauze was hung over gold, while coral feathers banded the waist line.

"Two hours and a half of Rooney and Bent, impossible!" That is what everyone remarked before "Love Birds" opened at the Apollo.

But they were mistaken. Pat Rooney proves he can hold up a Broadway production. In "Love Birds" Pat will have a nice little New York run.

There is nothing out of the ordinary in this musical comedy. There have been hundreds like it. Pat danced his way into favor, doing all the old ones and some new jazz ones. Many of Pat's jazz steps were Frisco's, and Frisco, up at the Colonial, is doing Pat Rooney as an imitation. The only difference is Frisco announces he is doing Pat.

Marion Bent has grown matronly as to figure. But the years have passed right over Pat's head.

The real smashing hit was Emilie Lea and Tom Dingle in their familiar dance of kicking over each others heads.

The laugh hit goes to Pat and Eva Davenport, in a boudoir scene. Miss Davenport's long absence from the stage hasn't deterred her art any. Her magnificent mezzo voice and unctious laughter are still with her.

The first scene, in a department store, found the lady clerks in blue pussy taffeta dresses made full in the skirts, with rows of cordings. Miss Bent's first dress was of the same model, in grey.

Elizabeth Murray is always so well groomed. As a head woman of the department store her black satin dress fitted her figure perfectly. The collar was high, and the sleeves long. A similar dress of white satin was worn in the last act. An evening gown was of cherry velvet.

The chorus first wore summer models in organdie. Party frocks were simple in style and texture. The only extravagance in this act were several handsome fur wraps.

Grace Ellsworth wore one stunning gown of jet with meline hangings. Evelyn Cavanaugh was in grey and green, with feather trimmings. A dancing dress was of pink chiffon with tiny pink and blue tips.

Elizabeth Hines went shopping in a flimsy blue dress oddly made, with panels of looped ribbons. Her party dress was a simple lace affair made with baby waist and full skirt. The harem costume of silver brocade and many pearls was her most becoming costume.

Four girls in this old-fashioned number wore the full ruffled dress with long panties. The harem ladies were some in gold trousers, with several others in yellow accordion skirts and orange feather head dresses.

Miss Lea danced first in a flimsy silver lace frock, later in green and silver trousers, and still later in her Palais Royal silver trouser costume.

The Allan Dwan picture, "The Scoffer," doesn't tell the prettiest story but as no one is featured, it will just go its way with no impressions left behind.

A young woman named Rhea Mitchell is the only one in it who makes any attempt at dressing. One negligee of a dark colored brocade chiffon was made in the long straight lines with flowing chiffon sleeves. Another one was lighter material made along the same lines.

A street dress was of serge with a narrow belt. Squirrel was the stole and black velvet the hat. A dinner gown was of solid sequins. The train was a long narrow strip of meline. Miss Mitchell's dresses were all of ankle length, making one wonder if this picture was taken long ago.

Mary Thurman who could really be called the lead, was pretty with her bobbed hair. Her single dress was of the regular one-piece style, made with a belt and lace collar.

## HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



HOLLYWOOD LOS ANGELES CALIFORNIA

## NAT'L ASSOCIATION FRAMES INFORMAL CENSORSHIP TRUCE

**Tentative Armistice Arranged with Reform Organizations Until Proposition of 13 Points Is Tried Out—Reformers Divided.**

An informal truce has been negotiated between the National Association and various bodies in New York State, which have been seeking screen censorship. The unofficial armistice was brought about early this week at a meeting between officials of the Association and representatives of the public bodies interested, at which were present Dr. Wilbur Crafts, superintendent of the International Reform Bureau, and a group of fellow uplifters. Gabriel Hess, chairman of the Association's censorship committee, arranged the conference in the Association's headquarters.

Mr. Hess secured the presence of President William J. Brady and other officials and brought former Supreme Court Justice Peter A. Hendrick, for whom he formerly was secretary, to preside over the assembly.

Early in the discussion of the censorship question it developed that the assembly of reformers was far from being a unit on what they wanted. Dr. Crafts, an aggressive worker for the public uplift, was for sweeping changes in censor regulations, but delegates, most of them women, from other organizations did not give him wholehearted support. The association laid low and let the discussion between factions of the reform group work itself up.

The debate was calm and orderly but there was a distinct division in the views of the uplifters, and at length it was agreed tentatively that the association be left alone to work out some sort of control over the production branch of its membership on a basis of obedience to the "13 points" recently promulgated as a basis of "house cleaning" in the industry.

No definite agreement or pledge was exacted of the association officials, nor was any outline offered

of how the association proposed to enforce its "13 points." The reform group merely agreed to lay off agitating the censorship proposition until the association tried out its own method of self reform.

The status of Justice Hendrick in the proceedings was not made plain. He came to headquarters accompanied by Mr. Hess, and it was upon Mr. Hess's suggestion that some neutral party preside that he took the chair.

Dr. Crafts wanted definite pledges that women's clubs be organized in all communities to boycott objectionable pictures and police powers in the hands of local officials be made adequate to enforce the 13 points. However, no definite agreement on this basis was reached.

The reform group was made up of Dr. Crafts, O. R. Miller, secretary of the New York Civic League, Mrs. Ella Boode, president of the W. C. T. U., H. C. Barber, superintendent of the Society for the Prevention of Crime and Mrs. Clarence Waterman, chairman of the Committee on Pictures of the City Federation of Women's Clubs.

Albany, March 16.

Strong opposition is looked for against the Lusk-Clayton censorship measure, a composite of two measures pending in the upper and lower house. In the assembly the Clayton bill was amended to conform to the bill introduced by Mr. Lusk in the senate, to avoid introducing another measure.

The bill introduced last week contains many objectionable features embodied in the Wheeler-Christman bill of 1916 which passed the legislature and was vetoed by Governor Whitman. The material difference between the two proposals is that instead of placing censorship under the education department, a separate commission, to be named by the governor, is created under this year's bill.

## INSIDE STUFF PICTURES

Discussion of Triangle's \$3,000,000 suit against the Aitken brothers and others has turned up an immense amount of interesting chat about film affairs of half a dozen years ago. One angle is the possibility of the "Birth of a Nation" enterprise and Griffith being drawn into the litigation. It is pretty well understood the "Birth of a Nation" incident can have no bearing on the litigation.

Griffith was production head of Majestic-Reliance, a Triangle unit, when the big picture was made, but under his agreement with Triangle and Aitken he could elect to withdraw any of his productions and release them under his own auspices. Thus it happened that although Aitken advanced the usual sum required in those days to produce a five-reel feature for the production of "The Birth of a Nation," his interest went no further, for when the sum advanced was exhausted Griffith withdrew the unfinished picture from the Majestic-Reliance list and went ahead to extend it from five to twelve reels.

This left a minor interest in the property to Aitken, representing the money advanced. Other slices of the venture were spread around pretty widely. Several subordinate corporations were formed. The Clansman corporation was formed and the stock given to Thomas Dixon in payment for the rights to his novel. After the picture was finished numerous territories were sold, and in several cases corporations were formed to handle these district rights.

The Clune people in California bought several states, and are said to have cashed in three-quarters of a million dollars on the deal. Another odd deal was with a Los Angeles costumer. When the producer ran in arrears on his bill, he offered to pay the claim with a 5 per cent. interest in the venture. The costumer is reported to have taken \$125,000 in the final cleanup.

Probably the most interesting detail of the territorial sale is to the effect that a difference of \$125 in the offer cost S. Z. Poll the New England rights. Griffith wanted a certain sum for that territory, and Poll's offer was \$125 less. He refused to meet the difference, and while the deal was hanging on this trifle, Louis B. Meyer stepped in and met the Griffith asking price. Nobody knows where Meyer drew down, but immediately thereafter Meyer went into film producing on a large scale and has been a major factor in the industry ever since.

Tales of big card play are coming out following the breaking up of the Palm Beach gathering of picture and theatrical men during the late winter. The stories do not name the losers, nor is it said who played.

Last week the Strand, Newark, N. J., carried a big sign in its lobby reading: "This house is not showing the Chaplin picture."

An agent in Los Angeles who handles a great many magazine stories and also occasionally puts over a contract for a player, is getting himself in "Dutch," whether or not justly. The "inside dope" is that he is representing one of those scurrilous yapping puppy publications in New York that obtains its circulation by pandering to the degenerate minds of the scandal mongers. The information is being circulated through the same underground channels through which the "dirt" that the publication prints finds its way, and the result is that a great many of the Hollywood folk are beginning to pass the agent by without notice. The result will be that, providing he is guilty as charged, he will be passing up an income of a nice fat sum annually for a measly pittance that the pander

publication is paying him. Those who have traced the matter state: "It must be So-and-So, for it reads just exactly like his conversation."

It isn't every continuity bound on the West Coast who will turn a deaf ear to an offer from Mary Pickford, and to date Agnes Christeen Johnson is the only writer on record to achieve that distinction. Miss Pickford has never forgotten the exceptional work Miss Johnson did on "Daddy Long-Legs." Last week when the matter of gridding out the continuity for the next offering of "Our Mary" came up, Mary and mother voted in favor of Miss Christeen. But Agnes Christeen said "No." It wasn't that Miss Johnson preferred on general principals to turn down the Pickford opportunity in favor of a chance to write the continuity for one of Mrs. Mary Roberts Rhinehart's stories for Goldwyn, the latter offered a trip east to Pittsburgh, and friend husband, Frank Dacey, was included in the invitation. In addition there is a very happy and intimate event scheduled for an early date in the Dacey household, and Mrs. Rhinehart's husband is a doctor of no little eminence in his profession, and—well, there was practically no inducement that the Pickfords could offer that was quite as alluring as this trip to Pittsburgh.

What does Doug Fairbanks care how much he spends for a continuity for his forthcoming production of "The Three Musketeers"? He has contracted with Edward Knobloch to write it at \$20,000 for the job.

## GRATTAN SETTLES FOR HALF.

The \$3,800 breach of contract action by Stephen Grattan, an actor, against the Buffalo Motion Picture Co., was settled during trial before Justice Giegerleh, sitting in Part XIV of the Supreme Court. The plaintiff accepted about half the amount sued for, to be satisfied in instalments within a period of four weeks.

Grattan sued on an agreement of June 11, 1918, alleging he was engaged by Frank L. Talbot to appear in a production at \$400 a week, but was dismissed before starting. Figuring the picture would have taken 12 weeks to complete, he estimated his damages at \$4,200. Deducting \$400 earned during that 12 weeks' period, he sued for \$3,800.

## MARK STRAND

Broadway and 47th Street

Beginning Sunday, March 20

*His First Forgery—for Love*



"I have gambled with other people's money. You must raise \$30,000 for me or I am ruined," said the bank president to his cashier.

"I can not. I have no money."

"Then it means prison for me and disgrace for my daughter."

And Jim the Penman visioned this beautiful girl, the woman he loved—scorned by all.

"I will get the money," he said, and for the first time signed another man's name.

Whitman Bennett presents

## L I O N E L BARRYMORE

in

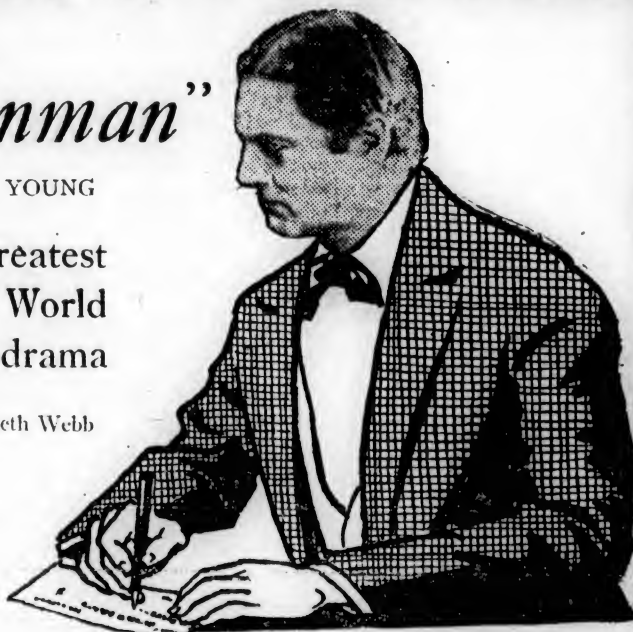
*"Jim the Penman"*

By Sir CHARLES L. YOUNG

America's Greatest  
Actor in the World  
Famous Melodrama

Direction of Kenneth Webb

A First  
National  
Attraction



Barrymore's Finest Characterization and the class of pictures  
that are being given first runs by holders of  
ASSOCIATED FIRST NATIONAL

## FRANCHISES

*That's another reason why*

*There'll be a Franchise Everywhere*

## NEWS OF FILM WORLD

Gus Hill has sold his interest in the Romaine Fielding Film Corp., which includes a share in one picture already completed and his rights to several plays. A new company has been formed to take over the Hill holdings.

Richard Dix, who has been appearing in Goldwyn pictures for some months, has been signed by the concern as a permanent member of its stock company on the coast for two years, dating from the present month.

"Dangerous Toys," a feature made by the Bradley Film Co. of Cleveland, was purchased outright this week by L. Lawrence Weber, Bobby North and Warner Bros.

The Court of Appeals at Albany has reversed a judgment given George Arliss for \$22,500 against Herbert Brenon for alleged breach of contract.

George Irving has been engaged to direct picture for the American Cinema Co.

Isaac Wolper's newly formed Tri-art. Productions, which is to make pictures directed by Emile Shaudard, has taken offices in the Times building.

Pioneer Film Corp. has acquired "Peeps into the Future," a series of two reel comedies. The pictures were made by the American Lifeograph Co.

Commencing next month the Associated Producers, Inc., will release four J. L. Frothingham productions a year. The first one will be Peter B. Kyne's well known story, "The Ten Dollar Raise," directed by Edward Sloman.

Hunt Stromberg, publicity director for Thomas H. Ince, who came east to exploit "Lying Lips," returned Saturday for the coast.

The supporting cast for Norma Talmadge's new picture, an adaptation of Channing Pollock's play, "The Sign on the Door," will include Lew Cody, Charles Richman, Helen Weir, Paul McAllister and Robert Agnew.

E. H. Brophy, assistant director at the Norma Talmadge Studio has moved to the Whitman-Bennett studio in Yonkers, N. Y.

Lionel Barrymore will create the name character of "Boomerang Bill," first of the "Boston Blackie" stories, a feature of the Cosmopolitan magazine, to reach the screen. The play will be directed by Tom Terriss, who lately joined the Cosmopolitan Productions forces at the International studios.

Another Continental film will have its first American showing at the Capitol, which introduced "Passion." "The Cabinet of Dr. Caligari," a mystery story made abroad, will be the attraction there April 3.

Henry Reichenback is handling the publicity for "A Connecticut Yankee" and Will Page the "Queen of Sheba" production for the Fox Film Co.

John Barrymore is working on a filmization of "The Lotus Eaters," with Anna Q. Nilsson in the leading feminine role, directed by Marshall Neilan.

Max Karger took several of the principals engaged for the filming of "The Man Who" to Jacksonville last week for the shooting of a single scene, which had to be done on a Sunday so as not to interfere with the traffic, only to find the local authorities would not issue a permit for the Sabbath. Bert Lytell has the stellar role and his chief feminine support, is Virginia Valli.

The Arcadia, Wilmington, Del., seating 1,600, opened March 11, playing pictures, with "The Nut" the attraction. The Topkis-Ginn Co. is the owner.

A picture theatre at Elkins, W. Va., has been begun by Howard Day.

The new picture house in Barre, Vt., seating 905, opened March 14. Another new house opened this week at Woodstock, Vt. The Library, Bennington, Vt., has been reopened by the receiver of it.

Miles D. Laska, casting director at Famous Players' Astoria studio, resigned Saturday and is succeeded by Clayton Davis, whom it is reported will also retire from that post in the immediate future.

Jules E. Brulatour and P. T. Powers lunched together at the Claridge Tuesday, which immediately gave rise to all sorts of rumors calculated

Six companies will shortly be working at the Famous Players Long Island studios, including George Fitzmaurice's production of "Experience" from George V. Hobart's stage play; Elsie Ferguson in "Footlights"; Thomas Meighan in a picture version of Booth Tarkington's "Conquest of Canaan" and

der direction of R. William Nell. Meighan is to do "Cappy Ricks" later.

Buster Keaton is about to begin on the second group of two-reel comedies for Metro, having lately completed the eighth and last of his first series.

Bert Lytell and his company of Metro players have left New York for Florida to shoot exteriors and beach scenes for "The Man Who."

"The Call of Youth," first of the Famous Players-Lasky British Productions, Ltd., made at the London studio was released in America March 13. It is an adaptation of Henry Arthur Jones' "James the Poy." The cast is all-British.

Famous Players makes the belated announcement that "Humoresque" is to be done in a stage version with Laurette Taylor in the principal part.

Morris Cohn, an extra engaged by Famous Players for the filming of Sir Gilbert Parker's "The Money

Master," was drowned off Redondo Beach, Cal., during the taking of a wreck scene.

Jeanie Macpherson, author and scenarist of several Cecil B. DeMille productions, left for a vacation in Europe this week.

Beatrice Dominguez, in "The Four Horsemen of the Apocalypse" and Fairbanks' "The Mark of Zorro," died this week in Los Angeles, following an operation. She had successfully undergone one operation for appendicitis, but complications set in and a second operation was made necessary.

"The Cabinet of Dr. Caligari," a cubistic picture made in Germany, is scheduled for the Capitol, New York, the week of April 3.

George Fawcett is directing Constance Binney at the F. P. studio.

Elliott Dexter is spending a vacation in New York.

L. C. Bruce, foreign exchange manager for F. P. Lasky, is awaiting sentence on a charge of grand larceny, he having pleaded guilty to taking \$1,500 of the company's money. He was with the organization six years.

Mrs. J. A. Watkins of Pittsburgh

has asked the police to find her daughter as the result of seeing the girl in a picture. Miss Watkins has been missing since August.

Robert E. Long, for years the Pooh-Bah of D. W. Griffith's organization, in charge of publicity, exploitation and sundry other departments, has resigned to take another position in the industry.

Geraldine Farrar, who was forced to cancel an engagement at the Metropolitan this week on account of illness, announces she will do no more picture work until next fall, when she returns from Europe. She and her husband, Lou Tellegen, sail in May.

Three new theatres are announced this week. The Sheridan, at Seventh avenue and 12th street, with seats for 2,500, is nearing completion, and in the Bronx, at Burnside and Crenston avenues, a site for a theatre and store building to cost \$350,000 has been bought. It will seat 1,850. In East Orange, N. J., the Putnam Jacobson Co. has bought a plot, on which it will erect a theatre to cost \$200,000. The house will seat 1,600 and be designed by the architects who designed the Capitol and Rialto theatres in New York.

Under a law which went into ef-

fect in Belgium, March 12, children under 16 will be permitted to see only pictures which have been specially selected for them by censors. It is expected in this way to improve the class of pictures.

Dr. Frank Crane is writing the titles for "The Woman God Changed," a coming Cosmopolitan feature.

Margaret Marsh has been engaged by Cosmopolitan to play opposite Lionel Barrymore in "The Boom-rang," a Cosmopolitan feature to be released.

Forrest Stanley will have the leading male supporting role opposite Marion Davies in "Redemption." The story is an adaptation from one of the Fannie Hurst short stories and will be directed by Frances Marion, who also did the adaptation.

## "KATHERINE" IS HERE.

"Katherine the Great," a sister picture to "Passion," has arrived in this country. It is now being titled and cut.

George F. Miller, who handled "Civilization" for A. H. Woods, is doing the publicity for the new cinema.

**"The Faith Healer" has started on its joy-bringing, hope-inspiring way!**

**AFTER** the first showing of "The Faith Healer," at the Criterion, New York, there was a unanimous agreement that George Melford had created a picture more moving, more inspiring, than even "Behold My Wife!"

## Here are a few of the enthusiastic press reports:

"Deserves, and no doubt will have, a prosperous life for years to come. One of the most intelligently treated photoplays of the season. The most spiritual of all the films of this nature. Mr. Sills is one of the finest portrayals in screen history."—*New York World*.

"Deserves a long run. Beautifully produced. Not a jarring note in cast or setting."—*Morning Telegraph*.

"Will lift the beholder out of himself. Not a preachment. Done with simple human directness, making a drama of the every day within the reach of every man's experience."—*New York Herald*.

"Unusually interesting."—*New York Times*.

The enthusiastic welcome indicates that "The Faith Healer" will be one of the unforgettable record-breakers of the screen. It means real entertainment to every audience and real money to every exhibitor.



Three column press ad-mats at your exchange.

Jesse L. Lasky presents

**George Melford's**

PRODUCTION

**"The Faith Healer"**

By William Vaughn Moody

With Milton Sills and Ann Forrest

Scenario by Mrs. William Vaughn Moody and Z. Wall Covington

**A Paramount Picture**



FAMOUS PLAYERS-LASKY CORPORATION



## ANGLO-AMERICAN UNITY INCORPORATED

League to Put British Propaganda in News Reels.

The Anglo-American Unity League has filed papers of incorporation at Albany through its attorney, Frederick Goldsmith. The papers filed state the object of the league is to "advocate, stimulate and promote friendly relations between the United States of America and the British Empire; to associate together those who may believe in a more friendly relation between the U. S. A. and British Empire, regardless of race, creed or nationality; and by means of printed articles and appeals published in the public press and otherwise and by means of motion pictures and by means of public meetings and an appeal to the public opinion to further said purposes of this corporation."

The first physical move of the league will be the release weekly of a 200-foot film, somewhat along the lines of the Literary Digest's "Topics of the Day." This film is to quote short articles of American and English newspaper editorial comment. It will be released by Pathe as a rider on the regular news weekly.

The Anglo-American Unity League dates from the visit here of Lord Northcliffe, the London newspaper notable, and the American tour of W. G. Faulkner, chief of the Northcliffe editors. The picture division of the league includes representation of most of the American picture producers and also a number of exporters and picture newspaper workers.

Directors of the picture division are: J. D. Williams, First National Exhibitors' League; Richard A. Rowland, Metro; Lewis J. Selznick; W. G. Smith, treasurer of Pathe; Austin Keough, legal department Famous Players-Lasky; Thomas G. Wiley, N. A. M. P. I.; W. K. Ziegfeld, exporter; A. N. Mahaut, exporter; Edward L. Klein, exporter, and Arthur Level, chairman of the executive committee of the league, also the following trade newspaper people: Arthur James, W. A. Johnston, Louella O. Parsons, James Beecroft, Joseph Dannenberg.

It is understood the picture interests are particularly interested in the league as a counter to the opposition in England against American films, following the heavy capitalization of British film companies within the last few years.

### M. P. D. A. BALL RIVALRY.

New York Lodge Hopes to Make L. A. Event Look Puny.

Underlying publicity and preparations for the annual ball of the M. P. D. A. at the Hotel Astor, April 2, is a slice of internal politics in picture social circles. Each year the Los Angeles and New York lodges of the directors' association gives these affairs and, up to date, the L. A. contingent seems to have had an edge on the easterners. The result is the latter have this year put a limit of 700 on the guests, the idea being to select the creme de la creme of the screen and put the brand of "exclusiveness" on their party.

Box reservations are by D. W. Griffith, William Farnum, J. Gordon Edwards, Pearl White, J. Searle Dawley, Nicholas Power, Dorothy and Lillian Gish, Charles Brabin, Owen Moore, George B. Seitz, Bob Vignola, Tom Terriss, Charley Giblyn, G. L. Sargent, Richard Stanton, Pat Powers, Sidney Ricott.

### GAIL KANE'S \$2,500 CLAIM.

Gail Kane has filed suit in New York against the P. & W. Pictures, Inc., for \$2,500 claimed for services rendered in participating in the defendant's production, "A Good Woman." Miss Kane was to receive \$3,500 for her services, \$1,000 being paid on the signing of the contract. Although she has performed her end of the covenants, Miss Kane complains she was not paid the remaining \$2,500.

No answer has been filed as yet.

### CAPELLANI IN PARIS.

Paris, March 9. Albert Capellani has arrived in Paris, and Leonce Perret is expected within a few days. Henry Roussell is leaving France on a visit to the Los Angeles studios.

# TRIANGLE SUIT DEFENDANTS ANSWER WITH COUNTERCLAIMS

Winik and Simmons Deny Charges—Four Defendants Act Independently in Meeting Issue—\$250,000 in One Claim—Aitkens Defer Reply.

Two of the four principal defendants in the \$3,000,000 group of lawsuits begun by Triangle, made answer this week. Hyman Winik, president of the Western Import Co., Inc., and Joseph Simmonds, both named in certain loan transactions, filed their replies, making counterclaims, aggregating about \$300,000.

The Aitkens, Harry E. and Roy E., have until March 19 to file their answer, having taken a 20-day extension of time. The action of the two other defendants in proceeding on their own instead of joining with the Aitkens may mean much or nothing. They have retained as counsel Coleman, Stern & Ellenwood, of 90 Wall street, while another firm represents the Aitkens in the litigation.

Each of the co-defendants has the right to lay out his own line of action without criticism or prejudice, or they may join the issue and co-operate in the defense. Proceeding by individual counsel does not indicate one way or the other what the relations will be when the case comes to trial.

The effect of the new step in the tangled suit is that Triangle is required to file an answer to the counterclaims within twenty days, after which two of the cases may be "noticed for trial." Whether the issue can be heard before the summer recess is a question. It seems more likely that it will not come up before the autumn term.

Three suits are involved in the new development. Winik and Simmonds, separately, make reply to the allegations contained in the suit for an accounting against the two Aitkens, Winik, Simons, Western Import Co., Inc., Reserve Film Corp., and Western Import Co., Ltd., their pleadings including all but the Aitkens. The four defendants enter a general denial of all allegations excepting that the Reserve Film Corp. admits that it entered an agreement with Triangle under which Triangle sold all the capital stock of the Western Import Co., Ltd., to Reserve Film Corporation for \$250,000. Apparently this relates to the three-cornered transaction by which, according to the Triangle complaint,

the Aitkens juggled the Import Co., Ltd., of England.

The basis of Winik's counterclaim of \$250,000 is the allegation that Triangle failed to carry out an agreement with Western Import, Inc., to deliver the picture "Mickey." Winik recites that the agreement called for the delivery of all negatives, totalling 120,000 feet, and a print and only 20,000 feet was delivered. The Import Co. assigned the claim to Winik, according to the pleadings. In the same answer Winik makes specific denial of the Triangle allegations concerning a bonus of \$25,000 for a loan to the New York Picture Co., and denies that the officers and directors of the Western Import, Inc., voted as ordered by the defendants Aitken brothers.

Simmonds files a similar denial of the allegations concerning the N. Y. M. P. Corp. loan and sets up a counterclaim for \$35,752, reciting that Feb. 11, 1919, he organized the Tower Film Co. and agreed with plaintiff (Triangle) to buy, lease, etc., certain prints, 156 in number, or \$37,000. The plaintiff, Simmonds, recites, delivered only 56 prints but failed to deliver the other 100. It was agreed, the answer avers, that in place of the 100 prints, the Tower Co. would accept 8 reels of other well known features, but these were never delivered.

## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, March 12.

Arthur Edson, who has lately been grinding on a Gasner production for Robinson-Cole, has once again thrown his lot with Harry Garson, and will be behind the lens for the next Clara Kimball Young production. Edson incidentally has just purchased some Laurel Canyon acreage from Mary Carlisle, and in addition to building a house is to erect an experimental development laboratory there.

Rosemary Theby has been placed under contract by Philip Cohen, the attorney, for a series of productions in which she is to star.

Arthur Edmund Carewe, who, in addition to his picture work is appearing in the production of "Monna Vanna" at the Egan Little theatre for special matinees, refused to permit his name to be programmed because he was not co-starred with Olga Gray Zacek.

Sam Meyers is now filling the berth at the Fox comedy lot, vacated when Bert Fibelman resigned to return to New York.

Viora Daniel and Josephine Hill have been placed under contract by Al Christie for a series of comedies.

Doris Pawn, who has just finished for Fox in the production of "Clung," has been assigned for the next Emmett Flynn picture, to be started immediately on the director's return from New York.

Joh Monague, former theatrical manager and playwright, is now a member of the scenario staff at the Fox West Coast studios and is associated with Charles Emerson Cook in the work of the department. His wife and son accompanied him to the coast.

Frank Norris' "Moran of the Lady Letty" has been purchased by the Lasky studios from Ruth Allen. The story will be adapted as a starring vehicle for Dorothy Dalton.

David Butler has been placed under contract by Irving Lesser for two years, to be starred in eight features annually. Fred W. Butler, his father, will direct. Philip Cohen arranged the contract for the star.

Ed. A. Smith, until recently in charge of the Rialto and Sun theatres, San Francisco, has been appointed manager of the four First National theatres in Bakersfield and the Sunshine theatre in Taft.

Eddie Polo, Universal, is to be starred in features. A number of seven reels are to be turned out

by the U. with Polo at the head of the casts.

H. H. Van Loan has sold "McGill Gets His Man" to David Hartford, who is to produce it with Lewis Stone as the star for the First National. Von Loan is now at work on the second for four features which he is to supply for the Hartford organization. It is to be entitled "Two Men From the North." The First National publicity plans for the Van Loan series includes the exploiting of the writer in connection with the production along the lines of the advertising given Oliver Curwood.

The Doubleday Productions have started work on a new western feature entitled "Blue Blazes," with Lester Cuneo and Francella Billington co-starred. Robert Kelly is directing, assisted by Frank Fanning. The story and continuity are the work of Henry McCarty and Leo Meehan.

Grant Carpenter, the screen writer, associated with the Norma and Constance Talmadge productions in the east for the last two years, has arrived in Los Angeles. Mr. Carpenter's book, "The Night Tide," a collection of stories of San Francisco's Chinatown, has just been published in the east and pronounced by New York critics as "the best Chinese stuff written in this country in 20 years."

Mr. and Mrs. Harry Carey were married a second time in San Francisco a week ago. In January, 1920, the couple were married in Oatman, Ariz. The reason for the second ceremony was that at the time of the Arizona ceremony the decree of divorce granted Carey had not become final in California. Mrs. Carey was Ada Golden, daughter of the late George Fuller Golden.

Hamilton Revel, the screen actor, and Cora Adams, the English actress, are to be married in Italy. Miss Adams has left for that country to appear in a series of films that are to be made there by an Italian company. Mr. Revel is to follow shortly.

The Theodore Kosloff family was reunited here last week after seven years. Mrs. Kosloff and her child arrived here from Russia via New York. They had been detained at Ellis Island, N. Y., for 11 days awaiting permission to enter the country.

Tom Santschi has completed the eighth of his series of western pictures with the Cyrus J. Williams Co. and is now resting. The pictures are being released by Pathe.

J. D. Williams has been in Los Angeles almost a fortnight, having

arrived in company with Watterston Rothacker and William Johnston.

House Peters has recovered from a severe attack of grippe.

Morris Kohn, president of Realart, since his arrival here has ordered alterations at the Realart studios that will permit of doubling the production facilities at the Occidental Boulevard studios of the company. A new 7,000 stage is to be built and the present stage is to be glassed in.

Bill Wing, formerly scenario editor of the Selig studios, has been engaged for the staff of the Independent Films Association.

Virginia Faire is to play the lead in Rudyard Kipling's "Without Benefit of Clergy," which is being made for Pathe at the Brunton studios under the direction of James Young. Randolph Lewis of the Pathe staff is here supervising the details of production according to the instructions which he received from the author while with the latter in England.

At the Sennett studios the work on "Molly O." in which Mabel Normand is to appear, is to be started within a few days. It was believed that the studio would be closed down for six weeks, but it was decided to start on the Normand production after two weeks of layoff.

"Buster" Keaton will be well enough to go to New York in June to marry Natalie Talmadge. In the meantime he is still in the hospital waiting for a fractured leg to knit.

Arthur Edmund Carewe and his wife, Irene Pavloska, are to be co-starred in a feature picture backed by capital raised in San Francisco. The productions are to be made at San Jose at the new studios that are now being built there.

William Christy Cabanne, the director, is being sued here by his wife for absolute divorce. Millicent Fischer is named by the wife as "the other woman."

Hobart Bosworth has been signed by Maurice Tournour for "Foolish Matrons."

Lois Webber and Phillips Smalley have returned from New York, and work has been started on a new feature, the nature of which is being withheld.

Andre Barlatier has been appointed chief of photography at Universal. John Guerin will be his laboratory chief.

Marc Robbins, formerly at the Metro, has been added to the Universal scenario staff.

### NEILL DIRECTING 'CONQUEST.'

R. William Neill will have charge of the direction of Famous Players' filming of Booth Tarkington's "The Conquest of Canaan," which will be produced in the eastern studio.

The picture was made a few years ago by the Frohman Amusement Corp., with Jack Sherrill starred.

## DAVENPORT, IA., HOUSES ENTER 10-YEAR POOL

New Capitol Booking to A. H. Blank, First National.

Davenport, Ia., March 16.

Announcement has just been made that the four main picture houses of Davenport have been joined in a ten-year agreement to pool receipts at a ratio not given out. Under the new arrangement the big new Capitol passes to the booking management of A. H. Blank of Des Moines, and will be grouped with his three Davenport houses, the Garden, Casino and Family, leaving the different local staffs as they are for the present.

Blank is president of the company operating seven houses in Des Moines, two in Omaha, one in Cedar Rapids, Ia., two in Mason City, one in Sioux City, one in Clinton, Ia., one in Marshalltown, Ia., one in Waterloo, Ia., one in Iowa City, one in Columbus, Neb., and one in Lincoln, Neb. He is a member of the executive board and board of directors of the First National Exhibitors, and has the First National exchanges at Omaha, Des Moines and Kansas City. The new merger will be known as the Associated Theatres Co.

Announcement is also made by Chas. Kindt, the owner of the local legitimate theatres in Davenport, Rock Island and Moline for a term agreement, by which Augustus Pitou becomes associated with him in handling the affairs of these theatres.

### A. P. JUST THE SAME.

Meeting in Los Angeles Tuesday—Nothing Happens.

Los Angeles, March 16.

A meeting of the directors comprising the Associated Producers ("Big Six") was held here Tuesday at which time it was expected the proposed contract with Al Lichtman would be either signed or the negotiations declared off.

At its conclusion neither happened and the matter now stands exactly as it did a fortnight ago.

Around New York—that is around the film colony—a prominent magazine offered to bet \$1,000 that Lichtman had been signed. The next day another film man called to take the bet and the wager wasn't consummated.

The most placid individual in the game is F. B. Warren, who refuses to discuss the rumors of his retirement, or to be interviewed on the subject, from any angle. He continues to conduct the affairs of the "Big Six" as business manager, his contract calling for him to be in sole charge until Aug. 31, next, with an interest in all releases made by the concern up to that date—his interest continuing for a period of three years on all pictures released up to that time.

### LEHRMAN AND EDUCATIONAL.

Los Angeles, March 16.

The Henry Lehrman comedies are shortly to be part of the Educational program. The agreement between the First National and the Educational, whereby the latter makes use of the former's exchanges for the distribution of their pictures, provides that the First National cannot handle any short subjects, and that Educational must not handle any long subjects. This undoubtedly is the reason for the discontinuance of the Lehrman contract with the First National. It is understood that E. W. Hammonds, of Educational, on his visit here closed with Lehrman for the distribution of his comedies.

### U. REMOVES DIRECTOR.

Los Angeles, March 16.

Jacques Jaccard, the U. director who was to have played the lead and directed the picturization of the Peter B. Kyne story, "Renunciation," was relieved of the directorial end of the work after he had been on the job two days and shot eight scenes.

William Worthington will complete the direction of the picture.

### Maugham Leaves for Orient.

Somerset Maugham, the English author, who spent the past two months on the coast at the Lasky studio, sailed from San Francisco last week for Manila for a tour of the Orient.

Friday, March 18, 1921

## PICTURES

39

BIG MONEY-MAKERS  
OF 10 YEARS' LISTED

"Miracle Man" and "Way Down East" in Front Rank.

As part of its preliminary campaign for "Ladies Must Live," which is announced for release April 5, the George Loane Tucker sales organization has compiled a list of big money makers of the film business for the last ten years. This list is not complete, but it gives an interesting review of earnings for some of the better known productions and the Tucker people declare the figures have been conscientiously compiled.

The leader of the group, naturally, is "The Miracle Man," the Tucker feature, which has been out almost two years and had grossed, up to Feb. 20, \$2,475,000, and still is going strong. Whether purposely or not, "Way Down East," which the Griffith organization officially credits with a gross of \$2,509,000 between Sept., 1920, and March 1, 1921, is not included in the recapitulation. Neither is "The Kid," "Passion" and other big film successes still in the first flush of their earning power.

Here is the Tucker list:—

"Miracle Man".....	\$2,475,000
"Birth of a Nation".....	2,125,000
"Traffic in Souls" (Tucker, 1911).....	1,290,000
"A Dog's Life" (Chaplin).....	1,140,000
"Where Are My Children?" (1914).....	900,000
"Tarzan of the Apes".....	902,700
"Shoulder Arms".....	880,000
"Four Years in Germany".....	833,500
"Beast of Berlin".....	810,000
"Broken Blossoms".....	800,000
"Heart of Humanity".....	779,000
"Civilization".....	768,000
"Daughter of the Gods".....	750,000
"When the Clouds Roll By".....	700,000
"Daddy Long Legs".....	642,000
"Neptune's Daughter".....	490,000
"Mickey".....	468,000
"Eyes of Youth".....	426,000
"Right to Happiness".....	407,000
"Romance of Tarzan".....	405,000
"Blind Husbands".....	341,000
"Enlighten Thy Daughter".....	321,000
"Turn of the Road".....	308,000
"Cabrila" (1912).....	280,000
"Que Vadis" (1912).....	210,000

"Ladies Must Live," made from a story by Alice Duer Miller, author of "The Charm School," will be released through Mayflower as a Paramount-Artcraft special. In the cast will be seen Betty Compson, who won stardom by her work in "The Miracle Man," Beatrice Joy, Cleo Madison, Bob Ellis, Mahlor Hamilton, William V. Mong, Snitz Edwards and others. Tucker admits he shot 140,000 feet in making the picture.

## SELZNICK BUYS HOUGH.

"The Forgetters" Rushed to Film and Retainer Offered.

Chicago, March 16. Will M. Hough, local playwright, leaped into film prominence with the enthusiastic acceptance of his "The Forgetters" by Lewis Selznick for Owen Moore, at an unusually stiff figure. Several contemplated productions were set aside to give this one immediate staging, and Hough has been offered an annual retainer toward his entire output. The Alton Play Bureau, of New York, handled the deal.

"The Forgetters" is an original story, not an adaptation.

## "SNOW-BLIND" CONTROVERSY

A controversy has arisen between Goldwyn and the Cosmopolitan Productions over the right to the use of the title "Snow-Blind." Goldwyn announces for early release a picturized version of Katherine Newlin Burt's novel now running in a magazine, to be directed by Reginald Barker, named "Snow-Blind." The Cosmopolitan people have long had in its possession for picturization a story of the same name, written by Arthur Stringer and published some time ago.

## KOHNS RUNS 16 F. P. HOUSES.

Ralph Kohn, in St. Louis for nine weeks running the sixteen theatres controlled by Famous Players in that city, returned to New York Wednesday and goes back Monday, to remain there until May.

John C. Flinn is out there with Kohn, putting over the concern's new Missouri theatre in that city.

## BALSHOFER AGAIN PRODUCING.

Los Angeles, March 16. Fred Balshofer is to re-enter the producing field. He has been renting space at the old Metro studios, which he owns, to other companies. Lately he has started enlarging the plant and has informed his friends that he is to start producing again.

## "FATTY" WITHOUT PANTS.

Comedian Borrows in Cleveland to Talk.

Cleveland, March 16. "Fatty" Arbuckle made a speech before the Rotary Club here last Thursday in Hotel Staller ballroom minus his pants.

That was because he had only one pair when he stopped off here en route from New York to Los Angeles. Trunks containing his other habiliments had been checked through, so when the film comedian reached the hotel he gave the bellhop his suit to be pressed.

The boy asked his name, and "Fatty," thinking everybody knew him, said he was Charlie Chaplin. But the joke was on the big film humorist. Chaplin's name was not on the hotel register, and the boy thought there must be something wrong, so reported the matter to the house detective, with the result that "Fatty's" suit was held until investigation was made as to the occupant of the room. The suit was not delivered in time for "Fatty's" appearance at the luncheon, so he was forced to borrow a pair of trousers. They did not fit very snugly, but they helped fill the emergency and saved his dignity.

Arbuckle was the guest at Carlton Terrace at a six o'clock dinner, at which the film executives, Loew's managers and picture editors were included.

## WEST VA. COPIES PENNA.

Censor Bill Forbids "Nudity, Cruelty or Crime."

Charleston, W. Va., March 16. Several bills have been introduced in the West Virginia Legislature relative to the censorship of motion pictures.

One, patterned after the Pennsylvania law, establishes a board of censors and requiring one of the three members to be a woman.

Another bill makes it unlawful to present a picture showing "nudity, cruelty or crime," and carries a maximum penalty of \$1,000 and a six-month jail sentence.

Civic organizations and newspapers are actively against it. The argument against establishing a board of censors on the ground that pictures entering this state have been, mostly, passed by either the Ohio or Pennsylvania boards, is being raised effectively.

## POWERS LOSES SUIT.

Warner Bros. Get Judgment in Old Film Co. Deal.

Albert and Harry M. Warner last week were awarded judgment for \$15,556 against Patrick A. Powers as a result of a business transaction in 1913 when the principals in the action, in conjunction with Lewis J. Selznick, formed the Warner Features, Inc.

Powers had agreed to buy \$12,500 of shares in the old Warner Feature Film Co. and had authorized the plaintiffs to buy it. According to Thomas & Friedman, the Warners' attorneys, the plaintiffs did so at their own expense at the instigation of Mr. Powers, but were out that amount when the newly formed company went into bankruptcy. They sued for its recovery.

The defendant says he will appeal.

## QUEEN'S PHOTOPLAY.

Lois Fuller's "Lily of Life" Adapted By Roumanian Queen.

Paris, March 5.

A screen version of this play by the Queen of Roumania has just been released by Harry under the French title of "Le Lys de la Vie," by Lois Fuller.

It was filmed in the south of France. A press show was organized Saturday morning at the Salle Marivaux.

## CHINESE-BACKED FILM.

Los Angeles, March 16.

The James B. Leong Productions, Inc., is the name of a picture production corporation being financed by Chinese here. George M. Yohalem is working on a script entitled "Lotus Blossom," the original of which was written by James B. Leong, a Chinese. It is the purpose of the company to make a number of pictures setting forth the real side of Chinese life in this country.

The project is more or less one to combat the feeling that all Chinamen are long hatchetmen and out gunning for the members of rival gangs.

MISSOURI CENSOR BILL DIES;  
VICTORY FOR FILM EXHIBITORSPICKFORD DIVORCE  
JUDGE IS ON TRIAL

Mary's Decree Indirectly Involved in Impeachment Case.

Los Angeles, March 16.

The eyes and ears of the picture set have been turned toward Minden, Nev., since last Thursday, at which time the final brief in the legal skirmish to set aside the divorce of Gladys M. Moore (Mary Pickford) from Owen Moore was filed. On that same day Miss Pickford and her present husband, Douglas Fairbanks, slipped out of Los Angeles to Mexico for a vacation. Also on that day the trial before the joint session of the Nevada Assembly and Senate of Judge Frank P. Landers, who granted the Pickford divorce, was begun. The charges upon which the removal of Judge Landers is sought are not as a result of the Pickford matter, but if they are sustained they will have a direct bearing on the case.

In the event the Judge is removed the matters now pending before him in the divorce annulment case would have to be re-submitted. If not sustained Attorney General L. J. Fowler is expected to take steps to stay action in the case by Judge Landers on the ground that P. A. McCarren, one of the attorneys in the Pickford matter, acted as chief counsel for the Judge in his trial before the state's legislative bodies.

The attorneys representing the picture stars in the action brought by the state's attorney to bring about an annulment of her divorce are Gavin McNab, P. A. McCarren, Nat Schmulowitz and Gray Mashburn.

The brief attacking the right of the state's attorney general to bring an action of this nature states that he, in a "sixty-day investigation," has failed to "disclose a single case which might serve as a precedent for the maintenance and prosecution of the case at bar."

It further sets forth that "to permit the attorney general of the state to maintain and prosecute this action is to make it possible for him to make a similar attack upon every judgment heretofore rendered by the courts of the state of Nevada."

## PREVENT SCENARIO THEFTS

Baker in California Introduced Bill to Stop Thievery.

Los Angeles, March 16.

The California State Senate reports favorably on a bill introduced by Assemblyman Baker, designed to prevent the theft of picture scenario ideas.

The bill provides for the filing of copies of stories with the Secretary of State, to be used as prima facie evidence in civil actions to recover damages.

## F. P.'S 50TH ST. EXCHANGE.

Morris Runkle, builder, has contracted with Famous Players to erect a four-story structure at 144 W. 50th street, to be used for its New York exchange.

Famous Players is to pay annual rental of \$35,000, the structure to be completed within seven months.

## WYNDHAM STANDING SAILS

London, March 16.

Wyndham Standing, member of the Standing family and one of the most successful English actors in American films, sailed March 12 on the Aquitania and is due in New York the latter part of this week.

His brother, Percy, also known in American screen circles, remains here.

## ENGAGES TOM LEWIS.

The Cosmopolitan general manager, George B. Van Cleave, has engaged Tom Lewis to appear in support of Marion Davies in "The Enchantment," now in work, and which Vignola is directing.

The feature's first name was "The Manhandling of Ethel."

## "Show Me" State's Senate Refuses to Consider Measure Which Had Passed House—Theatre Owners Credited with Success Against Reformers—Its Moral Effect Elsewhere Important.

St. Louis, March 16.

The Senate today refused to suspend the rules to bring up the Movie Censorship bill for engrossment, which virtually means its death. The House passed the bill recently.

This is the first big victory of the motion picture industry in its defensive warfare against the fanatical elements which have joined all over the nation in a drive to dominate the amusement business of the United States through enactment of restrictive legislation.

Coming so close upon the estoppage of censorship in the District of Columbia, brought by the appeals of D. W. Griffith and other leaders of the film business, it was regarded by producers and exhibitors in New York as a sign of awakening on the part of legislators to a realization of the conspiracy reformers are conducting against the entertainment business.

The Motion Picture Theatre Owners of Missouri are the men who are to be directly credited with this victory. Ever since the censorship bill was first proposed, these men, individually and collectively, have waged strenuous warfare against it. The cards seem to have been stacked against them at the outset, because the bill passed the lower branch of the Missouri legislature about two weeks ago by a big majority. Within the last two weeks, however, the exhibitors have been intensely active, lobbying and preaching with the same vigor as the fanatics, with the result indicated in the action of the Senate at Jefferson City.

The manner in which the Missouri upper branch put the quietus on the bill is expected by picture makers and buyers to have an important

moral effect on the legislatures of other states where restrictive measures are pending. This season has been noted for the greatest outburst of agitation for laws against amusements, especially pictures, in two decades. Measures are pending in approximately a score of states, and it has been declared that all are dictated from a central point, owing to the fact that the methods of lobbying are the same in every case.

Heretofore, the picture people have permitted attacks to mature into law. But with the epidemic of bills aimed at their business they were forced to organize for a major fight, and their success in the Missouri case has heartened them to continue their fight. The next important battleground probably will be at Albany, where the forces of reform, led by a woman who is reported already slated for a job on the proposed censorship commission, has enlisted Governor Miller. In the Albany campaign, the reformers have gained the executive's support by using the advertising of one film, already denounced by the advertising branch of the industry, as an example of the "impurities" of the screen. This advertising, together with the title of the picture, has been proved misleading in its promise of "sex stuff," the picture it purports to represent having been declared by reviewers as "clean and wholesome."

Playing on the fact that Governor Miller is a "family man," the "pay-roll ball weevils" masquerading as guardians of public morals seem to have won their case. Only the most powerful arguments will prevent the picture industry from being saddled with the expense of keeping a board of high-priced fault-finders gimlet-minded at the public pay car.

## THEDA BARA ENGAGED?

Reported to Wed Son of English Packer.

From England comes the information that Theda Bara is engaged to be married to Charles Brabin, the film director. It seems to emanate from Mr. Brabin's family, who reside in Liverpool, where his father was a meat packer.

Charles Brabin was at one time a musical comedy terror in New York, appearing in "The Medal and the Maid," "The Yale College," etc., but lost his voice and went into the pictures as a director with the Edison Co. and achieved success in that field. Later he was with the Vitagraph and Fox, directing Evelyn Nesbit for the latter.

## 1,650 HOUSE IN BRONX.

A picture theatre to seat 1,650 will be erected on the northwest corner of Burnside and Creston avenues, Bronx. The theatre and store beneath will cost \$350,000 according to plans of Samuel Friedenberg, president of the syndicate purchasing the property.

## ZUKORS ARE SAILING.

Mr. and Mrs. Adolph Zukor are sailing March 22 on the Aquitania. The same boat will carry Mr. and Mrs. Al Kaufman.

Winnie Sheehan (Fox) is due to sail March 19 on the Olympic.

## REBUILDING APOLLO, HARLEM.

The Apollo, on 125th street, is to be rebuilt and converted into a modern picture house. An escalator will be added to facilitate the entrance accommodations.

The house was acquired in the recent sale that included the Harlem opera house and adjoining property. The present owners also control the Plaza and Mount Morris, both picture houses.

## NEXT "PICKFORD" IN MEX.

Mr. and Mrs. Fairbanks Celebrating Anniversary in Mexico.

Los Angeles, March 16.

Douglas Fairbanks and Mary Pickford leave Sunday for Mexico City, as the guests of Randolph Jennings, theatre owner. They will celebrate their first wedding anniversary March 27 in Mexico City.

Miss Pickford's latest production, "Through the Back Door," will have its world's premiere in the Mexican capital. This will be the first time an American picture will be initially shown out of the country.

## COAST CONTRACTS.

Los Angeles, March 16.

Irene Rich has concluded her three year contract with Goldwyn and signed a new agreement with Universal, as lead for Harry Carey.

Jack Conway, director, has signed with Universal to direct Carmel Myers.

Marcel DeSano, director, out of Universal a fortnight ago, returned last week and was fired again this week.

## LARGEST DIMMER.

Mt. Vernon, N. Y., March 16.

The largest dimmer ever manufactured has just been completed at the plant of the Ward Leonard Electric Co. here and will be shipped to the Raymond theatre, Pasadena, Cal., next week. The dimmer is 12 feet high and seven feet wide. It carries 137 plates and 57 dimmers.

## \$80,000 IN 11 WEEKS.

Los Angeles, March 16.

The Fox special, "The Connecticut Yankee," finished at Miller's last Saturday night after a run of eleven weeks at the house. The picture during its run here grossed almost \$80,000.

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# VARIETY

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48 PAGES

## EQUITY'S CLOSED SHOP ON

### PAULINE FREDERICKS SIGNED BY WOODS FOR LEGIT IN FALL

Rush of Picture Stars and Players to Get in Broadway Plays—Alma Rubens Sent for by Shuberts for Spring Comedy Production.

Pauline Frederick has signed with A. H. Woods to appear in a light play next season and Alma Rubens has been sent for to study a leading role in a spring production to be put out by the Shuberts.

These moves together with the intimation Lillian Gish will shortly be seen on the big time vaudeville stages in a tabloid version of "Broken Blossoms," now being written for her, are the high lights in a noticeable rush being made by picture stars and players to get back on the speaking stage pay-rolls, apparently on the assumption they are in better condition than those at the studios.

Inquiry along Broadway revealed, however, that they are meeting with no particular success except as noted above. Plans for starring William S. Hart next season have been broached in the past, but nothing more definite about this scheme has yet been announced. Efforts to sign Mary Pickford and Douglas Fairbanks have not yet been successful though it is said the two have not readily waved aside proffers made them.

The play Miss Fredericks will re-

(Continued on page 4)

### MRS. LESLIE CARTER RETURNING TO STAGE

Living in Paris Since Retirement—Selwyns Have Play for Her

Mrs. Leslie Carter is to return to New York from Paris in the fall and will appear in a play which the Selwyns will produce. Arch Selwyn, who arrived last Saturday in New York after a several months' trip to Europe, stated he had made arrangements with the former Belasco star.

Mrs. Carter has been living in Paris since retiring from the stage about six years ago. She is said to be in excellent health, but anxious to return to the American stage. The play in which Mrs. Carter is to appear here will have three-name feature players. No one is to be started.

### CHORUS BOY WITH A MERCER.

A new chorus boy has joined "Sally" at the New Amsterdam. He goes to the theatre in his own Mercer.

### DIVORCE COURT ACTS CONTINUE PLAYING

Desertion Charged in Two Cases—Business As Usual.

Chicago, March 23. Divorce actions here by two vaudeville acts, of which the principal members and parties to the suits are men and wives, contain charges of desertion though the acts are continuing to appear with men and wives in them.

Harris Waiman of Waiman and Berry has been granted a divorce from his wife and partner, Irene Berry. Desertion was charged. The act will continue unchanged.

Oscar Lorraine has sued Marion Stillman, his wife and vaudeville partner, for a divorce charging desertion. The act remains intact, with Mr. and Mrs. Lorraine in it and is also playing engagements.

Attorney Ben Ehrlich represents both husbands.

### ERLANGER'S PRODUCER

Ira Hards has been selected to stage the future Erlanger shows from now on, following the death of Herbert Gresham, two weeks ago, who formerly held that position with the Erlanger corporation.

### LEGIT BOOKERS NOTIFIED

Handlers of Non-Equity Engagements Banned—T. M. A. Chief Says He Has Applications Enough to Fill 30 Companies—May Require Bond from Players.

### PARLEY SLATED

Chicago, March 23. The various agencies booking legitimate actors have received notice from the Equity headquarters that all players booked for legitimate shows, musical comedies, etc., must have Equity cards and receive contracts.

Any agency that books non-Equity contracts will be barred from handling Equity actors, and the ones they have booked will be forced to leave their employment.

The "Equity Shop" becomes effective next season, in accordance with a resolution adopted a week ago by the Actors' Equity council. It is understood the resolution met with opposition, but was finally passed after discussion, in which Bruce McRae, George Arliss, Brandon Tynan and Katherine Emmett figured as the chief opponents of its adoption. One dissenting vote was cast against the placing in effect

(Continued on page 8)

### SWIMMING POOL AT GARDEN OVER THE SUMMER MONTHS

Largest Indoor Pool—Bands, Tearooms and Concessions—Annual Summer Attraction—Will Not Interfere with Athletics or Circus.

### CABARET PRIMA DONNA SELECTED FOR MET.

Evon Darle Engaged for Opera Next Season

Evon Darle, formerly of the floor shows in Healy's Golden Glades and the Palais Royal, has been engaged to sing with the Metropolitan opera company next season as one of the coloratura sopranos.

Miss Darle began her stage career as a chorus girl during the summer of 1913. At that time she left this country, in a group of 80 girls, to appear in London with the revue "Come Over Here," staged by C. C. Fisher. Following her debut as a member of the chorus and about two years later Miss Darle was assigned the leading feminine role in the road company of "The Lilac Domino," which played in this country. She next came to be of note when at Healy's 66th street establishment and from there the Palais Royal secured her services.

Miss Darle's voice had been recognized as possessing unusual qualities and to further develop her natural gift she undertook vocal lessons for a year under the tutelage of William Thorne, who was responsible for bringing out Rose Ponselle into operatic circles.

Miss Darle is at present in New York but will sail for Italy next month for further study before opening here in the fall.

### STATE-LAKE ON "VELVET"

In Two Years Drew \$2,500,000; Earned \$1,275,000.

Chicago, March 23. The State-Lake theatre was two years old St. Patrick's day. Official figures were withheld, but unofficial estimates place the gross receipts during the 24 months' life of this unique house at \$2,500,000, and the profits at about half that figure.

During the two years, which included every season and every possible sort of weather, the State-Lake has never known one empty seat in its 3,500 at 2 o'clock on a Monday afternoon or at 8.15 of any night. It has paid for itself in two years.

The house plays a big-time vaudeville policy, three shows daily, with feature film.

Plans are under way calling for the transformation of Madison Square Garden into a huge indoor amusement resort, similar in idea to the summer parks and seashore resorts. The Garden is to be ready for the innovation around June. The entire arena, following the departure of the Ringling Bros. Barnum Circus, about May 1, is to be excavated for a swimming pool. This will vary in depth from 5 to 30 feet.

At the 4th avenue side will be a waterfall effect. Around the sides of the swimming pool a walk will be constructed, with possibly a small strip of sand for atmosphere. There will be a couple of bands, tea rooms and the usual concessions ranged around the pool. Diving and swimming contests by professionals and amateurs will be regular features.

The pool will be permanent, it being the intention of Tex Rickard and associates, sponsoring the idea, to use the Garden every summer hereafter for the indoor summer park idea. A number of violet ray machines will be installed in connection with the swimming pool. These will be used to purify the water. It will be the largest indoor pool in the world when completed. Fresh water will be used at first. Salt water is to be substituted later, if it is found possible to pump it in, a plan now being prepared to that end.

It is unlikely there will be another

(Continued on page 4.)

### MARYLAND FILM HOUSE CUTS TO 5 AND 10 CENTS

Maryland, Colonial and Nixon's Academy Slice Scales in Hagerstown.

Hagerstown, Md., March 23. A cut in admission to the Maryland Theatre Co.'s three local theatres has Nixon's Academy, playing pictures and road combinations, reducing its picture prices to five and 10 cents.

The Maryland with five acts of vaudeville and short run pictures has reduced to 25 cents top, plus war tax. The Colonial is now charging its pre-war prices, 20 cents, plus war tax.

The new scales went into effect this week.

### STOCK ENGAGED FOR 8 WEEKS TO CHANGE PLAY EACH DAY

Jack Bessey's Company of 15 Principals in Dramatic Repertoire Opens at Lansing, Mich.—Daily Change Guaranteed.

Lansing, Mich., March 23. Monday at the Bijou, the Jack Bessey Stock of 15 people, in dramatic repertoire, opened an engagement of eight weeks, with an announcement that amounts to a guarantee the company will present a different play every day during its run.

The company is playing the house which closed its vaudeville season on percentage and at a popular scale of prices.

Motion Picture Pages 42 to 47

# USELESS TO OFFER AMERICAN TURNS, SAYS LONDON MANAGER

Salary Demands of Americans Beyond Reach of  
British Showmen—Established Acts from United  
States Doing Well.

London, March 23.

One of the big vaudeville managers here has advised agents doing business with his office it is useless to offer American turns. It is pretty well understood the manager is not especially subscribing to the Variety Artists' Federation, which is against English bookings for foreign acts. However, pressure brought to bear on the fact that many English vaudeville turns are without time probably has had some influence.

The real reason is said to be the high salaries asked by American acts and the manager is reported to have stated he would not consider American offers until there is some modification of salaries.

Agents in New York who feature foreign bookings say there are more American turns now playing England than ever before. A goodly number of American acts are established in England now and have been giving long term contracts, they claim. Recent advances received by them from London explain big salaries cannot be paid without limit, the explanation being that outside of some London halls the scales of admission are about half that attaining here. In the provinces the average scale in the American equivalent runs from 10 to 65 cents.

## CUREL'S LATEST.

Only Fairly Received at Des Arts—  
Beuve's Success.

Paris, March 23.

Curel's "La Comedie du Genie" was presented at the Theatre Des Arts March 16 by the Cooperative Society of French Playwrights and met with only a fair success. It is in three acts and eight tableaux with M. Beuve and Mlle. Dermoz in the leading roles.

The plot deals with a playwright who imagines himself a genius only to wake up to find his natural son is more appreciated. An unexpected success was scored in the role of the playwright by the little known actor, Beuve.

Curel's "L'Amour en Folie" got a two months run last year when the rural press denounced it as immoral.

## NEW BERGERE REVUE.

"L'Amour en Folie." Replaced by  
Show Entitled "Folly."

Paris, March 23.

After a long run with "L'Amour en Folie," Dumien and Derval changed the show at the Folies Bergeres on March 18. The new one, called "Folly," went over in good shape. Lemarchand is credited with authorship.

The Denise Grey dancers, Mity and Tillio and Barney Meely all scored. Dorville is again the star with Germaine Charley as the leading lady.

## "ALADDIN'S" NEW RECORD

London, March 23.

"Aladdin" at the Hippodrome has broken all records for West End pantomime business and is still going big. It will be played by the juvenile members of the company for the Variety Artists' Benevolent Fund.

When a new show is wanted it will be Wyle Tate's revue with George Robey.

## New London-Paris-New York.

London, March 23.

The second edition of "London-Paris-New York" at the Pavilion was a success. It was full of new acts and numbers.

Violet Loraine, making her farewell appearance before her marriage, had a fine reception.

## "Garden of Allah" Finishing.

London, March 23.

The last weeks of "The Garden of Allah" at Drury Lane are announced. The piece is now in its tenth month at that house.

# JAPANESE WAR VIEW BRINGS AMERICAN BID

"Le Bataille" with Big Scene  
in Turret Scores in Paris.

Paris, March 23.

"Le Bataille" (The Battle), a play in three acts by Pierre Frondaie from the novel by Claude Farrere went over with a wallop at the Antoine March 18 and bids immediately come in for the American rights. The Japanese angle to the plot is thought to have influenced this.

Gemier was excellent in the role of a Japanese naval officer. Others who scored were Henriette Roggers as the Japanese wife, Mary Marquet as Miss Hockley and Jean as the English naval attaché.

The plot shows a Japanese naval officer allowing an English one to flirt with his wife, while he steals some confidential documents. Before he can avenge himself he is killed in battle, the Englishman promising to take command of the ship.

The third act scene in the turret of the battleship during an engagement is highly realistic.

## NEW PLAYWRIGHT SCORES.

Clemence Dane Wins With "A Bill  
for Divorcement" in London.

London, March 23.

"A Bill for Divorcement," produced at St. Martin's March 14, is a brilliant play by Clemence Dane, a new writer who has become famous in a night. The play had a remarkable reception.

The drama deals with a problem of divorce reform, that of granting freedom where one party to the marriage is affected. A wife divorces her husband, who has been put away. Years later he returns miraculously cured, to find her on the point of remarriage.

The dialog is strong and brilliant, as is also the playing.

## LAUDER IN OCTOBER.

London, March 23.

Harry Lauder, who is to wind up his season at the Palace this week, will play a week in the suburbs of London and then will retire for a summer holiday.

Lauder will open in New York for his American tour in October. William Morris, under whose management Lauder is appearing will return to New York in about a month.

## HAWTREY IN MABEL'S ROOM.

London, March 23.

It is learned that "Up in Mabel's Room" will be presented at the Playhouse and not the Criterion, as previously reported. The date of production has not been given out, but Charles Hawtreys and Isobel Elsom will have the principal roles.



## BURTON GREEN

Presents

## IRENE FRANKLIN

Last week the Omaha "Bee" said: "There is only one IRENE FRANKLIN and she is at the Orpheum. She was greeted with applause when she stepped on the stage and she responded to several encores. The crook of her little finger, the twinkle of an eye, the toss of her head all mean something when done by Miss Franklin."

The Omaha "World-Herald" said: "If there is any singing comedienne on the American stage that can compare favorably with IRENE FRANKLIN, it would be interesting to know who she is."

This week: Orpheum, Des Moines

# BERLIN.

By C. HOOPER TRASK.

Berlin, Feb. 27.

The production of "Salome" (Wilde) at the Koniggratz theatre is a big success. The scenery, by Svend Gada, is very superior, but the acting is positively diabolical. Comparisons may be odious, but when one recalls the last New York revival with Walter Hampden and Louis Calvert, it is hard to stomach the faded prostitute that Maria Orska would have us believe to be Salome, the loud-mouthed revivalist that Conrad Veidt substitutes for John, the cheap Jewish nouveauriche that Ludwig Hartau makes of Herod of Judea.

Shaw's "Caesar and Cleopatra," at the Deutsches theatre, is well set into scenery by John Heardfield and George Gross (an excellent American caricaturist now living here), well directed by Wenthauser, and superlatively played by Elsa Eckersburg and Werner Kraus, probably the greatest living German actor. Business big.

"Ring Around a Rosie" (Reigen), the new Schnitzler comedy at the

Kleines Schauspielhaus (Jan. 15) has had an exciting history. The play, a series of dialogues somewhat in the manner of "Anatol" (played in New York by John Barrymore and filmed by De Mille), handles with the utmost delicacy love, before consummation and after. As soon as it was produced Gertrude Eysoldt, well known actress and director of the Kleines Schauspielhaus, was threatened with a prison sentence if she continued it. However, she kept it on and has since been vindicated by the courts. Needless to remark, the box office has had nothing to complain of.

"Yu Shi Dances," Dec. 28, at the Neues Operettenhaus, is a rather mediocre conglomeration of "Butterfly" and "The Mikado." The big hit of the piece was made by Kurt Vespermann, an eccentric dancer. In the cast are Lilly Flohr and Willy Strehl.

The new Leo Ascher operetta, "Baroness Sarah," current at the Komische Oper, is boring from a musical point of view. The libretto from the farce "In the Armchair" (Im Clubsessel) by Roessler and Hellers, is old stuff, but it gets over. Cast: Elsa Mueller, Paul Heldemann; director, Gustave Charle.

The two new productions at the State Schauspielhaus, Hans Miller's "The Stars" and Goethe's "Torquato Tasso," are successful in all respects. The former (Dec. 7) is a good play of the old-fashioned romantic type and is notable for the work of Bassermann, Krausneck and Peter Esser. The latter (Jan. 14) has a good cast, including Muthel and Bruno Decarli, the well-known film star.

"Florian Geyer," Hauptmann's great historical drama, suppressed under the monarchy for political reasons, has been staged at the Grosse Schauspielhaus with tremendous returns. It cannot be said that Karlheinz Martin's direction does entire justice to the subtleties of the piece, but Eugen Klupfer is well enough in the title role. This production again shows this theatre is really only suited for oratorical spectacular pieces or for reviews. The management is at last beginning to realize this. A production of an old French version of the "Passion" is due soon, and a big review interlarded with political satires is set for the summer.

"The Wonder Medicine" (Das Wundermittel), a modern comedy, had its premiere at the Trianon theatre Jan. 22. This new farce, by Ludwig Fulda, is a laugh smash. The plot is a study, in a very light vein, of the weakening power of self-delusion. Two youths, a painter and a chemist, finding success unobtainable by legitimate means, finally win it by hokuming the public. The chemist keeps his head. But the painter comes to believe himself a genius, thus he loses touch with reality and is even defeated in love. The heroine at the final curtain is in the arms of the chemist. The play was not well received by the Berlin critics, who seem to approach a farce on the lookout for philosophy. The cast, including Julius Falkenstein, Paul Morgan and Katie Haack, and the direction, Dr. Oscar Kanehl, are beyond criticism.

The revival of Hoffmannthal's "Florinda" (one act) and "Adventure and the Singer" (three acts) at the Kammerspiele, Jan. 7, cannot be said to be a big success. The parts originally played by the late Joseph Kainz, the greatest of German actors and one of the greatest of all time, were taken by Alexander Moissi. This actor is daily becoming more and more unbearable; he plays with a mannered nasal drawl and sings his lines into forced cadences that have no connection with their sense. Of course, formerly he was not so ludicrous a figure as at present, but surely one is justified in saying that he was never worthy of the elaborate eulogy Arthur Hopkins has meted out to him in "How's Your Second Act?"

## MISTINGUETT IN STARDOM.

Music Hall Artist Wins Recognition  
in Legitimate.

Paris, March 11.

"Madame Sans Gene" has been successfully revived at the Porte St. Martin, where Hertz and Coquelin have given it a fitting set. The attraction was notable in the appearance of Mme. Mistinguett, the music hall artist, in the impersonation of Catherine Lefebvre, the former laundress, who becomes the wife of the favorite Marshal of Napoleon. Mistinguett made a hit and may now be classed here as a genuine legitimate star. The role was created by Mme. Refane at the Vaudeville.

## Marie Lohr's Buy.

Paris, March 23.

Marie Lohr has purchased "The Earl of Arundel" for England. Arthur Boucher and Albert de Courville are also visiting here from London.

## PEGGY O'NEIL

SAVOY THEATRE, -  
LONDON

## Coming Productions.

Deutsches Theatre.—"The Singing Fish," a drama by Alfred Brust; "Power" (Kraft) by August Stramm; Tagore's "King of the Dark Chamber" from the English. Kammerspiele.—"Hansel and Gretel" (Jensens), director, Stephan Grossman. Rose Theatre.—"Deserters," a new farce by Walter Wassermann. Neues Volkstheater.—"Desdemona," farce by Gustave Petermann; "Strife" by John Galsworthy, translation by E. Washburn-Freund. State Schauspielhaus.—"Wunder of the Return from the Dead" (Wunder der Auferstehung), by Ulrich Steindorff. Lessing Theatre.—"The Courage of Women" (Frauenmut), a comedy by Hermann Essig.

# MID-WEEK MARKET RALLY

## CARRIES FAMOUS ABOVE 70

Amusement Stock Leader at Best Price Since  
Autumn—Loew Participates in Betterment—  
Orpheum Reactionary.

Famous Players-Lasky stock led the amusement issues on the New York Stock Exchange in a brisk rally Wednesday when it jumped nearly three points between the previous close and the end of the first hour of trading to 70 1/2, its best price since immediately after Election. The new high for the year was established in spirited trading up to noon when business slackened and the prices receded slightly to 69 1/2 closing.

The strength of Famous was communicated to Loew, which recovered some of the ground lost in the preceding session, moving up to 18 1/2. It was evident the Loew performance was inspired by Famous, for the Loew stock had opened fractionally off from the previous final.

Orpheum was reactionary all week, getting down to 25 Tuesday as against its 1921 high of better than 23. It seemed as though Orpheum was pressed for sale. Comparatively large blocks came out on the recession. From March 17 to 23, both inclusive, the turnover totalled about 3,500 shares as compared with a normal aggregate for the same period of from 500 to 700 shares. No intimation of the source of this selling is to be had, although it is a fair presumption the sale represents real liquidation rather than short sales. It is known Orpheum is too closely held to encourage bear operations on any considerable scale. It is characteristic of Orpheum, however, to move against the other amusements. All data which has come out concerning the company has been favorable and this week's offerings may represent only transactions to raise cash by minor holders.

The strength of Famous Wednesday may have been inspired by bullish partisans of the stock basing their dealings on an upturn in the whole list. Everything moved up shortly after the opening, but a special consideration applying to Famous Players may have been the analysis of the annual financial statement given out Tuesday by Dominick & Dominick, the underwriters of the \$10,000,000 of Famous preferred, which declared that the profits for the early part of 1921 were in excess of those for the same period of 1920. The analysis in the form of a circular to the brokers' customers gave the net tangible assets Dec. 31, 1920 (good will excluded), as \$253 a share of preferred outstanding and net current assets at \$124 a share. Last year's earnings, the circular says, were seven times the dividend requirements of the preferred. The circular also gives a discussion of the "inventory" item in the statement, explaining that "pictures are depreciated in value automatically on the books as released until at the end of three months they are carried at only 50 per cent. of their cost and at the end of two years are carried at \$1."

"The corporation has acquired a whole, or part interest," the circular adds, "in 147 companies, including all three branches of the business—producing, distributing and exhibiting—and employs 8,800 persons."

The statement also is made that receipts last year in the picture theatres of the United States were four times as large as those of all other theatres.

The financial statement has been argued to a fare-ye-well both ways by the Times square amateur economists, but the figures baffle clear understanding of the inwardness of the company. The two items which the bullish followers of the issue emphasize are the showing of \$5,000,000 cash in bank and bills receivable and, most important, the item of \$2,200,000 paid in Federal taxes. The argument is that this tax figure must represent the lowest and closest possible estimate of 1920 profits, for no matter how much the officials of the company might want to make a favorable showing to the public, they would never go so far as to pad out a statement which would represent excessive payment of taxes.

The Dominick & Dominick an-

alysis does not calculate the item of net tangible assets per share of common stock outstanding, but unofficially, on the basis of the statement it is between \$75 and \$79 a share. Taking into consideration the presumable caution in reporting the finances for their effect on the tax return, holders of Famous argue that this calculation does not represent as favorable a side of the condition as would otherwise be the case.

The report last week that Loew, Inc. (the stock listed on the Exchange), had declared an extra dividend of 1 1/2 per cent., in addition to the regular quarterly disbursement, proved to be an error, although it was published generally in the commercial and financial reports and got on the ticker. The extra was declared by Loew's theatres, the Boston concern allied with the parent company. This issue is regularly dealt in on the Boston Exchange, where it has stood immovable at 10 for over six months. After the dividend action it moved up to 12 on minor transactions. Loew's Inc., directors have declared the regular quarterly 50-cent dividend payable May 1.

The error over the Boston company's extra dividend gave rise to a report on Broadway that Loew's, Inc., would direct an extra payment, but this was denied at the company's headquarters this week.

Up to Wednesday the market had been a drifting affair, a trading affair with narrow price changes. Famous Players advanced March 16 to 69 7/8 at the high. This was the last day the stock carried the \$2 quarterly dividend. Selling "ex-dividend" the following day, it about held its own, closing at 67 1/2. Loew got up to 18 1/2 Saturday, then reacted to 18 until the Wednesday movement.

Two trades of 100 shares each in Goldwyn at the old price of 5 1/2 made up the only activity on the Curb.

The summary of transactions March 17 to 23 inclusive is as follows:

STOCK EXCHANGE.					
Thursday—	Sales.	High.	Low.	Last.	Chg.
Fam. Play-L.	4000	68	66 1/2	67 1/2	+ 1/2
Do. pf.....	100	82 1/2	82 1/2	82 1/2	—
Loew, Inc....	3400	18 1/2	17 1/2	18 1/2	+ 1/2
Orpheum.....	300	26 1/2	26 1/2	26 1/2	+ 1/2
Friday—					
Fam. Play-L.	2800	68	66 1/2	66 1/2	—
Do. pf.....	100	82 1/2	82 1/2	82 1/2	—
Loew, Inc....	1000	18 1/2	17 1/2	18 1/2	+ 1/2
Orpheum.....	1800	26 1/2	25 1/2	25 1/2	—
Boston sold 100 Orpheum at 25 1/2.					
Chicago sold 100 at 25 1/2.					
Saturday—					
Fam. Play-L.	100	67 1/2	67 1/2	67 1/2	+ 1/2
Do. pf.....	600	83	82 1/2	83	+ 1/2
Loew, Inc....	3300	18 1/2	18 1/2	18 1/2	+ 1/2
Orpheum.....	200	26 1/2	26 1/2	26 1/2	+ 1/2
Chicago sold 25 Orpheum at 26.					
Monday—					
Fam. Play-L.	1400	67 1/2	66 1/2	66 1/2	—
Do. pf.....	100	82	82	82	—
Loew, Inc....	8700	18 1/2	18	18	—
Tuesday—					
Fam. Play-L.	2500	67 1/2	66 1/2	67 1/2	+ 1/2
Do. pf.....	900	84 1/2	83	84 1/2	+ 1/2
Loew, Inc....	1400	18 1/2	18	18 1/2	+ 1/2
Orpheum.....	1100	25 1/2	25	25 1/2	—
Chicago sold 40 Orpheum at 25 1/2.					
Wednesday—					
Fam. Play-L.	10100	70 1/2	68	69 1/2	+ 1 1/2
Do. pf.....	1800	87	84 1/2	86 1/2	+ 1 1/2
Loew, Inc....	4200	18 1/2	17 1/2	18 1/2	+ 1/2
Orpheum.....	600	25 1/2	25 1/2	25 1/2	+ 1/2

THE CURB.					
Friday—	Sales.	High.	Low.	Last.	Chg.
Goldwyn.....	100	5 1/2	5 1/2	5 1/2	—
Tuesday—					
Goldwyn.....	100	5 1/2	5 1/2	5 1/2	—

### JACKIE COOGAN, HEADLINER

Los Angeles, March 23. Jack Coogan, Sr., who is in New York, has wired to the coast he has completed arrangements whereby Jackie Coogan, his son and the co-star of Charlie Chaplin in "The Kid," is to be seen in vaudeville as a headline offering for the big time. The opening is supposed to be set for New York some time next month.

### SANTREY-SEYMOUR NUPTIALS.

Henry Santrey, headlining on the Orpheum Circuit, and Arna Seymour, booked over the same tour with her brother Harry, will be married in New Orleans the week of March 28.

### LILLIAN WALKER BOOKED.

New Orleans, March 23. The Orpheum Circuit has engaged Lillian Walker, the picture star, as a headline attraction on its time. Miss Walker will appear here at the Orpheum early in April.

### DIVORCE ORDER REVOKED.

Clifford C. Fischer Cannot Examine Co-respondent Named.

In the divorce suit of Rosa Fischer (professionally known as Princess Rajah) against Clifford C. Fischer, Justice Erlanger last week granted the plaintiff's motion to set aside a previous order for the examination of Saul Gianettino, a professional, named by the defendant in his counter-charges of adultery against Princess Rajah.

Mrs. Fischer began the action May 27 last, naming Alice Jennings. In his defense, Fischer named Gianettino, who appeared at the Bushwick, in Brooklyn, last week.

Both Gianettino and the plaintiff, in affidavits, deny the counter-charges. Mrs. Fischer's affidavit in substance says: "I deny that I ever committed adultery at any time or place with the said Sol Gianettino or with any other person or persons whatsoever. I allege that the examination of the said Sol Gianettino is not sought for in good faith but for the purpose of harrassing and annoying me....that he is seeking this method to humiliate me and to cause me additional trouble and expense."

The couple were married May 25, 1913, in London, England.

### PROTEST CARNIVAL.

Middlewest People Claim Carnivals Are Immoral.

Kansas City, March 23. From present indications it looks as though the going for carnival attractions, in and around this city, was going to be bad this season. Two weeks ago the council of Independence, Mo., a suburb of this city, granted permission for a carnival show to exhibit on a lot in that city, week of April 25.

The Parent-Teachers' Association has taken the matter up and, declaring that carnivals are immoral, has made a protest to the council and will attempt to have the permit revoked.

### BAYES DECLINES 2-A-DAY

May Go Into Shubert's "Whirl" in New York.

It was reported this week Nora Bayes had turned down her proposed engagement for vaudeville, despite the quoted salary reported to have been \$2,500 weekly. Miss Bayes has now abandoned the idea of appearing in the twice daily houses.

It was stated Miss Bayes has a proposition before her to hereafter perform under the Shubert banner with the probability being that she will be included in the cast of "The Whirl of the Town," the Shubert show scheduled to enter New York for a summer run.

# CAFE ORCHESTRA LEADERS

## FEATURING OWN COMPOSITIONS

Dance Places Reported Suffering from Leaders' Desire for "Hit"—Popular Dance Music Cast Aside for Personal Benefit—"Hit" Doesn't Result.

### DALE WINTER, INCOG, SENSATION AVOIDED

Unique Delicacy Prompts Silence, Disregarding Big Publicity.

Chicago, March 23.

One of the finest instances on record of respectful consideration for an artist was accorded by the management of "Irene" here when it purposely passed up a sensational advertising stunt in tribute to Helen Shipman, the girl who has scored so triumphantly in the title role here.

Miss Shipman was taken ill last week. A substitute was sent on from the company in Cincinnati. Announcements stated only that Miss Shipman was ill and would be replaced by an understudy.

To the amazement of the knowing few, they found the substitute to be Dale Winter, the widow of "Big Jim" Colosimo, the Italian cafe owner and politician who was murdered in a vendetta at the height of his honeymoon with Miss Winter, who had been the "queen" of his cabaret. Miss Winter shortly afterward renounced any claim on any of his estate and went east incognito to seek work. She got it as prima donna of a road company of "Irene."

The whispers of her presence did not get much circulation before she left here and returned to her own company. The management was asked by Variety why it had overlooked so marvelous a publicity item. The answer was it had not been overlooked, and that Miss Winter's identity had been kept silent so as not to cloud or disturb the popularity and the serenity of the favor of Miss Shipman; that if Miss Winter were advertised a great many people would come because they were interested in her individually, and the management was satisfied to have only patrons who were interested in "Irene" and its players, not in its personnel or their private identities.

Orchestral leaders of many of New York's dance places are giving their own compositions the preference, it is said, in the dance music provided for patrons. Disregarding the admittedly popular dance music, some of the orchestra leaders, striving for a "dancing hit" in music, have composed any number of instrumental numbers and feature these unknowns in the repertoire of the places, to the detriment of the patrons and the management.

That this practice is growing too prevalent has been noticed by restaurant managers of late, according to the report. While there have been several "notices" handed out on the ground the band combination was inferior, the actual reason is said to have been the restaurant manager heard complaints from patrons of too much unknown and "original" dance music being tried out on them. So far no New York leader has produced a hit.

The stimulus to the orchestral leader with a strain or two in his mind is from the large number of songs that have found their way to popularity via the cabaret. There are several prominent dance orchestras that can "make" a melodious instrumental number by consistent plugging in a comparatively short while. Whereas a few years ago the cabaret was frowned upon by music publishers as an asset to their music, it is now sought, through having been found the cabaret has been the medium of pushing quickly to the fore some of the best sellers of the past two years.

With the weekly salary of nine and ten-piece orchestras advancing from \$500 to \$600 a week to \$1,400-\$1,800 and up to \$2,500 for restaurants, with the music at present figured as the principal attraction, through its dancing quality, restaurant managers are more observant of the music than in the days when the boys passed the bucket for contributions. It is this study of their drawing cards that attract the attention of the proprietors of the dance places when the popular tunes are not heard as often as they should have been.

It is said any music publisher in New York can furnish a long list of orchestra leaders who think they are better composers.

### JOLSON REJOINS SHOW.

Chicago, March 23. "Sinbad" with Al Jolson reopened Monday at Springfield, Ill., after a lay-off of three days, due to Jolson's illness.

### RUSSIAN OFFER TO DUNCAN.

Paris, March 23. Isadora Duncan, who is conducting her studio here, has received an offer from the heads of the Russian Soviet government. It is understood she has been in touch with Trotsky, who is desirous of Miss Duncan's services.

The plan calls for the training in special dances of 1,000 young Russian girls.

### Three Mousquetaires As Opera.

Paris, March 11. A musical version of the "Trois Mousquetaires," in six tableaux, by Henri Cain and Louis Payen, music by Isidore de Lara, has been produced at the Casino, Cannes (France). The famous book of Alexandre Dumas pere, adapted for the stage by Auguste Maquet, is now in the form of a comic opera, sung by Mmes. Marthe Chenal, Raymonde Vecart, Simayne, Messrs. Maguenet, baritone (as d'Artagnan); Trantoul (Duke of Buckingham).

San Francisco, March 23.

Arrivals on the S. S. Sonoma from Australia March 15 included Mrs. Hugh D. McIntosh; Mrs. Elmer Selznick, wife of the film producer, and H. A. Sheppard.

Tom Moore and wife arrived here from Honolulu in the Matsonia last week.



### VIOLET BARNEY

Miss Barney, a cousin of the Duchess of Marlborough, was formerly with "Parlor, Bedroom and Bath" under the management of A. H. Woods, and is now playing her 85th week with VALERIE BERGE at the RIVERSIDE, NEW YORK, this week (March 21). Orpheum, Brooklyn, next week (March 24).

## CON'S 'TOMATO' SLIPPED PHONY DEAL UP-STATE

Had to Fight "Dwarf" Jones,  
Two Judges, Referee and  
Manager's Wife—K. O'd

Albany, March 23.

Dear Chick:

Tomato and me are thinkin of hirin a room in some quiet hotel and cuttin each others throats. We have been gettin such bad breaks for the last coupla months we're both convinced the other is poison or jinxed.

I made a match here for the kid with a sap called "Dwarf" Jones, who cant fight any better than your sister and accordin to all the dope is the softest kind of a set-up for any good puncher.

This Jones is as wide open as a barn door and dont know his right hand from his left, but little did I know I was matchin my murderer to fight Jones, the referee, the two judges and the club owner's wife. It seems Jones blew into this burg unknown and was lucky enough to K. O. a local boy in the first round. The promoter's wife takes a shine to the kid and although the big guy knows the kid cant fight a lick, his wife insists he give him plenty of work and all the other odds that go with the lease.

Well we walk right into this arrangement without knowin a thing about the lay out. But to get down to business. They finally get in the ring. I took an extra good look at Jones' bandages, and sure enough all he had under the tape was a penny between each knuckle. They havent thought of that since John L. was a lightweight. I told Jones to turn his dough over to the club treasurer, and after peekin beneath his stool and not findin an automatic, I said "let er go," they cant pull nothin now but drop the roof or turn out the lights if my bird is winnin.

Tomato went right out to stop this bird as soon as possible, for I was leary that we werent out of the woods yet. Believe me brother I was double right. In the third round Tomato copped this tramp on the jaw and down he went. The referee dont start no count and I start to climb in the ring when Tomato waves me back. The ref. is talkin to him and I hear a gee in Jones corner yellin "fowl!"

I didnt think theyre was a human bean who didnt see the punch right smack on the button as clean as a new undershirt, but I'll smoke a herring if that guy wasnt bawlin "Tomato" out and warnin him not to hit low.

He kept up the monolog while Jones seconds were sprinklin him with water and throwin stuff in his pan 'till they finally brung him to in time to get up behind Tomato who was arguin with the guesser.

Jones seen Tomatoes back turned pulled one from out of his shoe tops and dropped my meal ticket right before my eyes. Can you picture that close up? I was afraid to throw any aqua or I would have been disqualified for that's what they were layin for, and Tomato looked as though he wouldnt be up in time for breakfast unless somebody lifted him, but he's got plenty of guts.

Jesse James started to count over him and I'm afraid he'll give him a fast one so I start yellin "fowl" and arguin about disqualifying Jones. He skipped a couple of numbers but luckily my onion is back on his pins before ten. He's awful weak but ready for anything. Jones dives at him and butts him over the eye cuttin a gash you could put your hand into. The ref. paid no attention and when the guy in the gong box piped Tomatoes legs wobble he let the round go 7 minutes.

Between the rounds I worked like a maniac over the kid and had him in pretty good shape for the opening of the next. I knew he could take Jones any time now barrin accidents so I sent him out to cop in a punch. He tore into Jones and in less than half a minute dropped him for a count of four with a right hook that didnt travel more than six inches. Jones come up weak and rolling his head. Tomato stepped back and measured him with a right that tore his head near off and he started to sink like a punctured balloon. On the way down he took a punch at Tomato which was as low as the bottom of the ocean and down they went in a heap both out as cold as mackerals.

The referee paid no attention to the screams of the crowd about "foul" but picks Jones up off the floor and holdin him up under one

## ORPHEUM CUTS PRICES.

Reduces One-half for New House in New Orleans.

New Orleans, March 23.

The new Orpheum has reduced its matinee price to 50 cents top, as against \$1 formerly charged. The lounge seats, for which there has been no demand, are sealed below the orchestra price.

Last week all of the vaudeville houses here were off in business. Loew's dropped \$1,000 under its normal; Palace (Orpheum), \$2,000, and Pantages, \$3,000.

## TIME FOR TRY-OUTS.

Two Given Immediate Time, After Trial.

The percentage of try-outs with marketable material and ability is increasing, according to Sol Levoy. Monday night at the Harlem opera house two of the five try-outs were booked for the last half of the week by Lawrence Goldie, of the Keith office.

Rokomo, who has been appearing at all the metropolitan houses, played the Harlem house as a try-out several months ago, and was booked into the Palace the following week.

## BERNSTEIN SAILS AGAIN.

Freeman Bernstein and his wife, May Ward, returned to New York on the Aquitania last Friday, sailing again on the same boat Tuesday.

Bernstein is going to Roumania, after reaching England. Aboard the Aquitania were 15 yearlings shipped by Bernstein, for sale in the foreign countries.

Miss Ward may resume her vaudeville engagements while on the other side. After appearing in London Miss Ward received time, with Glasgow, Scotland, the start. Preferring a sight of Paris, Miss Ward joined her husband there instead.

## CONLEY'S DIVORCE ACTION.

Pittsburgh, March 23.

An action for divorce, charging desertion and infidelity, naming Naomi Ray as co-respondent, has been instituted by Etta Bell Conley against Harry J. Conley.

Mrs. Conley lives at 105 Jackson street, Pittsburgh. She alleges Miss Ray succeeded her in her husband's vaudeville playlet, "At the Cross Roads" two years ago.

arm, counts Tomato out before my eyes.

If you dont believe me read the Albany papers. So help me Genevieve I'm goin to rematch them and have Tomato plant a gat in his tights with a maxim silencer and croak this egg.

Remember what I told you.

Your old partner,

Con.

## PLIMMER COMPLAINT DISMISSED BY BUREAU

Charges Brought by Grisman & Sterling Quashed.

The complaint filed against the Walter J. Plimmer Agency, Inc., by Grisman & Sterling several weeks ago, was dismissed by the License Bureau last week. Deputy License Commissioner Geraghty, who presided at the hearing in the Plimmer matter, in announcing the dismissal of the complaint, stated in effect in a communication to Grisman & Sterling that after careful consideration of the evidence presented he did not find any ground for action by the License Department.

Two complaints were filed by Grisman & Sterling. One was that the Walter J. Plimmer Agency, Inc., was acting as an agent without a license, it being alleged by Grisman & Sterling, according to the latter, that the license was in the individual name of Walter J. Plimmer. Grisman, of Grisman & Sterling, asserts he called up the License Bureau several weeks ago and was informed the Plimmer license was an individual matter. An examination of the record at the hearing proved that the Plimmer license has been in the name of the Walter J. Plimmer Agency, Inc., since May 1, last, and is still listed in that way.

The other complaint, which was to the effect that Walter J. Plimmer had personally guaranteed the salary of an act called the "Rainbow Cocktail" for three days at the Regent, Rome, N. Y., and that when the act got there the house was closed, Grisman & Sterling were not permitted to present, the License Bureau holding it was outside its jurisdiction.

Sam Grisman, of Grisman & Sterling, stated this week the firm would bring a civil action against Plimmer to recover the \$337 alleged to be due as salary for the "Rainbow Cocktail" date at the Regent, Rome, basing their action on the claim that Plimmer had guaranteed the salary involved.

## HERBERT BROOKS RETIRING.

Herbert Brooks, card manipulator, retires from the stage, following his engagement at the State-Lake, Chicago, week of May 15, after a career of more than 20 years as a vaudeville act.

Brooks will locate in Los Angeles and devote himself to the profession of scientific photography.

## BERTHA BELMORE'S ACT.

An act has been formed by Bertha Belmore and George Hare. Both were with "Parlor, Bedroom and Bath."

Miss Belmore is English, and appeared in the English halls as half of the turn known as the Belmore Sisters. She has not played vaudeville since arriving over here.

## LOEW CANCELS THREE.

Acts Miss Shows, Lose Rest of Season.

An epidemic of missing shows, which broke out in different Loew theatres last week resulted in three acts losing the balance of their routes by cancellation from the Loew office.

The turns affected were Conway and Fields, Jeff Healey, male single, and Garry Owen, another male single.

Conway and Fields were off the bill at the Delancey Street house after Wednesday, Healey missed out at the Lincoln Square Wednesday, while Garry Owen reported sick at the American Thursday night.

## TALMADGE ENGAGEMENT BROKEN.

Report on Coast Natalie Talmadge Declared Against Buster Keaton.

Los Angeles, March 23.

It's reported Natalie Talmadge has broken her engagement to wed Buster Keaton, with no reason assigned.

The engagement was announced a month ago. Miss Talmadge is a sister of Norma and Constance. Keaton is the film comedian.

## MILTON'S DAUGHTER'S VOICE.

According to Denver musical sharps, Lou Milton, 14-year-old daughter of Frank Milton, the latter formerly of Milton and De Long Sisters (vaudeville), has the highest voice on record.

In a test recently Miss Milton reached "F," an octave and a half above high "C."

The highest known record heretofore is that of Robert Murray, a 12-year-old boy soprano, whose record of "C," an octave above high "C," surprised a committee of Metropolitan opera house singers present at the test.

The little Milton girl is to be trained for the operatic stage.

## BUSTER SANTOS A BRIDE

Buster Santos, the "heavyweight" member of the team of Santos and Hayes, now appearing in a revue headed by themselves, was married Feb. 15 at Youngstown, O., to Claude B. Sloan, Pittsburgh business man.

## SUN'S DAUGHTER ILL.

Springfield, O., March 23.

The 19-year-old daughter of Gus Sun is critically ill here. She was operated on Monday. Mr. Sun cancelled a trip to New York, where he planned to attend the V. M. P. A. dinner.

Signed by Fay.

Fay has signed the following for his summer show which goes into rehearsal next week: Gretchen Eastman and Co., Four Ushers, Buck and Bubbles (on a loaning arrangement with Nat Nazzaro).

## KENT WALKED OUT; SHEA ASKS \$5,000

Billing Wrong and Arm Broken, Actor Replies.

Joseph E. Shea has begun suit for \$5,000 damages in the Supreme Court against William Kent, alleging breach of a written contract in that Kent had agreed to do a double act with Anna Held, Jr., which Shea produced, but walked out for the purpose of doing two acts instead of one, as he is doing at present in vaudeville. Kent jointly offers a single turn on each bill besides appearing in a musical production, "Bubbles," sponsored by C. B. Madcock. He is at the Royal, New York, this week.

Shea, through his counsel, Harry Saks Hechheimer, avers Kent had signed to do an act with Miss Held for the life of the act.

Kent's attorneys, Davis & Davis, will interpose a defense generally denying the allegations on the ground the agreement was to the effect their client's name would be billed in equal size type with Miss Held's, which stipulation was breached from the first day they "broke in," it is claimed. Also that Miss Held was incapacitated physically, because of a broken arm, and that the V. M. P. A. had allowed Kent to continue other bookings.

Regarding Kent's present single act which he calls "Shivers," E. F. Albee is negotiating for a settlement of a claim by Andy Rice, the vaudeville author. Rice said he had written an act for Kent which, he called "Moonshine Honeymoon," but later cancelled the commission, with Rice returning the major portion of an advance royalty. Kent had specified that he desired a "drunk" role (which character he is personating in his present act). Rice's grievance is that Kent was also using some of the lines and business of the act he was to have written for him.

According to Mr. Rice, he is waiting to hear from Mr. Albee on the matter, the Keith executive is turning waiting for a reply from Kent to a letter on the situation.

## MISS LEVEY'S 4 WEEKS.

Ethel Levey has been booked for four additional weeks on the Keith time before returning to London, where she is scheduled to enter a revue this summer.

Miss Levey's extra time starts April 4, at the Hamilton, with the Riverside, Alhambra and Palace, New York, to follow in rotation.

## "HOME TALENT" ACT.

Mt. Vernon, N. Y., March 23.

Designed as a special "home talent" attraction, the Dorothy Magna Dancers, comprising 15 children, and headed by Miss Magna, all residents of this city, are headlining at Proctor's for the first half of this week.

The act is billed heavily as a Mount Vernon attraction.

## SIGN PAULINE FREDERICK

(Continued from page 1)

turn in to Broadway was written by Thomas Grant Springer and Le Roy Clemens. They turned it out and were paid for it in three weeks' time. Along with Leon Gordon, the two wrote "The Poppy God," which went for a six weeks' run in stock in Baltimore last summer and will be tried out this spring by the Selwyns.

The latest proffer to Miss Pickford and Fairbanks is said to have been made tentatively by W. Somerset Maugham, the English playwright, lately in Hollywood studying picture technique, along with a lot of other literati. Mr. Maugham is reported to have seen in the recent visit of the couple to England opportunity for one of his sharply considered social documents with the naive sweetness and light necessary for commercial purposes. It is said the two American characters to be created by the stars.

## GARDEN SWIMMING POOL

(Continued from page 1.)

boxing contest at the Garden before the changes go into effect. Rickard may build an outdoor arena, in the vicinity of New York, to take care of the fights. At the conclusion of the swimming season each year the pool will be boarded over. The pool, which will be of concrete, will not interfere with the playing of the circus or any of the athletic events held in the spring, fall or winter seasons.



The longest route given any act in America for future bookings is the one handed to

**WILLIAM SULLY**

**GENEVIEVE HOUGHTON**

in "CALF LOVE," by Andy Rice

This talented pair are now playing the Keith houses in and around New York and are already routed over the Keith and Orpheum Circuits till June, 1923.

# JUNIOR ORPHEUMS BACK TO CHICAGO FOR THEIR BOOKINGS NEXT SEASON

The Junior Orpheum theatres, now booked out of the Orpheum circuit, offices in New York, will return to their base, the Western Vaudeville Managers' Association in Chicago, and again be booked from that office commencing with next season.

The move was decided upon Tuesday in New York at a conference attended by J. J. Murdock, Tink Humphries, John Nash, Asher Levy, Col. William S. Butterfield, Mort Singer and Orpheum bookers, in the Palace theatre building.

The change was precipitated through the resolve of Col. Butterfield to remove the bookings of his Michigan vaudeville circuit from the Chicago B. F. Keith office to the Keith office in New York. The Butterfield proposal hastily brought about the conference, at which the subject of the experiment this past season, following the reorganization of the Orpheum circuit, of booking the main turns for its principal Junior houses in the mid-west came up.

The eventual result is expected to bring more closely together in their business relations the Association and Keith offices in Chicago, which occupy adjoining offices in the State-Lake building.

Another resolve of the conference was that, commencing with the summer, a separate office would be opened and maintained in New York city jointly for the Keith Chicago office and Association, with a booking representative in charge. Several names for the post came before the conference, but no one was decided upon. The western representative in New York will have authority to pass upon suitable material for the mid-west, booking it on the western list of full and cut week salaries.

The conference concluded, that if Butterfield came east for his bookings, together with the loss of the Junior Orpheums to the association, Chicago as a big time booking center could be counted upon as among the departed. It was with this view and the failure of the experiment in booking the Junior Orpheums from New York this season that settled the return of the smaller Orpheum theatres to whence they came.

Harry Lunetska has been booking the Junior Orpheums from New York, succeeding Nat Kalsheim, who came on from Chicago with the house. Kalsheim later returned to the association out there to book the remainder of its larger string.

The transfer of the Junior Orpheums to New York was made with the expectation there could be more efficiency and expedition in consolidated booking of the main Orpheum circuit along with the smaller time. It failed to work out, however, according to all reports, in any way, with salary and routing two of the most important factors. The Western houses, according to the story, booking from New York, have paid more for their shows than when receiving them from Chicago. This amount is said to have run from \$300 to \$500 weekly. The instance has been mentioned of a Junior Orpheum before having the Junior tacked onto it, and when booking from Chicago, paying \$1,100 or \$1,200 weekly for its bill, to find the same grade of program coming mostly from New York running to \$1,500 or \$1,600. This in part is said to have contributed to a reported loss of \$60,000 this season at Moline, Ill. Slumping business is also counted up in the loss column.

With the removal of the Western houses to the East the agents, booking through the association in

## Proposed Departure for East of Butterfield Precipitates Change at Conference in New York—Eastern Booking Experiment Reported Unsatisfactory

Chicago, found the glowing promises of "routes east and west out of Chicago," made last summer, merely glowing bunk. They had difficulty in placing acts, made more difficult through a few of the turns for each of the Junior Orpheum bills being still booked out of Chicago. This hampered Chicago booking, as the association bookers were delayed in action until the New York booking end of the bills was confirmed.

The condition also drove Western acts East and kept Eastern acts here, until Chicago agents found it hard to secure desirable material, though it could be booked by them on their ground. Most of the Chicago agents lost their best acts in the stalling processes that Chicago bookings fell into, while the small-timers booking out of Chicago benefited accordingly, by giving decisive action.

About 12 Junior Orpheums removed to New York with some independent association bookings, such as Peoria and Cedar Rapids. These will return with the other houses.

In the more friendly coalition that may follow this week's decision the association may attempt to build up its bookings, also the Keith Chicago office. Each has been standing still for some time, with the association noticeable stagnant, made more so by the withdrawals of the Junior Orpheums.

The decision for the Orpheums to go back West will be comforting news to agents and acts. Many of the Chicago agents booking in the association have been on the edge of accepting other connections through the scant promise in sight for next season. None of the Chicago agents was permitted to come into New York to establish his own agency, and have been forced to the unsatisfactory position of having a New York connection, with a New York agent, only.

Tink Humphries is in charge of the Keith Chicago office; John J. Nash is manager of the association.

Chicago, March 23. News of the proposed Butterfield move leaked out on the W. V. M. A. Keith floor, and while not publicly discussed it rose to a local sensation among the interested group when "Tink" Humphrey and John J. Nash left for New York Sunday. All sorts of wild reports were in the air, among them the entire Keith office here was to move east, that all the Association and Orpheum, Jr., bookings would return to Chicago in the fall, that many W. V. M. A.-booked houses not owned by the circuit would combine and demand bookings from the east. The last of these rumors was founded on Eddie Hayman's trip to New York. Hayman is heavily interested in the Kedzie, and was at one time a booking official of the W. V. M. A. It is known that another strong house in the booking string recently sent a representative to interview Orpheum officials on a request to be booked from the Palace Theatre Building. The Butterfield proposed switch

was unanimously viewed as a disaster by the franchised agents and all others to whom continuation of Chicago as a substantial booking center is of interest. If Butterfield had gone, those Keith houses referred to here as the Glen Burt circuit (on Burt's book) were expected to go with him. The rest of Humphrey's men combine with these the Keith-Western wheel, which comprises, exclusive of Butterfield's houses, the following: Massillon, Marion, Hamilton, Middleton, Richmond, Terre Haute, Kokomo, Clinton, Fort Wayne, Huntington, Crawfordville, Hammond, Detroit, Brantford, Muskegon, Owosso, Michigan City, Chicago Heights, Lafayette, Sault, Ste. Marie, Mich.; Sault Ste. Marie, Ont.; Logansport, a new house in Evansville and several

houses partly lined up in this section for next season.

Butterfield controls 24 theatres, including his nearly finished vaudeville house in Lansing, Mich., which opens April 14. Not all of these play vaudeville, the Michigan magnate dabbling largely in films and legitimate attractions. The vaudeville contingent now is Kalamazoo (Regent), Battle Creek (Blju), Jackson (Orpheum), Flint (Palace), Saginaw (Jeffers-Strand), Port Huron (Majestic). The Lansing house will be called the Strand, and is in a business arcade, making it the foremost structure in the state capital.

Booking from New York, Butterfield would have had to route his shows from Grand Rapids, which is a Sunday closing city, making the Butterfield theatres Monday openers.

It was the consensus of opinion in the State-Lake Building that if the main portion of the Humphrey houses had gone east the W. V. M. A. would have been ruined and it would have killed Chicago as a market for acts and the associated industries that thrive off such a market.

## WORKERS EARN LESS.

Factory Pay in New York at New Low Level.

Albany N. Y., March 23. Showmen in industrial towns will be interested in the statement sent out this week by the New York State Industrial Commission showing that the average wage of factory workers is on the decline. The February figures show that the average pay is \$26.77 per worker weekly, 84 cents less than in January and \$2.16 less than in October, 1920.

"The drop in factory workers' earnings from January to February," says the statement, "is chiefly the result of reductions in wage rates and part-time work. Observance of Lincoln's Birthday was a minor factor, while in a number of plants smaller earnings were reported as a result of the return to work of many of the lower paid employees. Some plants, however, reported an increase in number of hours worked, which partly offset the reductions caused by the above factors. The increases in working hours were due to the usual seasonal demands or to a partial revival in business activity."

"The largest reduction in average weekly earnings from January to February is a decrease of \$7.29 reported in the shipbuilding industry, due largely to the elimination of overtime. The stone, glass, jewelry and silverware and iron and steel industries each show decreases ranging from \$3 to \$4 from January to February. Reductions of \$1 to \$3 appear in machinery and electrical goods, automobiles, instruments and appliances, furniture, fur goods, drugs and chemicals."

"The chief gains in average earnings reported in February were in the cooking and heating apparatus, leather, shoes, silk goods, men's furnishings, women's clothing and furnishings and millinery industries. The increase in weekly earnings in the boot and shoe industry was \$4.78 and was due to the resumption of full time operations in many plants."

## CALLED TO COURT

Complaint Over Pat, Jr.'s Appearance in "Love Birds."

Pat Rooney and Marion Bent were summoned to the 54th street court Tuesday on the complaint of Officer Marquie West, acting for the Children's Society, on the allegation their son, Pat Rooney, Jr., appeared in one performance of "Love Birds," in which the couple are starring at the Apollo.

Magistrate McQuade asked Rooney what he had to say, Pat replying he was to give a benefit performance in aid of the Irish Fund this week, in New York and Brooklyn, and he wanted to break the youngster in. He also said he had seen other youngsters on the stage and believed it was all right. The magistrate informed him it was necessary to have a permit for young Pat for all public performances, otherwise he was liable to arrest. The case was dismissed with the warning.

The youngster is 12 years of age and attends the Peekskill, N. Y. Academy.

## CELIA BLOOM ENGAGED.

Interstate Circuit May Lose Its New York Booker.

Report says Celia Bloom, chief booker for the Interstate Circuit (vaudeville) of Texas, is engaged to wed a non-professional.

Following the ceremony, Miss Bloom, it is said, will retire from business life. She has been the Interstate's booker for several years, starting with the circuit in Chicago under Karl Hohlitzelle, then and now its president. Miss Bloom gradually advanced into her present position and some seasons ago removed the Interstate's booking headquarters to the Orpheum circuit's suite in the Palace theatre building, New York.

The Interstate, through its isolated location, covering all the principal cities of Texas only, with some minor bookings in the Southwest, has been generally known as one of the hardest booking propositions in vaudeville. The circuit has prospered under Hohlitzelle's direction until it is now a tower of strength in amusements and financially in its domain.

## CHECK ON BUSYBODIES.

Legislative Move to Curb Restriction of Liberty.

Albany, N. Y., March 23. Another step to meet "blue law" agitation and curb reform busybodies was taken in the New York Legislature this week when Assemblyman Herbert A. Zimmerman introduced a bill making it a misdemeanor to "maliciously, frivolously or without intention in good faith to prosecute, to make a complaint to any magistrate or police official."

The measure is aimed to prevent restriction of personal liberty by action of the authorities on complaint only.

## OIL STOCK GYPPERS SELLING IN SOUTHWEST

Artist Tells of Fake That Proved Costly.

Oil stock and lease promoters in the Southwest continue to concentrate on variety players, going through that territory, according to letters received by Variety following its description of these operations.

One artist declares he was persuaded to invest several hundred dollars on the recommendations of a pair of promoters, who were formerly vaudeville players, but now are oil stock sellers in Texas. They represented that their proposition was a producing well and got Variety's correspondent to buy in.

When he discovered that their statements did not tally he undertook an investigation and learned that instead of selling oil, they were actually buying fifteen barrels a day to provide fuel for their drilling machine. Relating his experience, this performer says:

"These fake oil companies seem to prey principally on the performer. I was through there recently on the Loew time and I know by experience the cunning trickery they use to get the cash from the unwisely investor. They cannot get a dime from the wise ones who know."

"Dozens of artists are being snared every month, and a warning should be given to the people playing this territory. The greater number of concerns who are soliciting stage people are practically worthless and a warning would have the effect of making victims 'lay off.'"

## EDDIE CLARK BACK.

Author-Actor Returning to Vaudeville, in Character Skit.

Edward (or Eddie) Clark intends returning to vaudeville. He will reassume his position in "One" in a character skit, framed by himself and with Mrs. Clark at the piano.

It is several years since Eddie Clark appeared in vaudeville. Since then he has gained renown as an author in the legitimate, having written several plays and adapted many others.

The old acting bee, though, has stung Mr. Clark, probably for the reason he has two unique vaudeville records to his credit. One is that Edward Clark and "His Winning Widows" of many years ago was the first "girl act" vaudeville knew. The other is that Clark created the character of the racetrack tout for the vaudeville stage, where he did it many seasons. Mr. Clark will likely include his "tout" creation in the new act.

## AMATEURS NOW REGULARS

Syracuse Adding to Vaudeville's Ranks.

Syracuse, N. Y., March 23. Vaudeville is gaining new recruits from the ranks of Syracuse amateurs. Angelo Santi, of this city, well known as a vocalist hereabouts will team with Roy LaPearl. Santi made his debut at the Blju, Battle Creek, Mich., March 18.

The Salt City Quartet, a combination of four World War veterans who have been appearing locally, will also start in vaudeville shortly. The quartet is composed of H. Koegel, L. Arsenian, C. Mott and R. Widman.

Nell McGillvenay, local, in the Keith's tryouts last week, assumed a place in Keith's regular bill this week.

## PHIL BAKER A HUSBAND.

Phil Baker, who has been appearing on the Amsterdam Roof, sailed for England Tuesday on the Aquitania, taking with him a wife.

Baker was wed last week to Vivian Vernon, of the sextet of special show girls with "Sally" at the Amsterdam.

Miss Vernon, who is 17 years old, left "Sally" Saturday.

Upon his return to New York, Baker will start rehearsals with the "Greenwich Village Follies."

## KEANE IN SKETCH.

Robert Emmet Keane has deserted the ranks of the monologists and is appearing in a three-people sketch, which includes Claire Whitney, late of picturedom.

The new turn opened this week at Bookstader's, Wilmington, Del.

## THINK WHAT HOTELS COST YOU

WOULD YOU LIKE TO SAVE 40% OF THIS AMOUNT? THINK WHAT THIS WOULD MEAN TO YOU OVER A PERIOD OF YEARS BECOME YOUR OWN LANDLORD

You spend 20 weeks per year in and around New York. You pay from \$4 to \$7 per day for a room and bath. For this amount on our plan we can sell you a beautiful apartment from four to six rooms, and at the end of about six years you have a paid-up share in city property which is yours valued at from six to eight thousand dollars. In other words, you have saved through our plan four to six thousand dollars. You know hotels pay big dividends on rate charged you. YOUR APARTMENT CAN BE RENTED WHEN YOU ARE ON THE ROAD AND WILL CARRY ITSELF.

Jackson Heights is 20 minutes by subway, which runs twenty-four hours per day from Grand Central Station. Same distance from Central New York as 135th St. Just think—golf, tennis, home surroundings, 4-5-6-room apartments.

Ask for FRANK SHEEN. He has been a performer for years. Let him give you the actor's angle on this proposition.

Take Queensboro Subway Corona Line at Grand Central Station, get off at 25th Street, go to 22nd Street Apartments. PHONE NEWTOWN 2740.

QUEENSBORO CORPORATION

## COMBINED SELLS-FLOTO IN CHICAGO APRIL 9

Added Attractions Signed for  
Only Four Weeks.

The Muggivan-Ballard people will open the combined outfit to be known under the Sells-Floto name at the Chicago Coliseum, April 9, probably for a three-week engagement. From there it goes into St. Louis for another week.

The new owners of the Sells-Floto property apparently propose to make a brass band beginning of the season and, after getting the publicity for the Chicago opening, reduce the outfit. Several New York agents have booked extra attractions with the show for four weeks, understood to be three in Chicago and one in St. Louis.

After the St. Louis week it is the purpose of the managers to break up the combined organization into its units and send the three or four outfits out on their own. It is estimated that the show in Chicago will represent material enough to make up an outfit of more than 125 cars, using the usual measurement applied to tented attractions.

## SUMMER POLICY FOR TWO.

Keith's Hamilton and Jefferson  
Start May 16.

The Hamilton and Jefferson will adopt summer policies beginning the week of May 16.

The Hamilton will play six acts and a feature picture on a split week basis, the Jefferson playing eight acts and pictures continuously for three shows a day, as now in force at the Broadway.

Both are New York city week stands playing Keith big time vaudeville booked by Dan Simmonds.

The only theatre so far declared to close from June to September is the Colonial. Others remaining open include the Coliseum, Alhambra, Riverside, Palace and the new Fordham, expected to give its initial performance in May.

## KEITH'S AMSTERDAM, N. Y. OPTION.

Vaudeville Interests Reported Head-  
ing Option in Rialto.

Schenectady, N. Y., March 23.

An option has been secured by the Keith interests from Edward Klapp, owner of the Rialto in Amsterdam. Together with his mother he operates the Rialto, vaudeville, Shubert-booked; the Regent, pictures, and the Amsterdam, alternating legit. and burlesque.

Whether the option covers all three theatres could not be learned. It expires April 1.

Keith vaudeville is now at the Strand, Amsterdam, operated by Samuel Wood.

## NIRDLINGER ADDED WEEK.

Putr on Two New Houses, Playing  
Five Acts Each

Philadelphia, March 23.

The Nixon-Nirdlinger office has added another week to its bookings, the additions being in Cumberland, Md., and Martinsburgh, Va. Both houses are new, having been built by Washington, D. C. interests, also in control of a number of picture houses.

The new theatres will open Monday with vaudeville, each house playing five acts and a feature picture, on a split week basis. It will give Nixon-Nirdlinger five full weeks.

Frank Wolf, Sr., will have charge of the bookings.

## FOX'S ALBEMARLE OPENS.

The opening of the Albemarle, the newest William Fox house, located in Flatbush, Brooklyn, drew a capacity attendance March 17. The opening bill held five acts and a feature picture.

The house plays five or six acts and a feature picture twice daily except Saturday, Sunday or holidays, when the three-a-day policy prevails.

It is opposition to Keith's Flatbush in that Brooklyn neighborhood.

## International Producing Alliance

Walter Percival returned from London last week, where he effected a vaudeville producing alliance with Fred Duprez, for the presentation in England of American vaudeville acts.

## BALTIMORE'S CIRCUS TAX.

Council Passes Ordinance—\$150.  
First Day—\$100 Daily After.

Baltimore, March 23.

An ordinance increasing the license fees of big circuses from \$50 to \$150 for the first day and \$100 for each succeeding day has passed the City Council, where it was referred to Mayor Broening Monday night. It also revises upward the fees charged theatres, entertainments, exhibitions on open lots and small circuses.

Fees for theatres and entertainments are based on seating capacity with the present tax of \$50 as the minimum. For exhibitions on open lots, with games of skill and other diversions the charge is fixed at \$5 per week. The ordinance seems to be aimed chiefly at the big circuses, the small fee of which has been a bone of contention for years.

The fee on circuses has not been changed since 1879, when the existing fees of \$50 a day was fixed at a time when the circus was not such a popular amusement as it is now. Since the circus following has advanced so rapidly in the past few years, the Mayor feels that it would be better to charge enough for the license to have it more in keeping with the amount of business done on their visits here.

Following the lines of the old ordinance the new one does not limit the number of days a circus may remain in Baltimore. The largest circuses always have stayed here only two days, the city receiving this new tax effective before the annual spring visits of these large shows.

The fee for a circus or feats of horsemanship "in a building permanently erected," as the new ordinance puts it, is \$10 for each performance. Licenses for tightrope walking, dancing, bird and animal shows are to cost \$5 for each performance.

## GODOWSKY'S FLYER.

Near Death on Texas Aeroplane  
Trip, but Escapes.

Houston, March 23.

Leopold Godowsky, famous pianist, visited Wilson Fraser here for a few days and Sunday he started to go to Edgerley, Louisiana, to look over some oil property he is interested in, flying there accompanied by Mr. Fraser in another airship, intending to fly back from there to Palestine, Texas, and catch the Sunshine special in time to get in Chicago Monday night and play an engagement.

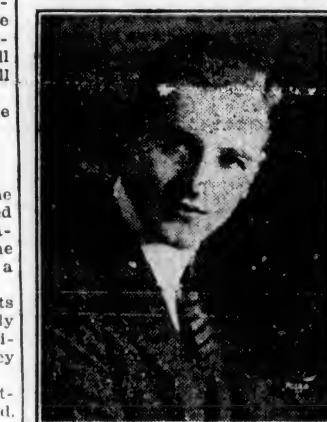
On the return, near Beaumont, the airship that Godowsky was in, owing to engine trouble, had to land. Owing to the roughness of the field they landed in, his pilot got out and tried to signal the other plane not to land.

Godowsky evidently got his foot against the control and kicked the throttle open. The plane ran several hundred yards, turned turtle, rammed Godowsky's head in the mud and saturated his clothes with gasoline. Aside from a bruise on the knee he was unhurt and continued the journey to Longview, the nearest place to connect with the special just in time to miss it.

## DAVENPORT'S NEW OFFICE

Danny Davenport has opened a Chicago branch office in charge of Ed Keough.

Davenport and Mickey Curran, his associate, have added a burlesque department to their independent agency.



## HARRY HOLBROOK

Baritone with ONA MUNSON Co. at the BROADWAY This Week.  
A Voice of Unusual Quality and a Hit at Every Performance.  
Personal Representative,  
CLARENCE JACOBSON

## FORUM

New York, March 11, 1921.

Editor Variety:

In a recent issue of your weekly you published an article stating that the Modern Yiddish Theatre Co. "had operated an independent Yiddish theatrical company in Philadelphia, headed by Jeanne Valerie, ex-star of the German Stock Company and had lost \$31,000."

As this statement may lead to wrong conclusions, I beg leave to correct it. The fact is, that I was for the last two years and still am under contract to the Irving Place Theatre in New York, and have never been directly connected with any theatre in Philadelphia. In May-June, 1920, I played in Philadelphia in a post-season series of performances under the management of Messrs. Wilner & Schwartz and supported by the company of the Irving Place Theatre, but as we played to crowded houses, this venture cannot have been responsible for the failure of the Philadelphia theatre, to which your article refers.  
Jenny Valliere.

Pittsburgh, March 20.

Editor Variety:

At last I have had the pleasure of making the success Variety said I could do 15 years ago.

I got my chance last week, and can assure my friends I made my best success of five years.

When a man at 55 can say that and have all on the bill to prove it he must be a wonder. All the acts, stage hands, ushers, and also the manager of the Harris (Pittsburgh) were present and helped me to win a good success. It's a pleasant date and you get a pleasant word at the Harris.

I am in good health, happy to be home, and dancing as good as 55 as I did at 25.  
(Wish for a kind word—that does it all.)  
Mike Scott.

San Francisco, March 12.

Editor Variety:—As you no doubt know, Alexander Pantages has a very terrible idea of letting acts out when they get to Frisco, Oakland, or Los Angeles, and very few of the acts have the nerve to say they will quit and then stick to it, but since Walton and Brandt pulled that stunt over Pan's eyes, the acts have started to think and they have decided that what is good for the goose is also good for the gander, and now they are going to quit when their contract is up, whether Pan likes it or not.

We are one of those acts, and we are closing here this coming Sunday night unknown to Pan. We are supposed to go into San Diego with the show, but instead we are jumping East.

If Mr. Pantages wanted to give us our notice he would have told us this coming Saturday night that we were through, and how sorry they are that we can't finish the circuit for them. We intend giving him a dose of his own medicine by calling him up Monday and telling him how sorry we are that we can't finish his circuit for him, but other duties in the East are calling us in there, so we must go.

It is about time acts got together on this thing, to try and make Pantages do as they want him to do, although we don't care to ever play his circuit again, as far as we are concerned, and the sooner the acts get wise to themselves and make him issue circuit contracts like the other Western circuits are doing the better it will be for the artists and their associates. That is all I have to say; in regard to this at the present time, and my only wish is that everything will come out O. K. and Mr. Pantages gets taught a lesson, by acts leaving him flat, and then he will soon realize that acts do mean something to his circuit.  
Harry Stone.

Editor Variety:

Unless we quickly round up an army of the voting population in the country, all Americans, we will be unable to overcome that fear the legislator has for the fanatical minority. The only way we can round up this tremendous force is by the aid of every agency interested in defeating "blue laws." We do not ask contributions or donations; will not accept them; employ no solicitors and pay no commissions, so we are able to stand any investigation, but can only secure a big membership through the aid of the interests in assisting to sign them up.

We ask all theatrical publications to aid us in arousing the interest of the interests, for we feel our

## LAST OF DREAMLAND SOLD.

Fox and "Little Tim's" Widow Buy  
Coney Island Land—\$407,750.

A syndicate composed of the widow of "Little Tim" Sullivan, Eugene P. Wood and William Fox purchased the last parcel of Dreamland, Coney Island, at foreclosure sale this week, paying \$407,750 for the 285-foot frontage along Surf avenue. The rest of the property has been acquired by the city.

The sale was ordered by the Appellate Division at the instance of the holders of \$750,000 first mortgage bonds. The Sullivan-Fox-Wood syndicate held \$200,000 of the bonds as a minority and sought to prevent the sale.

Gustavus A. Rogers argued their case before the Appellate Court and repeated a report that a plan was on foot for former Senator William A. Reynolds to capture the property at a bid of \$370,000. Reynolds was present at the sale in the Brooklyn Real Estate Exchange, but did not bid. It was the gossip that his representative carried the bidding up to \$350,000. Samuel Gompertz of Coney Island participated in the bidding, but retired when the price reached \$325,000. Offers began at \$200,000 and went by \$5,000 advances to \$380,000 where the jumps were by \$1,000 and \$500.

The new owners are said to have no present plans for the property.

## METROPOLIS SOLD.

Frank V. Storrs Buys Bronx House  
from Henry Rosenberg

Frank V. Storrs has purchased from Henry Rosenberg the Metropolis on Third and Alexander avenues and 142d street, the Bronx. Possession will not pass until two years hence, when he will alter the interior, removing the stage and devoting the place to an exclusive picture policy. These changes will increase the seating capacity. Saul J. Baron acted as broker in the transaction.

league is clean-cut and the one real method.

ANTI-BLUE LAW LEAGUE OF  
AMERICA.

F. C. DAILY, Secretary.

Chicago, March 18.

Editor Variety:

Will you please publish the following in your next week's edition: Harry Waiman, of Waiman and Berry, secured a divorce from Irene Berry in Chicago on Thursday, March 17, 1921, on the grounds of desertion. The act will continue its bookings.  
Irene Berry.  
(Waiman and Berry.)



## HELENE "SMILES" DAVIS.

Despite not being costumed as above, Helene "Smiles" Davis was a whooping success, the sole entertainer, at the V. M. P. A. dinner at Hotel Plaza, New York, March 22. "I Took It Up With Casey," by Edna May Foster, was greeted uproariously. The applause and requests were so insistent Miss Davis was compelled to encore with "Smiles." Probably it was due to her long experience of singing to our boys "over there" that the generals of the theatre were so well entertained.

## PANTAGES BUYS LOEW'S PORTLAND HIPPODROME

Ackerman & Harris to Build  
New Loew Home There.

San Francisco, March 23.

Purchase of the Portland Hippodrome, the Ackerman-Harris-Loew theatre in that city, by Alexander Pantages for a sum said to be \$400,000, was announced here last week. It is reported that \$100,000 was paid down on the property and a \$300,000 mortgage carried by the Pantages interests.

The deal came as a surprise, as the Loew lease still has five years to run. It is thought, however, that the fact that a new building is to be put up in the northern city by Ackerman & Harris for Loew, led to the disposal of the property and holdings there.

## "THE LIVING DEATH."

The following was sent to various Loew house managers by J. H. Lubin. It was written by Terry Turner of the Loew publicity forces.

The guy who sits  
And says "my show is punk"  
And labels all new ideas  
As common tiny junk

Reminds me of a corpse  
They once forgot to "bunk";  
It lay too long, and  
Consequently "stunk."

The guy who wins  
Is the guy who grins;  
He gives and he takes  
Good and bad breaks.

Loew once had nothing;  
He failed at the start.  
But our jobs and theatres  
Come of stout heart.

He kept giving battle  
To grafters and "goofs,"  
Who thought that all show business  
Grew back of their "snoots."

He started a circuit  
With shows that were bad,  
And made money aplenty  
With acts that were "sad."

We're getting the "gravy,"  
We're getting the cream;  
Loew chewed the gristle  
And left us the lean.

And when No. 1 opens  
And takes a bad flop,  
And No. 2 staggers  
And quietly stops.

Your headliner weakens,  
It can't stand the gaff;  
Old four's bound to wake 'em,  
Getting maybe a laugh.

Don't run to your office  
Disgusted and sick;  
Prance right back stage,  
Where your actors are licked.

Be free with the glad hand,  
Give away all your smiles;  
Act like a father  
With the actor—your child.

Just cause they're flopping  
Is no sign they're bad.  
Mebbe that audience  
Is "pig bladder" mad.

When acts know "you're with 'em"  
They'll work all the more,  
And come close to licking  
"Hard boils" through your door.

So here's to the guy  
With a grin and a smile  
Who'll always be leading  
"Bull Grouch" by a mile.

For he who says "rotten,"  
Thinks all is so "punk,"  
Will soon be a corpse  
Of the kind that did "stunk."

Dedicated to that particular species of mankind in our theatre world who really "wrote" show business, but due to the worry of handling large sums of money prefer managing rather than owning a string of theatres.

## MICK WOULDN'T STAY.

Memphis, March 23.

W. E. Mick reached here a week ago from the Palace, St. Paul, which he had managed, to take charge of the new Pantages. Some misunderstanding arose between Mick and General Manager Cluxton, of the Pantages circuit, who is temporarily in charge.

As a result of the clash, Mick returned to St. Paul three days afterward.

## BENTHAM ALL RIGHT

M. S. Bentham, vaudeville agent, who broke his leg three months ago, and was forced to remain inactive, returned to his desk Monday.

Mr. Bentham will have to use a cane for a week or two, but has otherwise regained his normal health.

## INSIDE STUFF ON VAUDEVILLE

The deliberate "lifting" of an orchestra from its agent was accomplished a week or so ago by a big time act, then playing the Palace, New York, and has since caused the agent many trips to the V. M. P. A., all so far, without result. During the latter part of the Palace engagement the person in charge told the placers of the instrumentalists that the band would not be carried with the act after the Palace date due to the money asked. Negotiations were immediately begun to place the orchestra somewhere else.

The following Monday the agent happened to stop in at the Colonial and there witnessed the act with the same boys supplying the music. Going back stage to see what it was all about and under the impression everything had been fixed up, he was informed the orchestra had been re-engaged direct.

Late in October a member of a former two-girl team was married to her new partner whose smile has been familiar in vaudeville for many seasons. It was not long before the couple began disagreeing and they were apart for a week at a time, the wife visiting friends, she explained. This week the team returned to New York and it became known they had been living apart for the last seven weeks.

It is intended that they appear as a team for the rest of the season. By then it is expected by the husband that the wife will have started action for divorce. All that he asks is that she not require alimony.

When the couple first teamed early in the season it was agreed the girl receive \$150 weekly as salary. The turn was routed for \$600 weekly but instead of the figure agreed on the man divided the salary. After they were wed, he went further saying he was willing to pay all expenses out of his share which was done.

At a recent meeting of the directors of Moss Empires, the English music hall circuit, the annual report for last year was made, showing the company had paid to the government £264,000 for amusement-tax; that the profits for 1920 showed a considerable decrease over those of 1919; that it cost over £1,000 per week more to operate the circuit than in 1919; that an interest had been acquired in the Glasgow Alhambra and Victoria Palace, London; that they were confronted with what they regarded as unreasonable demands on the part of labor unions—and that the directors approved a motion for the declaration of a dividend at the rate of 15 per cent. per annum.

The wife of a vaudevillian who is appearing in support of a star in the two-day found that her spouse was masquerading another woman as his wife. The act reached New York and the wife located the couple with the threat of a lawsuit ensuing. Husband is now paying weekly alimony without lawyer's fees or court proceedings.

With a certain booking chief having turned songwriter, it is interesting to note the manner in which acts playing this songwriting booker's circuit are "plugging" his song. The number to begin is known as a picture, having been written around a feature film also exploited by the same booking circuit whose head is actively interested in vaudeville and pictures. Acts seeking break-in dates with this circuit first make certain of including this song in their routine, counting on a favorable "edge" in this vein.

A blackface comedian who was dickering for more salary pulled a nifty impromptu to his agent. "I'll tell you what; I'll get this argument over with. Tomorrow I start using — in my act," naming the title of the song, "and I'll be sure to get the whole circuit."

Recently a theatrical critic advised a jazz dancer that he should make use of his sense of humor on the stage in spoken lines. The dancer has been handing out gags to vaudevillians for years. Acting on the writer's advice he inserted a good measure of comedy chatter into his act. This week the man appeared in the revised turn at a Broadway theatre. In the audience were as many white shirt fronts as ever seen there. One man in evening dress entered a box with a woman about the time the comedian-dancer was talking. The latter spied the arrivals and called out: "Sit down, waiter." There wasn't one laugh returned.

### ILL AND INJURED

Charlie Morrison (Ray Hodgdon office) was taken ill last week with a touch of pneumonia and was confined to his home for a few days. He was expected back at his office this week.

Vereford Lovett, with the Blaney Players in Newark, N. J., left the company last week due to a nervous breakdown.

Cecil Spooner of the Strand, Hoboken, N. J., stock, sprained her ankle last week during a dance and was out of the cast several days.

Walter LeRoy (LeRoy and Lytton) was reported dangerously ill of influenza at his home, 300 West 49th street, New York, early this week.

Frank Matthews (Matthews and Ayres) has recovered from his recent illness and is back at work.

Mrs. Bruce Duffus is convalescent in the Hahnemann Hospital, New York, following a major surgical operation.

"Temptation," with Arman Kaliz, was out of the bill at the Orpheum, San Francisco, last Thursday afternoon, due to throat trouble of Kaliz. Johnny Burke, playing Oakland, doubled at that performance. At the night show the act went on without Kaliz, who returned Friday.

Black and White were compelled to withdraw from the Casino, San Francisco, last week after the opening day through one of girls sustaining a badly dislocated knee. The vacancy was not filled.

Charles Gilroy (Gilroy, Dolan and Corral) was taken suddenly ill and rushed to the American Theatrical Hospital, Chicago, for an operation.

Jim Dougherty, single, was operated on at the West Side Hospital, Chicago; appendicitis.

Victoria Allen (Jenks and Allen) through illness has been obliged to repair to her home in Kansas City for a rest. Si Jenks is doing a single. It's the first time the couple has been parted for 10 years.

### PRODUCTION ENGAGEMENTS

Frank Greene, "Princess Virtue," Edwin Schneider with "Happy New Year" (John Golden).

Earl Fox and Robert Putkin, for "Princess Virtue."

Charles King, for "Up to You."

### EVA TANGUAY'S TWO WEEKS.

Fully Markus, the independent booker, has signed Eva Tanguay for a two weeks' engagement at Astoria, L. I. (April 4), and Strand, Union Hill, N. J. (April 11), houses, both booked by him.

Frank Fay was the tentative headliner in both houses when Miss Tanguay was engaged at a reported salary of \$2,000 weekly. She holds a long term Shubert contract with reports that the Shuberts will ready a production for her in the near future.

Walter Brower, monologist, also under contract to the Shuberts, has been booked for Astoria.

### OUT-OF-TOWNERS AT DINNER

In town for the Vaudeville Managers' Protective Association, dinner, held at the Hotel Plaza, Tuesday representatives from the western vaudeville field—Sam Tishman, Asher Levey, J. J. Nash, Eddie Hayman, Bill Jacobs, "Tink" Humphries and W. S. Butterfield.

Alex. Pantages attended, the first time Pantages has been east for a V. M. P. A. affair.

### Six Acts at Mt. Morris

Max Rudnick has taken over the booking for the Mount Morris, New York City. The house will play six acts and pictures hereafter. The Mount Morris has had a varied career, playing American wheel burlesque last season and vaudeville and pictures intermittently since then.

### KITTY GORDON DUE IN LONDON

Kitty Gordon will sail for England at the end of ten weeks to accept a London engagement. Jack Wilson and Vera Beresford, Miss Gordon's daughter, will also sail.

### Society Entertainer's Monolog.

Margaret Sumner, society entertainer, is to enter vaudeville as an act shortly, with a series of character monologs. Lawrence Schwab has the booking in charge.

### Jim McKowen Has Relapse.

Jim McKowen, the agent, ill for some weeks and recovered, suffered a relapse late last week that sent him to bed in his home in the Oregon, 7th avenue and 54th street.

### Jimmie Thompson as Film Comic.

Jimmie Thompson, playing in vaudeville for several years past as Cycling Zamora, is to be starred in a series of two-reel comedies entitled "The Smiling Hobo."

### STRAND PLAYING ACTS

Cumberland, Md., March 23. Split week vaudeville starts next Monday at Crandall's Strand. Two performances daily, with three Saturdays and holidays. Pictures also. No booking connection is announced. L. A. MacCracken continues as resident manager.

### ABOUT MOLINE & DECATUR

Following the announcement last week, the Palace, Moline, Ill. (Junior Orpheum), would cut down its vaudeville from six to three acts and a picture, the local musical union served notice on the management the musicians would have to be paid more for the combination show, than the straight vaudeville. As a result of the musicians' demands the six acts will continue, but the Orpheum offices has decided to close the house this week.

### AILS BREAKS BLOOD VESSEL.

St. Paul, March 23. Roscoe Ails, at the Orpheum last week, was obliged to close his Orpheum circuit tour after the local engagement. He is suffering from a broken blood vessel, sustained when Ails was recently injured in the chest.

The dancer probably will be off the stage for the remainder of the season, to fully recover.

### HOUSES CLOSING

The Hippodrome, Youngstown, closes May 9. Summer stock follows.

Dockstader's, at Wilmington, Del., will close its vaudeville April 4.

### MEADE HANDLING BISHOP

Mickey Curran, the vaudeville agent, has turned his feather-weight boxer, Joe Bishop, of Chicago, over to Eddie Meade. Meade handles the destinies of Joe Lynch, bantam champ.

### Saunders Sails With Beck.

Martin Beck, accompanied by Mrs. Beck and Earl Saunders, one of the bookers of the Orpheum circuit, sailed on the Aquitania Tuesday.

Mr. Beck is taking the trip to establish Orpheum offices in London, from which point European acts will be booked for this side. The Beck party will remain abroad about three months.

### Reviving "Quo Vadis Upside Down."

Al Shean, formerly of Shean and Warren, a standard team of ten years ago, is reviving "Quo Vadis Upside Down."

### JOSIE HEATHER'S NAME.

Her professional name of Josie Heather has been legalized by Miss Heather, through her attorneys, O'Brien, Malevinsky & Driscoll. The first thing Miss Heather did with her legalized name was to change her bank account.

Josie, with her sister, Bobbie, has arranged to sail for Scotland May 21 on the Columbia. They will spend the summer on the other side.

### SHUBERTS & GLOBE, PHILLY.

Philadelphia, March 23. A definite report in circulation the Shuberts have or will acquire the Globe. This is one of the Stanley Co.'s chain.

The Globe is a regular variety house with a large clientele. Its sale to the Shuberts would remove the last Stanley vaudeville house in the center of the city.

### NEW ACTS.

Sammy Lee in "Captain Kid's Kid," a singing, talking and dancing revue in three special scenes by Dan Kusel. Three others in the cast.

Acting on the supposed preference of big-time agents for the musical-farce-comedy type of act over the revue type, W. B. Friedlander has started work on three such turns. He will supply the scores and the books are by Will Hough.

The Alexander Kids have abandoned their present style of entertainment, due to the illness of their mother, who recently underwent an operation, which will necessitate her remaining in New York indefinitely. A new act with specialties has been written for the kids by Edgar Allan Woolf.

Harry McNaughton with Robert Ellis, both formerly of "The Better Ole."

Frankie Bailey, with eight people, including Irene Quiddy, Angelo Romano and Five Elite Boys, musicians. Act produced by James Devlin.

"Appearances," featuring Al White with Hamilton Christy and Ella Monroe.

Clare Carroll (Shea and Carroll), single.

Howard and Lewis, new song and talk.

Homer Lind, with four people. Edwards Davis, president of the N. V. A., who was to have appeared under the Belasco management during the current season, has placed in rehearsal a vaudeville starring vehicle.

Florence Maxwell, picture actress, with eight people and special scenery. (Rose & Curtis.)

William Anthony Maguire has completed the manuscript of a comedy, entitled "Six Cylinder Love." It will be cast by Lewis & Gordon for production this spring.

Jane O'Rourke, single, from the west.

Katherine Hatfield, formerly of "Midnight Frolic," with Matty Scanlon.

James H. Bradbury, Jr. in a sketch.

### IN AND OUT

Olive Reeves Smith has returned to "Three Live Ghosts" after a long absence.

Milo, the tramp comedian, ill with pneumonia when about to sail for London, is about once more, though it will be about two months before he will be physically able to resume his work on the stage.

Ralph Farnum, of the Keller office, was taken ill Friday with the "flu." He is at his home, with the expectation of being out some time during the latter part of the week. An attempt was made to place Farnum in an hospital, but the sickness prevalent around New York this winter left no available accommodation for the stricken agent in the number of hospitals applied to.

Clecolini, the tenor, left the bill at Keith's, Washington, Friday night because of a severe cold, which developed into la grippe. Sunday night he was confined to his room with a temperature of 103 degrees. McLeod and Norman doubled from the Cosmos for the balance of the week to fill the spot on the bill.

Tempest and Sunshine out of the Palace after Monday, replaced by Nat Nazario, Jr., doubling from the Fifth Avenue.

Frank Gaby left the bill at Keith's, Washington, D. C., after the Monday matinee because of heart attack.

### MARRIAGES

Marie Zucker (formerly Packard Dramatic Agency and Famous Players' casting department) to Aron Wieseneck (non-professional), Feb. 12 in Los Angeles.

Louise Homer, daughter of Mme. Homer the diva, and Ernest Van Rensselaer Stires, son of Rev. Dr. and Mrs. Ernest M. Stires, will be married in St. Thomas, April 12th.

Ben E. Jackson, manager of Fox's Audubon, New York, to Rose Jandorf, non-professional, a year ago. Announcement was made this week. The couple are spending a delayed honeymoon in the mountains.



**WILLIAM NEWELL and MOST ELSA**  
Offer "ON THE LAWN," by Hugh Herbert

ALHAMBRA—"An exceptionally clever couple. The girl has an abundance of personality, and the boy is a neat, smooth opposite."—Variety.

KEITH'S, COLUMBUS—"Have the difficult 'next to closing' position and with ease, overcome the handicap of following Juliet's hit, they talk, play violin, guitar, sing, step, and in a way that brings them waves of laughter and applause."—Dispatch.

STATE-LAKE—"Have all the grace and charm of a musical comedy couple and were the first hit of the fall."—Variety.

OPENING ORPHEUM CIRCUIT MARCH 20

Eastern Directors: HUGHES & MANWARING.

Western Directors: EAGLE & GOLDSMITH.

## SPORTS

Johnny Wilson, who secured the decision over Mike O'Dowd at the Garden last Thursday night, was accompanied to this city by a delegation of 500 fight fans from Charleston and Boston. The delegation assembled at the fight at Benny Salvin's Palace Rotisserie, formerly the old Tokio, on 45th street, where Wilson received a great ovation upon his arrival after the battle. One of the fans became so excited upon the entrance of Wilson that he got down on his knees in the middle of the restaurant and as the fighter reached him kissed his hands.

Johnny Coulon, ex-bantam champion who has been getting lots of notoriety in Europe with his weight resisting stunt, denies Maurice Deriaz was able to lift him in Geneva as a recent story has it.

According to Coulon, Deriaz was on the same bill with Coulon for eight days and tried to lift the midget at every performance without success. On the last day of the engagement Deriaz slipped one arm half way around Coulon's waist, pulled him toward him very roughly, and so managed to lift him.

Immediately upon the pugilist's return to Paris he posted 5,000 francs as a side bet with "L'Auto," a French newspaper, to go to Deriaz if the latter could lift him in the most natural position or by placing one hand on either side of his waist.

Coulon expected to be matched to box Jimmy Wilde, the English flyweight, but Wilde has announced that he will not box until June. Coulon returns to this country April 1.

When Johnny Wilson captured the middle weight championship in Boston from Mike O'Dowd, the story went around that Wilson was an accident; that he had been slipped the title on a decision, having caught O'Dowd in poor condition through O'Dowd thinking Wilson was a set up. But at the Garden last Thursday night there was nothing accidental in the champion holding his title against O'Dowd in a 15-round battle that went the limit, with O'Dowd receiving enough punches in his stomach from Wilson to contradict the rumors O'Dowd had not faithfully trained for the mill.

Wilson was in perfect physical condition and looked every inch the athlete. Against O'Dowd, Wilson boxed like a champion, though at times when O'Dowd rushed him, Wilson seemed at sea and amateurish. What Wilson might do pitted against a better boxer than O'Dowd will have to be proven. Wilson is not quick. He lost almost as many openings as O'Dowd left, when O'Dowd missed, which he often did, a wild swing.

O'Dowd went after one swing that might put out Wilson. As O'Dowd would start his swing and step in, Wilson each time let drive a heavy left hand punch, something of a slight uppercut, that usually landed around the pit of O'Dowd's stomach. Some of them were awful punches that could be heard all over the Garden as they struck. O'Dowd could find no way to ward off the stomach punch and could not or would not change his attack. O'Dowd started the most leads, but Wilson landed the most blows and was so far ahead of O'Dowd at the finish there was no other decision left for Johnny McAvoy, the referee, after the judges had disagreed. One of the judges had declared for O'Dowd. O'Dowd was cut on the temple in the 13th round. The wound bled profusely.

It was an O'Dowd crowd. Letting started 8 to 5 on Wilson, going to 6 to 5 at the ringside. The scale was \$15 top, for a championship contest, and over 11,000 people were in the house, with the gross running around \$100,000. Wilson is said to have received \$40,000; O'Dowd, \$20,000.

The bill legalizing professional boxing bouts in Missouri has been passed by the State Senate by a vote of 20 to 5. The bill has already passed the house and has been sent to the governor for his approval. The bill establishes a state athletic commission consisting of three members, two to be named by the governor, and the adjutant general of the state. All bouts will be under the direction and regulation of the commission, and limited to ten rounds.

Joe Gorman from the coast and

Lieut. Earl Baird, Sam Wallach's featherweight entry hooked up in one of the most sensational bouts of the season in one of the preliminaries last Thursday at the Garden. They battled toe to toe for ten rounds and had the crowd on their chairs all through. The following contest between "Young" Erne and "Pepper" Martin of Providence was one of the most disappointing bouts staged at the Garden in months, and looked doubly bad, following the great fight that preceded it. Danny Sullivan, who refereed, worked harder than either of the boxers keeping them split out, and threatening to throw them out of the ring if they didn't fight. Erne continually walked into clinches without hitting a blow and then refused to punch his way out. Martin with an awkward style received the decision after ten dreary rounds to the accompaniment of whistling and booing from the crowd.

A girls' basketball team is being recruited in the Loew office under the direction of Rose Silverman, secretary to J. H. Lubin. Miss Silverman, who is an ardent basketball player, has had considerable difficulty in getting the girls interested, but has now lined up a team which will include, besides herself, Gertrude Pelton, Len Cohen, Celia Spring and Florence Findlay Barnes.

Wrestling, very popular in Burlington, Vt., for the last two winters, was given a severe blow last week when it was discovered a bout was "fixed." For two years several Greeks have been cleaning up large sums of money in the city. Friday night, the local "wrestler," a Harry Mammias, of Springfield, Mass., was to wrestle "Pinkle" Gardner, of Boston. The local wrestler and his manager borrowed \$1,800 from Greek friends to bet on Mammias. It was so arranged that "Pinkle" was to get the first fall and Mammias the second and third. Gardner, however, got the second and third falls, thus putting the Greeks in a hole. One Greek, as soon as he saw a double-cross being pulled off, got a lawyer and forced the manager to return the \$1,000 he borrowed. The other, the lender of the \$800, was not quick enough, for as soon as the match was over the manager and the wrestler skipped town.

Investigation showed their baggage had been packed and checked since early morning. For a time the Greek community was very much excited. Later it was learned the men were in Plattsburg, N. Y. They made settlement in Burlington without going into court.

Harry Mammias, who spends his summers as a carnival wrestler, comes from Springfield, Mass., while James Pappas, his manager, is a native of Lowell, Mass. It is reported that both men have gone to their respective homes.

There has always been more or less suspicion in Burlington the matches were being fixed. One paper was so certain, it refused to give the matches any publicity other than printing the returns. The men even went so far as to offer a reporter on a local paper a certain per cent. of the returns if he would boost the matches for them.

From present prospects Missouri will soon have a law legalizing boxing. The bill, sponsored by the American Legion, has passed the House by a vote of 88 to 37, and it will, according to present predictions, pass the Senate. The bill legalizes ten-round boxing bouts under the supervision of a State boxing commission of three members.

Joe Bishop, the Chicago sensation, has been signed up for two fights by his manager, Mickey Curran. March 24 he meets Dick Griffith, the boy who Joe Lynch refused to box for a pound overweight, 15 rounds to a decision at Fort Worth, Tex. April 9 Bishop boxes Solly Green 10 rounds at Montreal. Following these two engagements Bishop will make his headquarters in New York city and his metropolitan debut before one of the local clubs in April.

Speaking of income returns and sports, it is said that George Agutter, professional tennis expert and instructor at the West Side Tennis Club at Forrest Hills, Long Island, enjoys the largest income among tennis professionals. It has been es-

timated that his average earnings for teaching well-to-do Forrest Hills residents how to put top spin on the ball amount to close to \$15,000 a year.

Tex Rickard is said to have set the date for the Dempsey-Carpenter match for July 2, next, and the intention is to make it a huge society affair, with some charitable benefit attachment. Through this means the \$15 admission limit on state controlled bouts may be avoided. The Garden's manager surmises that society may be willing to pay as high as \$1,000 for a box for the chief championship contest. Unless Rickard's present plans are altered, the bout will likely go through as at present decided upon. There is no limit to the amount the Garden can draw under such conditions for the heavyweight championship.

While reported the bike race at the Garden drew \$150,000 or thereabouts, the actual gross is said to have been \$330,000, beating by a wide margin any other bicycle race ever held there. The crowds were terrific and continuous, with the fire department shutting off the sale at times.

Benny Leonard may take a trip abroad this spring to shake hands with Johnny Basham, the welterweight champion of England, for an encounter before the National Sporting Club or at Olympia. A substantial purse could be arranged for a meeting between the two.

Monday night's bouts for the Irish Relief Fund at the Garden, developed some severe cases of blind staggers from the judges and referees. Kansas won so far from Jackson, there was no chance for a mistake, but Jack Sharkey was clearly robbed of a clean cut victory over Midget Smith. Smith is very nearly unbeatable at the Garden where he is regarded as almost a member of the family. The crowd booed the decision for 15 minutes.

Artie Root was entitled to at least an ever break in his bout with Sammy Sieger in the opinion of many but had to take the worst end of the decision. However, the margin here was much thinner than in the Sharkey-Smith encounter.

According to the "underground," a big New York gambler "approached" one of the judges and the referee to favor a fighter in a recent bout in New York. According to the tale the referee lost his nerve or wouldn't be influenced and crossed the "mob" by his decision after the judge had "delivered" for the boys. The same story has it that the referee was assaulted in Brooklyn following the fight, for not giving the decision. looked for. If Governor Miller is opposed to boxing he needn't worry about any special legislation to eliminate it. The crowd will save him the trouble unless somebody sees the handwriting. It is supposed to be against the state law for an official connected with the operation of a fight club to manage fighters because of the influence he could exert over the judges and referee who work because the club selects them. But is it? One matchmaker of a New York fight club has a stable almost as large as Belmont's.

### ENGAGEMENTS.

Dorothy Penbrook and Louise Devoe with the Westchester Players, Mt. Vernon, N. Y.

Oscar Shaw, Stanley Jessup for A. L. Erlanger's "Two Little Girls in Blue."

Frank Hanna, "Great Adventure."

Harry Hanlon, "Broken Wing."

Georgia Empey, "Midnight Rounders of 1921."

Russ Whytal, Charles Waldron, Leslie Palmer, Florence John, Frank Reicher, Thurston Hall, "Mary Stuart."

Lora Hoffman, Winter Garden.

Winn Shaw (Shaw and Bernard), recently dissolved, has joined the vaudeville act, "Mosquito Trust," featuring Herbert Glass, formerly of burlesque.

Paulette Lorayne (Mrs. J. D. Grafton), for "Love Birds."

Buddy Doyle, blackface comedian, a three-year contract by Shuberts.

Barry Townsley, Westchester Players, Mount Vernon, N. Y.

Colin O'More, Emule Nicolas, "Blossom Time."

Jerome Patrick, "The Night Cap."

Hermon Monson is now associated with Arthur Lyons, the agent,

## EQUITY'S CLOSED SHOP ON

(Continued from page 1)

of the Equity shop principle, according to report.

Gus Hill, president of the Touring Managers' Association, affected by the invoking of the Equity Shop plan, said Wednesday he personally had applications from sufficient actors and actresses for positions for next season to fill thirty companies. The T. M. A. was not a bit worried over the situation, Hill said, as he was confident that all the Non-Equity people necessary to fill casts would be found available for the pop-price shows, when casting time arrived next season.

The scheduled meeting of the T. M. A. and Equity committees to talk over the closed shop plan had not been held up to Wednesday, and no date had been set for it. The meeting will be held, Mr. Hill said, as soon as a date could be conveniently arranged.

Besides the Touring Managers, which enlists 110 managers, the

Equity Shop will affect George M. Cohan, Margaret Anglin, Henry Miller, and seven or eight legitimate producers operating the better class of shows.

According to report, one of the Broadway producers, affected, will request each actor engaged for next season to post a bond before signing a contract, as a guarantee the contract will be fulfilled. The bond is to be of sufficient amount to indemnify the producer in the event of a refusal of an Equity member to play with a non-Equity, and any loss that might be sustained from a resultant strike. Although the Equity council adopted the resolution placing the closed shop in effect next season, the Council reserves the right to make "exemptions." The bond idea, which it is said may be taken up by other producers affected, is intended to protect such producers in the event they do not secure an "exemption" from the Equity Shop rule.

### McVICKER'S, CHICAGO.

Chicago, March 23.

The name of Marcus Lowe appears in the Chicago directories only once, and that once is in connection with a booking office, the Marcus Lowe Western Booking Exchange. It is an institution that doesn't make much noise. But it "puts the beat" on the bills at McVicker's and the Rialto, two of the most consistently successful 52-week theatres in the world. While it is a branch of the mighty transcontinental Loew organization, it is in a measure isolated and independent, and supplies a great many turns that do not play the Loew circuit.

Rivalling the State-Lake itself, McVicker's, within earshot of State and Madison, "the busiest corner in the world," plays along week after week and rarely knows a vacant seat. J. C. Mathews, its local booker, who is attached to the Jones, Linick & Schaefer staff, as well as the chain of Loew branches, picks up feature turns and fillers-in with aggressive yet selective activity here among acts passing through, breaking jumps, closing tours, starting new vehicles and launching into temporary vaudeville dips. These bookings, added to the wholesome fare of the standard Loew bills as a nucleus, have built up for Chicago's oldest playhouse an enthusiastic and dependable following. The house management is smooth and business-like, under the watchful thumb of Jack Burch, a showman of years and parts.

Monday at McVicker's is a day of tense action. All day long the unending streams file to the box office, take their places in the serpentine lines, worm into the theatre and occupy and reoccupy the chairs; and there are 1,800 of these, for McVicker's is of the old school, being neither the ultra-modern house of prodigious capacity nor the fashionable one of more limited area and intimate proportions. They are going to tear it down soon. But unless they expand its seating power it can never be any busier than it is right now. Lent and everything else notwithstanding.

This is a genuine variety program, with new faces and pep and contrasts. Coscia and Verdi, two instrumentalists in Italian character, ran away from this excellent competition and tied up the show with a walloping hit. Jussi and Ossli, differing from most hand-balancing combinations in dress and get-up, got hearty returns on smooth and showmanly work. Frank and Gracie De Mont talked, danced and sang; their manner seemed languid, the girl supplying what speed there was, when any. It seemed as though some handicap not perceptible from in front held them down.

Ralph Seabury, crayon cartoonist, drew, sang and talked; Seabury is all right for the better small-time. Jack and Jimmy Weik turned it up, one in blackface and the straight man a race track hound. Before their drop, in the atmosphere, they gurgled track talk that was a symphony to the ear of the one-time devotee of the turf and its thrills and heart ach. In harmony they sang the straight made a few tall notes without a stagger.

La Rose and Adams, man and woman, came right into the arms of the mob. La Rose is a neat, nifty comedy juvenile, fy and light; Miss Adams is a chubby but statuesque beauty of very blonde type, with a pair of Tungsten eyes and a genius for wearing as well as picking gowns. The pair sang and gagged. The numbers were sweetly done. The talk was not so apt. It wasn't up to their class or abilities. The song plunger seemed entirely unnecessary. But in all the pair registered and, with more convincing cross-dress, are in line for big time. Townsend Willbur and Co. tore into

A group of N. V. A. members gave a show for the inmates of Sing Sing March 17 under the auspices of the Mutual Welfare League. They attended a dinner as guests of the officials of the institution, returning to the clubhouse at midnight. The bill was made up of Delta Bros., Wakefield and Lenar, Arthur Lloyd, Billy Curtis, La Byrne, Victor V. Vass, Billy O'Connor and El Bart Bros.

Bernice Mershon claims a record for changes of form. She returned recently from France, where she had been singing "Carmen," joined James Leonard in a travesty on "Hamlet" and after a week of that has just become a member of the Eddie Cantor show, singing one of the principal roles of "The Midnight Rounders."

Jack Linder is again booking the Palace, Passaic, N. J., with a weekly five-act bill. The house for a time played straight pictures. The Community, Catskill, N. Y., is another new Linder acquisition playing four acts and pictures, Thursday, Friday and Saturday.

A notable performance is set for April 17 at the Lexington Avenue opera house when a benefit will be given under the management of William Moore Patch for the Adirondack fund for tuberculosis.

Edward Tierney and James Donnelly deny they are engaged to marry two girls in the Lightner Sister Revue as was rumored when both acts were playing in San Francisco.

J. C. Huffman will stage "Blossom Time," the new operetta, book and lyrics by Dorothy Donnelly, score by Sigmund Romberg, which the Shuberts are about to place in rehearsal.

Paul Scott has gone to Bermuda for a vacation.

### BIRTHS

Mr. and Mrs. Victor Hyde, March 17, at their home in New York, daughter. Mr. Hyde is a vaudeville producer and a brother of Johnny Hyde of the Loew office.

Mr. and Mrs. Hal E. Roach, the picture producer, at Los Angeles, March 15, daughter.

Mr. and Mrs. C. W. Hamp, at their home in Altoona, Pa., March 15, daughter. The mother is not a professional. Mr. Hamp is with Janet of France in vaudeville.

their sketch, "Smart Aleck," with vim, making it as howling as ever the stuff is old, but standard.

Coscia and Verdi whopped it up to a riot. Encores were demanded and generously given. These amusing veterans could have "audied" further, but stopped the audience when the audience stopped the show. Ethel Gilmore, formerly by three women and a man, all clever technicians, gliding through a polite routine admirably. It was a bit too high class for the low classes. Judged by applause, it did not stand up. But applause is not always the judge. Many a turn comes the "draw" and is widely talked over, whereas it does not call for or elicit spontaneous enthusiasm.

Reviewed as a complete performance, the McVicker's bill, typical of what this theatre provides as a rule, was clean, healthy, entertaining vaudeville, as much for the money as can be bought in these times.

## HOLLINS SISTERS SUE.

Ask \$150,000 from Woman, Charging Slander in Divorce.

Chicago, March 23. The Hollins Sisters, vaudeville, who were mentioned in a divorce suit by Mrs. William Preston, wife of an aged estate operator, who charged that he had given the sisters a bungalow, sued the woman for \$75,000 each, alleging slander.

The performers state that they are paying for their home in installments and that their relations with Preston have been only those of purchasers with the owner of property on which he holds a mortgage. The girls canceled some time to come here in order to push the court action.

## AT AMERICAN HOSPITAL.

Chicago, March 23. New patients this week at the American Theatrical Hospital include Bennie Feinberg (outdoor showman), heart trouble; Margaret Carroll (Stone and Pollard burlesque show), intestinal operation; Jean Gibson (vaudeville), taken from stage at Owosso, Mich., and brought here for appendicitis operation; Charlie Gilroy (Gilroy, Dolan and Correll), operated, blood poison in leg; Mike Bodkin (showman), intestinal operation; Louis Ramsdell ("Freckles"), operated, hernia.

## HOWARD ENGAGEMENTS.

Chicago, March 23. Joseph E. Howard, while playing Chicago, contracted for the following acts for his next season's revue: Libby and Sparrow, Johnny Dale, Six English Rosebuds, and Transfield Sisters.

Howard sails for England June 9 to costume his new revue.

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## SHOWMEN'S DANCE.

Chicago, March 23. The Showmen's League of America will give a dance and entertainment at the Hotel Sherman. The proceeds will go to a fund for furnishing the new clubhouse to be opened in Chicago.

Al. Sheehan of the Atlanta Mercantile Co. is chairman of the Entertainment Committee and is being aided by Thomas J. Johnson, general counsel for the league.

## POTSDAM IN CHICAGO.

Chicago, March 23. Jack Potsdam has opened a 10 per cent. agency here. He has gained permission to book with Pantages, Loew and Billy Diamond. Jack Blair (Crystal and Blair) will be his booking manager; Arthur Linick, office manager.

## LOST AND FOUND.

Chicago, March 23. Mrs. Clifford Victor Herbert, daughter-in-law of Victor Herbert, the composer, created a 24-hour sensation when she was missing from her home on Lake Shore drive. Mrs. Herbert was found in Duquoin, Iowa, visiting Miss "Buddy" Walton, appearing at the Orpheum.

## DIVA WANTS DIVORCE.

Chicago, March 23. Mrs. Barle Augustine Hermans, contralto for the Chicago Opera Co., has sued Alexander C. Hermans for a divorce, charging desertion.

## PLAYS DUE IN CHICAGO.

Chicago, March 23. "Pitter Patter" opens at the Playhouse, April 10. "Broadway Brevities" will have its local premiere the last week in April or first week in May.

## CHICAGO NOTES.

Chicago, March 23. Katie Haley (Leonard and Haley) has retired from the act and given up show business, owing to a serious illness.

Izetta, the accordion player, was granted a divorce by Judge Lewis from Harry Rose on the grounds of habitual drunkenness.

Hess and Bennett, who made their third appearance within one year at the Marigold Gardens, have contracted for six months at the Beaux Arts, Atlantic City.

Jack Brazee, formerly with the William B. Friedlander attraction, announced his engagement to "Billie" Gohn, non-professional. They will be married in April.

The second edition of "Called to Headquarters" will take to the road early next season. It will be under the direction of A. J. Scott and O. S. Lippert. Lippert will be the traveling manager, George Stoneheart will be the leading man, Rose Kohn the leading lady.

Col. Gimp was the guest at a surprise banquet given at the Sherman House last week. It was attended by a hundred show folks who all said flattering things about the Colonel. Was also the recipient of

a large loving cup from the music publishers.

Max Bloom, who has been heading his own revue in the one nighters for the last three years, has disbanded his company, and is in rehearsal for a new two-act for vaudeville with his wife, Alice Sher.

Sam Du Vries was indicted last week by the grand jury for criminal libel. He spent several days in jail before bonds could be fixed. John J. Nash gave bond.

Louis A. Bachman was installed as orchestra director at Ascher Brothers' Forest Park Theatre. Bachman is the youngest musical director in the city, being only 19 years old.

## MAJESTIC, CHICAGO.

Chicago, March 23. Only a half-filled house, that half the steady Monday matinee goers. Bert and Lottie Walton, a neat little dancing team, with special drapes, would have done much better spotted number two. Both have likeable voices, and could easily do another song. Wright and Dietrich were misplaced by coming on too early, when they might as well have had number four, but position means little to this veteran song team. They sang their new and old songs with voices clear as bells, and delivered a nifty hit for such an early spot.

Howard Langford and Ina Frederick have come back from their tour of the circuit with some new talk that found ready response. The debonaire Langford milked his audience, but did it in such style that they didn't realize they were being "taken." Miss Frederick is one "straight" who looks "dressed up" in glitzy and calico; then, to prove her versatility, she dons a coming-out dress that is a creation. A sweet couple that shrieks of the best. Raymo and Rogers, both doing Italian characters, should have been switched with Wright and Dietrich. Their talk was meaningless, getting little. They passed out without coming back for one bow.

O'Donnell and Blair, in "The Piano Tuner," had to start the show all over, but by the time O'Donnell took a few falls, they began to thaw the cold ones, closing their act with three healthy curtains. Billy Montgomery interrupted the curtains of this act by ducking under the drop and coming on with a piano stool. The audience took it that breach of stage etiquette rather than a mistake had been committed, and gave Montgomery a chilly five minutes before they would warm up to this tomfoolery. Since last seen here the act has added George Kirby, a double-voiced ballad singer, who carried his portion of the comedy well. Minnie Allen did one number, making two changes. Montgomery clowning effectively. Helen Keller, the piece de resistance of the show, made a lasting impression with her personal appearance, and pathetic though inspiring optimism. Trixie Friganza had her work cut out for her, but with her special-written material of songs and stories made them all stay, never losing a customer and bouncing in a "Fox and Sarno, hand balancers, though coming on at 4.15, could not hold them in.

## PALACE, CHICAGO.

Chicago, March 23. An exceptionally weak show, especially the first half of it. There were moments when this bill of professional big timers worked like ambitious try-outs at an amateur night, and the audience laughed out of turn more than a few times and applauded sympathetically and even deservingly at others.

Goslar and Luby opened, a neat and artistic little pair, with teeth work that was palatable and appearance that helped. The singing did not develop much enthusiasm, the spot being fatal for it. So far so good. Dunbar's Darkies, four colored men past youth, an act seen many times here, got a very unimpressive start. They wore uniforms that made them look like cabaret doormen, all different colors, not especially harmonious; their voices were also of cabaret type and blended about as well as the costs. They sang and sang and sang and sang, all to little purpose, sweating hard in the routine callope encore for a whoop finish. It didn't.

Whitfield and Ireland's new "Lumphville" drop got laughs on its hokey signs, but lasted too long before their entrance. When they did come the house was tickety. There should be orchestra music during this, with a crescendo on entrance. The spoken opening was weak and the gags in this episode got little. When Miss Ireland came back in her eccentric costume the act picked up a bit of speed. There was a lot of hack-and-forth talk here, some for wows and some not so forte. The hack girl dance saved it, going better. This team has done far better here before. Billy Arlington, in extreme make-up, assisted by a tall comic dressed for a "clown" a girl who did a few lines and a straight man who sang a ballad worked his instrumental comedy to the bone. A quarter finale

drew a sudden storm of applause, 90 per cent. of it from the upper regions, coming strangely after the rest of the turn had drifted along without getting much.

Herbert Clifton did nicely, showing his antics of feminine satires dressed to the last whisper, without much change since last time; ran and closed strong. Lightner Sisters and Alexander's revue turned out to be fast and snappy. Winnie Lightner predominated over all. The clothes are sweet. The three principals have in no way hurt themselves, retaining all the assets that established them as a powerful three-act. The support is so-so, without any outstanding surprises. Did as well as most revues and went resoundingly after each of Winnie's individual specialties.

Van Hoven, first time here since prohibition, got a heavy reception; it came from downstairs; just how the public knew Van, who most of the time here used to play the four-day suburbs, is a mystery to every one except those who follow Variety. Van whizzed it over without one flicker of one dull moment; it was a breathless comedy turn, keeping the house in an uproar and choking laughs that got jammed in throats because three went in before one could come out. He knocked 'em dead and left 'em flat, stopping the show, and making no speech. The wait in clearing Van's multifarious props made it brutal for Selbini and Grovini, who worked to a walk-out that couldn't be dammed (two m's, please!) despite the fast and funny specialty stuff. Left.

## LINCOLN, CHICAGO.

Chicago, March 23. Rose Kress Duo, formerly Harris and Kress, roller skaters, go through the usual routine. The girl gets attention out of a Spanish tambourine dance, the man doing some fast whirls. Gulfort and Brown, colored men, open off stage with some nice harmony. Just a bit of cross-rice talk showing good showmanship, another double number, a short dance and off.

Lowry and Prince in "50-50" were an outstanding hit. This charming couple stepped out with a laugh and finished with a knockout. Irene Prince is a perfect little baby vamp, with a delivery and style that can never be stolen, while Ed Lowry makes a perfect foil and is a credit to his tailor. A small double number, some fast original laughing talk, then a short number by Miss Prince and an acrobatic dance by Lowry, with his partner joining in for a finish. They completely tied up the show. Big time act in name, faces and material.

"The Spirit of Mardi Gras," a miniature production consisting of a jazz band, prima donna, two dancing girls, picturesque set and beautiful wardrobe. It is a great flash for the small time and can hold a No. 3 on the better bills.

Marino and Maley, doing Italian characters, put over a neat three-bagger for plenty of laughs and appreciated songs. Madame Berzac's Circus has hurt her act by injecting talk by her colored hostler. There is a very bad wait when the stage is left bare to bring on the revolving table. At this point the audience arose en masse to leave the act flat, but on a personal appeal of the manager they took their seats and waited for the finish.

## RIALTO, CHICAGO.

Chicago, March 23. A superior audience turned out to see an all around big time comedy show. Trovato headlined. He played the big houses recently, and here was a new face. He drew solid rounds of applause and rang a clean bull's eye. West, Virginia and West,

two men and a woman, the men in job uniform, proved a comedy riot in a few songs and just a bit of talk with a dash of eccentric acrobatic dancing that put them over to a half a dozen curtains.

Lindley Sextet, four women and two men, gave a musical melange. All, with the exception of the one at the piano, play brass instruments in a passable way, and took three legitimate curtains. Gordon and Black, a man and a woman team, a classy act. The man's save, easy-going appearance, coupled with a niftily dressed and good-looking woman, hanged them over for another hit. A few unmistakable "blue" lines should be eliminated. Shirley and Grant hoofed through ten minutes of lively action. Even all the dancing preceding did not prevent their receiving applause en masse. Mr. and Mrs. Walter Hill, Daze and Pitzer, and Gaynell and Mack, Alvin and Kelly, and Jessie Kellar not "caught" by this reviewer.

## TANGUAY IN CHICAGO.

Special Attraction for Two Weeks at \$3,000 Per.

Eva Tanguay, recently reported as having signed with the Shuberts for Sunday performances in New York and said to be about to venture forth in a production, confirmed the report of her booking to appear in Chicago for two weeks with an option of eight more. Miss Tanguay's Shubert engagement contract starts in June.

Miss Tanguay is to receive \$3,000 weekly, as a single, for her appearance at the Pantheon and Sennett theatres (running under similar policy to the Capitol in New York), in the Windy City. There will be no other vaudeville acts included on the program.

The booking was arranged through Jenie Jacobs and Ernie Young, with the dates for Miss Tanguay's showing at the two Chicago houses being April 4 and 11, respectively.

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THE FOLLOWING HEADLINERS ATE HERE LAST WEEK:—  
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## PHILADELPHIA AND WATERBURY COLUMBIA HOUSES TO CLOSE

**Continued Poor Business Makes Move Advisable—  
People's, Philadelphia, and Jacques, Waterbury,  
Discontinue April 2—Business Off Everywhere.**

The People's, Philadelphia, and Jacques, Waterbury, Conn., both playing the Columbia wheel shows, will close next week (Sat. April 2). In each instance the closing is the direct result of continued poor business. The regular Columbia wheel season ends May 9. It is unusual for a Columbia house to close before the termination of the regular season, but it was deemed the better policy, in view of present conditions at both houses to make an exception this season.

Business has been off in general on the Columbia wheel, according to reports from throughout the country for the last two months. The advent of Lent has not tended to better the situation any. The Casino, the other Columbia wheel house in Philadelphia, will play out the season. The dropping out of the People's will leave an open week on the Columbia route, as will the closing of the Jacques, Waterbury.

Burlesque men, in discussing conditions, gave various reasons for the falling off of business on the Columbia wheel. There are several cities, it is said, where business is holding up quite as good as last season, a banner one in burlesque, but the larger part of the houses have suffered from the general business depression existing in the mercantile world.

In Waterbury, the manufacturing plants were hard hit when the depression first set in last Fall. There are thousands out of work in that city and many only working on part time. The Philadelphia closing was ascribed to general unemployment conditions.

Some burlesque men were inclined to feel that it might be the constant repetition of songs, business, comedy, etc., in the various shows as they make the rounds of the circuit. Last season and the season before were so exceptional, it is claimed, that burlesque patrons went to see a show for the sake of amusement. This season, with times hardened up a bit, it is different and the burlesque public has been "shopping," that is to say picking out the shows they want to see.

Business on the American wheel is also reported as being far below normal for the last three months, with conditions worse in Lent than experienced for several years, with the outlook for the rest of the season decidedly blue.

The American dropped off the Avenue, Detroit, several weeks ago. It is understood the American line up for next season will be minus at least five houses now on the wheel as the result of the returns from those houses this season.

### QUARTET ENTERS DENIAL.

The Tip Top Four, Harry Lang, Harry Webster, Vincent Scanlon and Theodore Weller, charged with breaching a contract entered into in May, 1920, with Barney Gerard and H. Clay Miner (doing business as the Miner-Gerard Co.), filed answer to the plaintiff's \$10,000 damage suit this week, generally denying all charges.

The Miner-Gerard Co. alleges a year's contract with the quartet at \$250 a week, with a one year's renewal option, and charges the defendants with repudiating the agreement in July, 1920, without ever actually entering into their employ.

### BERNSTEIN IN WITH FAY

Frank Fay's "Intimate Revue," aimed for a summer run at the Cort, is to be the first of a series of annual productions. Rube Bernstein, of the burlesque field, is interested with Fay in the first show, being written by Fay and Howard Emmett Rogers, the score coming from Bert Kalmer and Harry Ruby.

### American Shows' Extra Time.

The regular season of the American wheel ends May 2. Extra time will be played by most of the shows as in past seasons. This will be a week or a couple of weeks.

### BEN WELCH'S CONDITION

**Legs Becoming Unsteady; May Have to Retire**

Philadelphia, March 23. When "Jimmie" opened here Monday the piece which stars Frances White was given special attention because of the presence of Ben Welch, the comedian, who recently became blind.

It was noticed Welch was unsteady on his legs and members of the company verified his loss of touch. Physicians stated when the comedian lost his sight that he would not be otherwise affected. With his limbs becoming shaky it is but a question of weeks when he will be forced to retire.

When known Welch was permanently blind the latter of a physical disability insurance policy came up. It was optional for the company to pay him \$10,000, or \$75 weekly as long as he lived. Welch was for accepting the latter offer. Arthur Hammer, his manager, countered by offering him \$10,000. Welch to work out the sum at his regular salary. That was agreed to. If the comedian is forced to retire the manager will pay over to him the balance not earned in salary.

### GERARD'S "RAG PICKERS."

Albany, N. Y., March 23. Dinty Moore's "Rag Pickers," five clever musicians, were added to Barney Gerard's "Follies of the Day," when the show played the Empire last week.

Gerard engaged the quintet at Montreal, the previous stand to Albany. He said he attended a cabaret in the Canadian metropolis, where the musicians were featured, and liked them so much he engaged them for his "Follies." They pleased the Empire audiences and the quintet left Albany as a fixture of the Gerard show.

### LEW PRICE, NOT BRICE.

Low Price and Not Lew Brice, has engaged to appear in "Tittle Tale." Through the similarity of names, Price was reported as Brice in last week's Variety.

### BILLY SPENCER TO RETURN.

Billy "Grogan" Spencer will return to the Ben Kahn fold as producing comedian for the summer season, starting the first of June. He will succeed Tom Howard.

### COLUMBIA EXTRA TIME.

The regular Columbia wheel season ends week May 9. Extra time will be played by the greater part of the shows as usual, following the expiration of the regular season.

### BURLESQUE ENGAGEMENTS

Jackson and Taylor, Harry and Nita Rose, Betty Booth and Joe Freed for Dan Dody's new show "Sugar Plums" (Columbia) next season.

### BURLESQUE CHANGES.

Don Trent and Blanche Barnette, Blutch Cooper for next season.

Kingston, Vice Amsterdam, N. Y.

Kingston, N. Y., is replacing Amsterdam, N. Y., both one-night stands, on the American Circuit beginning Saturday.

"The Kandy Kids" is the first attraction at the new stand.

### Two-Man Act All Ready.

A two-man act for vaudeville, following the close of the burlesque season, has been formed by Jack Pearl, comic, and Ben Bard, straight, of "The Powder Puff Revue."

They tried out as a turn Sunday in Brooklyn and decided to carry their present double specialty from the show into the twice daily.

## "PEEK-A-BOO" SUMMER RUN STARTS MAY 16

**Other Shows to Try Post-Season Engagements.**

"Town Scandals," the Irons & Clamage Columbia show, goes into the Columbia, Chicago, for an indefinite engagement the last week in May. Jean Bedini's "Twinkle Toes" about the same time will go into the Gayety, Boston, with no time limit set on the engagement.

These will not be exactly in the nature of summer runs, such as the "Peek-a-boo" show is set for at the Columbia, New York, "Scandals" and "Twinkle Toes" going into Chicago and Boston, respectively, for a tentative period, with the business determining the length of their stay. The "Peek-a-boo" show starts at the Columbia May 16.

"The Sporting Widows," Cooper's "Folly Town," and Dave Marion's show may play extended engagements in other Columbia wheel houses this summer.

### BARD'S COUNTER-SUIT.

Answering to Louis Maratsky's slander suit, Ben Hard, of the "Powder Puff Revue," has begun a counter-suit on similar charges against the jeweler, also seeking to recover a deposit of \$20 from Maratsky on a diamond pin Bard was about to purchase but returned.

When Bard changed his mind about keeping the pin, he returned the bauble, but was refused his \$20 cash deposit upon demand, as a result of which a brief physical encounter was staged in a restaurant on 7th avenue and 48th street, following which the jeweler instituted the slander action.

Kendler & Goldstein are acting for the burlesque artist.

### JOLSON SAYS 'TAINT SO.

Harry Jolson, who believes in publicity, says the story of the jury bringing in a verdict against him in his suit against Dave Marion, after a compromise for \$750 to Jolson had been effected in the court room, sounded all right excepting it wasn't so.

Jolson says that the court, upon the settlement being made known, ordered the jury recalled before it had reached a verdict.

### ONE-NIGHT WEEK OUT.

The week of one-nighters on the American Wheel between Springfield and the Gayety, Brooklyn, will be dropped next week. The shows played Holyoke, Mass., Monday and Tuesday; Lawler, Greenfield, Wednesday, and Pittsfield, Gloversville and Amsterdam, Thursday, Friday and Saturday.

The week was added to replace the Miles, Schenectady, Feb. 21.

## AMERICAN WHEEL'S BAD SEASON; ONLY SIX SHOWS ARE WINNERS

**Some Hit Slumps East and West—High Costs and Business Conditions—Producers Feel Optimistic About Future.**

### AMERICAN EXTRA DATES

**List of Shows and Dates for Extension.**

The Jack Singer Show (Columbia Circuit) will close two weeks before the regular Columbia closing-date, May 9. Fewer Columbia wheel attractions than last season will play any extended time.

The regular season of the American Circuit closes May 2. The shows that will play extended time and the dates are:—

"Lidlifters," Trocadero, Philadelphia, week May 9; "Hurly Burly," New Bedford and Fall River, week May 9; "Pat White's Gayety Girls," New Bedford and Fall River, week May 16; "Bathing Beauties," Empire, Hoboken, May 9; Newburgh and Poughkeepsie, May 23; "Beauty Trust," Star, Brooklyn, May 9; Empire, Hoboken, week May 16; Stone & Pillard, Bijou, Philadelphia, week May 9; Star Brooklyn, week May 16; "Broadway Belles," Gayety, Baltimore, week May 9; "The Social Follies," Pennsylvania Circuit, week May 9; Gayety, Baltimore, week May 16; "Sweet Sweeties," Academy, Buffalo, week May 9; "The Parisian Flirts," Empire, Cleveland, week May 9; Academy, Buffalo, week May 16; "Razzle Dazzle," Columbus, O., week May 9; Empire, Cleveland, May 16; "Mischievous Makers," Empress, Cincinnati, week May 9; Columbus, week May 16; "Monte Carlo Flirts," Gayety, Louisville, week May 9; Empress, Cincinnati, week May 16; Columbus, week May 23; "Tid Bits of 1920," Englewood, Chicago, week May 9; "The Tempters," Empire, Chicago, week May 9; Pennsylvania Circuit, week May 16; Gayety, Baltimore, week May 16; "Cabaret Girls," Milwaukee, week May 9; Haymarket, Chicago, week May 16; "The Whirl of Mirth," St. Paul, week May 9; Milwaukee, week May 16; "French Frolics," Indianapolis, week May 9; Englewood, Chicago, week May 16.

Only six shows out of nearly 40 on the American Wheel made money this season, it is said. The shows getting the good break opened in the West during the early theatrical boom days, while their Eastern brethren were encountering light attendance.

When the fortunate attractions had worked into Eastern territory, they found business improved, with the West suffering a slump just as the Eastern shows reached that region.

Many reasons are advanced for the poor showings and as many theories, with industrial conditions, excessive transportation, salary increases and additional cost of production mentioned as some.

Despite this the producers are optimistic and look for a banner next season, anticipating better times, with the theatres reflecting the changes, including decreased operating costs and salaries.

### JOLLITIES OF 1920.

Slippery Sam ..... Cliff Bragdon  
Levi Kohn ..... Sammy Howard  
Heza Quack ..... Harold Carr  
I. Will Cheatem ..... Frank Mallahan  
Percy ..... Saul Anker  
Ferdie ..... Lester Whitaker  
Elevator Boy ..... William Russ  
A Mysterious Customer ..... Leo Gold  
A Policeman ..... Harold Kolb  
A Director ..... Franklin Perry  
Mrs. Malda Kale ..... Helen Tarr  
Vera Shapleigh ..... Norma Barry  
I. Am Wisner ..... Helen Rikhoff  
I. Am Smarter ..... Lillian Norwood

Show business seems to be returning to first principles. Back in the wild and woolly days, when they called burlesque "extravaganza," there was a tradition among all kinds of showmen that ran something like this: "If you want to be sure of doing business—carry a band." The old axiom still holds good. Everybody's "doubling in brass" nowadays, apparently—only today they stick a mute in the horns, rag it up a bit and call it jazz.

Sam Howe, an old-time, but not old-school showman, himself has successfully applied the band principle with his "Jollities of 1920" at the Columbia this week. The "Jollities" has a jazz band, and a good one, and the show has been doing business. But there's more than that to recommend the show. It's splendidly lighted, attractively produced and on the whole furnishes pleasing entertainment.

Cliff Bragdon and Sammy Howard are the principal comics. Mr. Bragdon does an eccentric, pitty nose and over grease painted countenance in the first part, later a travestied female impersonation (dame) with an Irish dialect, returning again to the eccentric type. He's versatile, has an easy comedy method, dances and tumbles without overdoing the latter and understands burlesque values thoroughly. Sammy Howard, brother of Willie and Eugene, does a standardized stage Jew, conventional Van Dyke whiskers, dialect and the rest of the customary trimmings, gets laughs in a routine way at times, and at others gets excellent comedy results with more original methods. Howard was with the show last season. So was Helen Tarr, the prima donna. Miss Tarr is statuesque and blonde, with a pleasant voice and a smile that wins. Featured on the program in eight-point caps, the same as Miss Tarr, is Norma Barry, the ingenue. Other women principals are Helen Rikhoff and Lillian Norwood, both of the soubrette type. Tuesday night 23 choristers were on view. The show regularly carries 24, but one was out through illness. The large chorus filled the stage at the Columbia, giving volume to the ensembles and shaped up well in the various formations.

One number in particular stood out. This was a "black art" affair, with the stage darkened and seven girls working in front of a black curtain, two rows of strip lights on either side of the stage, with the lights turned to the house, constituting a decidedly effective novelty. The comics got into this as harlequins, doing the familiar travesty acrobatic stuff, with Bragdon on a wire. It went just as well as it ever did with Collins and Hart, or Blocksom and Burns, who did it a generation or so before any of them.

There's a first rate comedy bit in the second half, which has the comics interfering in a husband and wife quarrel, old, but unfamiliar to the present generation, and perfectly put over by Bragdon, Howard, Miss Tarr and the show's two straight men, Harold Carr and Frank Mallahan. These two are

(Continued on page 32)



**MORETTE SISTERS**

(SEE PAGE 30)

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Caryl Wilbur sailed for England on the Caronia March 16.

Detzel and Carroll have joined Neil O'Brien's Minstrels.

"Maytime" will close its season at the Shubert-Riviera April 2.

Arthur Somers Roche, the short story writer, is at work on a play—a dramatization of one of his tales.

Harry Halbert, former dancer and aviator, who has been in the coffee business, is returning to the stage.

Edward Sheldon, who furnished Doris Keane with "Romance," is writing a new play for her, to be produced next season.

Cortez and Peggy of the "Fading Show of 1921" jointly and separately deny that they are engaged to be married, as reported.

Melville Rosenow, formerly with the Bijou Fernandez agency, and more recently with Edward Small, is now in the offices of Jenie Jacobs, as "field man."

George Choos left this week on a vacation trip west. Mr. Choos has been preparing several new and old productions and the rest became a physical compulsion.

After he has launched John Drinkwater's "Mary, Queen of Scots," William Harris, Jr., will produce a new comedy by Abbie Merchant, entitled "Irish Dew."

The Pantages complaint against Barton and Sparring over a refusal to play under a contract signed last season has been adjusted. The act opens at Des Moines March 19.

Mervyn Le Roy (Le Roy and Cooper), a cousin of Jesse L. Lasky, says he will give up vaudeville for the rest of the year and have a go at the pictures in Los Angeles.

Pat McMahon, owner of the local theatre in Glen Cove, Long Island, has purchased a plot of ground in the business section of the town on which he will erect a 50,000 sq. ft. public garage.

Johnny Hines, Dorothy Leeds and Dorothy Mackall, who have been making two-reel comedies, are being used as a special feature at the local Loew houses this week, appearing at three houses each day.

The Gawk, St. Louis, which was recently vacated by the Loew interests, who transferred their bills to the King, will be entirely renovated and the house is now reported on the market for sale or rent.

Ruth Grossman is staging the dances for the production to be presented by the students of the Applied Arts, April 8, at Webster Hall. The title of the entertainment is "Art, Where Art Thou?" Fanciful dress, designed by the students, will be a feature of the performance. Miss Grossman is the daughter of William Grossmann, of House, Vorhaus & Grossman, the attorneys. Miss Ruth has had no professional experience, but concealed a talent for producing dance numbers that found its vent in the present piece. She is of the Applied Arts classes.

An influx of ten shows is expected in the eastern territory during the coming summer due to reports reaching managers of companies of this order in the west and south to the effect that the small towns in the east are show hungry. It has been understood for some time that it has been impossible for the one night stand manager to lay out a satisfactory route for his show due to the refusal of local managers to pull out pictures and play an attraction with which they have more bother and unless they are assured of a piece with a reputation or a name, player stands to play to lower net returns than a picture would bring them.

## THAT PRODUCTION MANIA.

The announcement last week that next season in vaudeville will be the year of the simple act, comedy preferred, as against the production, should be borne in mind and taken to heart by artists planning for the forthcoming season.

Many a storehouse load, carrying with it wrecked hopes, lost time and money and the never-retrievable and never-forgettable sting of failure, will be the result if vaudeville acts ignore the warning.

The big men of vaudeville, who in a large measure decide the destinies of the players, have sat on the matter, have judged it from their standpoints—which, naturally, include their idea of the public standpoints—and have decided that in general the acts of standardized size and shape are to be encouraged as against further innovations into the realms of girls acts, spectacles, revues, tabloids and miniature operettas. The fact that they, themselves, encouraged the big acts heretofore, should be forgotten, now they have turned.

Variety is not the mouthpiece of the managers in this or in anything. If Variety thought this decision of the managers was wrong or unjust it would say so. In advising actors to observe the situation and act accordingly it is neither advocating nor opposing the managers' policy. But it is seeking to serve the artist by bringing home to him and her that in vaudeville it is very difficult to force down the managers' throats what the managers do not want. One may produce a play or show and, with trials and tribulations, may go over the heads of the theatre-owning bosses and get an appeal hearing from the public, direct; but in vaudeville this is impossible—no author, artist or producer can rent or otherwise engage a vaudeville house. The managers control the game. They can say "No," and that settles it.

Now the vaudeville managers are on record as balking against paying production costs, railroad fares and salaries of mediocre supporting performers, jazz bands, choruses and stage mechanics added to house crews and house orchestras. Big acts were novelties, and as such paid for themselves and their excess. But when they become common the novelty ceases, and when the novelty ceases they cost much and draw little. Artists may think that by padding and adding they make themselves stand out, and by demanding and even commanding large gross salaries they secure billing and importance. But the managers are not hoodwinked; they know what they are buying, and they have now taken the stand that they will not buy "extras."

What the vaudeville Supreme Court judges have decreed for next season is a return to the old-style snappy, brisk, light turns of few people in each, each person a desirable individual with outstanding specialized talent and pronounced personality; bright and novel ideas and light drapes and sets, and clever material for such artists, will, of course, as always, be considered elements of legitimate expense toward fixing salaries.

But, despite talk of opposition in the air, it is entirely safe to predict that the present booking congestion will lap over into the fall. Acts in "one" will be more than ever in demand, because they represent the backbone of vaudeville comedy, and comedy is what the managers have ruled is to be the leading fashion for 1921-22.

If Smith and Jones are a good buy at \$600 a week, the managers would rather buy Smith and Jones at \$600 a week than to buy Smith, Jones & Co. at \$1,000 with the other \$400 swallowed up in paying a carpenter, or four girls, or a scenery investment, and fares and excess, etc. Smith and Jones may think that by running their salary up to \$1,000 with the difference going into costumes, salaries of minors, excess and fares, they have elevated themselves. But they will find that they will have a hard time selling themselves hereafter on that plan.

If Smith and Jones have \$600 worth of pulling power and talent and personality, the managers want to buy those assets for \$600, without having to take into the bargain \$400 worth of mediocre talent or overhead that they don't want at any figure.

Anyway, a good single, team or trio coming out of a big act where they have made good, is usually a better bet than a single, team or trio that has made good surrounding itself with a big act, an act yet untitled, an act requiring large initial investment, an act requiring others of limited abilities, an act requiring featuring and a late spot and a big salary in which many fares and supernumeraries' wages are ingredients.

Leaving out any question as to whether the managers are right or wrong, whether the managers know what the public wants or what artists should do, it may be well to repeat and if possible to impress that, in vaudeville, the public will largely get what the managers want it to get, and the artists will play what and as the managers want them to. So, therefore, be sane. Don't break yourself trying to show the managers they are wrong. Don't "fight the City Hall."

## MAKING VAUDEVILLE ACTS.

To what extent does vaudeville call for new faces and material? That "new face stuff" has long been a vaudeville bugaboo. When the new face turned up, if it were pretty enough, it could get in some kind of an act, and if the face had personality or magnetism, it didn't care much whether vaudeville wanted it or not. "Material" is much the same bunk. A producer, whether a single, double, just skit or production in vaudeville, may lie awake for months thinking out, writing or buying new material and show it, to have some office boy give him an opinion as to its value to the public, or have a youthful booking man tell him what to do with it, or have some other booking man with prejudices, preferences, likes and dislikes, throw the new material aside before it ever gets a chance. And if a production or sketch where several people are engaged, the new material is sent over split salary and split week time to starve to death before it can get enough money in any one single week to pay off and leave a profit.

The established vaudevillian is a different thing. He or she secures recognition on his or her reputation, and if their material is new, they know how and what to do with it. But established vaudevillians are not new faces.

Which is a preface to the Keith booking office apparently encouraging "try-outs" in its big time houses of local talent, such as have been held of late at Keith's, Syracuse, under the name of "Inspirational Nights." That is an amateur and try-out night under its newer name. Local talent is invited to contend, and the regular Keith audience sees the turns. As a box office card by itself, it may be good showmanship, for the local interest aroused, if confined wholly and solely to Syracuse or any town it is employed in. But inviting amateurs to turn professionals, giving anyone an opportunity to go upon the professional stage, trying out someone who is a raw amateur last week and making the turn a professional one this week, as happened in Syracuse this and last week, is doing something for "new faces" and "new material" in vaudeville that is of mighty little encouragement to the established vaudevillian or to the struggling, aspiring professional who wants to enter vaudeville and who comes under the description of that difficulty in the first paragraph.

An open invitation to go on the stage in a small locality, such as Syracuse, or even a larger town, does not naturally draw from the talented. Vaudeville unfortunately can get along without talent. Most of vaudeville just now is talentless and has been for the past five years. Vaudeville is full of hybrids, mostly people with nerve who couldn't get on the stage in any other branch and wouldn't have a chance even in

pictures. Because vaudeville is peculiar. But why make it more so? Why give any girl or boy in a community who may have a good home and does not need the stage for a livelihood, with the boy possibly having prospects of a business future, a chance to show a local cultivated voice or parlor comedy at an amateur night, to please his or her friends, to justify the parlor verdict—and then make professionals of them.

Where does the regular professional come in? Where does the vaudevillian enter in a matter of this kind? If there are 1,500 vaudeville acts laying off each week, and there are certainly between 750 and 1,500 idle weekly, why is it necessary to give amateurs a chance before giving the lay-offs or the new acts seeking recognition an opportunity. Is it because the amateurs are the expert? It can't be that when one sees the unreasonableness of many salaries now being paid in vaudeville. Some of the best turns receive the smallest pay. That though is a matter of themselves, the managers or their agent. But this dragging of raw talent right into vaudeville, from a nice fireside, and upon invitation, with the intent of creating a larger vaudeville supply, seems simply foolish.

Vaudeville has enough. Let vaudeville find out how to encourage instead of discouraging producers, to give new acts a living chance, to make less cut weeks and split weeks for try-outs, and this around New York; in short, to have someone study vaudeville in its booking end who would seem to understand what vaudeville is, what vaudeville needs, and what vaudeville can get, if intelligently and properly directed.

Everything else about new faces and new material is just bunk and will be bunk always, while someone who does not know enough about it is permitted to judge, and book, and waste time and starve acts.

And "what the public wants." The biggest bunk of all. It's what the bookers give them, and few of the bookers have any idea of what the public wants.

## A WORD TO ALL PRODUCERS.

The time has come for all "right thinkers" and "forward lookers" to get together and bust right into the show business if they have the brains to order their thoughts, impulses and ideas according to the necessities of stage and picture production. The time has come because the country is in a wilderness. Politically and financially, it needs a Moses to show the way out. A concomitant of this condition, so far as shows and magazines are concerned should be clear enough.

We need help. Everyone has his knife out and is taking (let us hope) honorable part in the general rough-house attendant on grabbing off the wherewithal necessary to purchasing the next meal. The scramble is so terrific as to induce the general state of mind in which men and women seek the church, looking for hope, finding some consolation. They can find it, too, and should find it, in the theatre.

We have had our play-time since the great war and have spent our unearned inflation of the currency. We have seen our light diversions, our romances and clapped heartily everything but the problem drama. Uplifting romance, clean farce, laughing comedy—for these there will always be room, but there is room once again for plays staging present day problems. Everyone has reflected on the great war, come to some broad, general conclusions and producers who put forward these conclusions or point to them are going to clean up as few others during the coming season. People have gotten over the idea that life is all play and no work, for something very close to this notion sprang from the confusion and reversal of values attendant on our entry into the European struggle.

They are back now to rock-bottom values. Playwrights and producers can cash in on this general mental and philosophic condition by emphasizing it as a fact and then clothing its motions in bright colors as something that means virtue and happiness. Threading the moral motto through plays is not only the obvious, but the sound business policy, particularly if the dramatic preachment emphasizes life and its returns in happiness, rather than the death and hell-fire of the preachers.

## NEW FACES IN BURLESQUE.

Two veteran burlesque veterans, known to Variety but who prefer to remain anonymous for obvious reasons, offer a sensible amendment to the managerial slogan, "New Faces for Burlesque." New faces by all means, but let's have as well some new production brains. That is the gist of their position. These players have outlined their views for Variety. Here's their own editorial:

There have been several articles, notices and advertisements, clamoring for "faces new to burlesque," and as two performers and producers in this very exacting and arduous branch of the theatrical profession, we wish to say that we are heartily in accord with this slogan. Give us by all means, new faces in burlesque, on the stage and in the offices; men who are supposed to put up enormous sums of money and to sustain heavy losses year after year just to give us a job; its new faces we want there, and new methods.

Get rid of the old dead wood that produce a show with an exterior and an interior and a lot of "start-them-at-forty" actors; the men who get one good man and cheat on all others, or those that get a real cast and cheat on equipment.

The days of 1000 per cent. are gone. Let them get some real producing managers who will invest a dollar and be satisfied to get a fair return on their investment.

Why can't this be done in burlesque by all managers as it is being done by a few? We have an assured season; this is no experiment. Producers of musical comedies invest \$50,000 and take a chance; in burlesque there is no chance. Give the public the goods and they will buy it. What is the use of one manager spending money and putting on a real show if the shows ahead of him are cheating? We have a few real producing managers; give us more of them.

Instead of crying for new faces in the casts, let them try to keep the ones they have. Every week we read of another prominent burlesque leaving burlesque for vaudeville or musical comedy. Why? There they are given proper surroundings.

There are hundreds of men in America looking for an outlet for their capital, who are willing and anxious to equip a show as it should be equipped. Why not take a few of the "Moss Backs" that are in now and retire them in favor of some new blood and real money?

Get a real burlesque comedian; surround him with a well balanced cast. Buy a book—don't expect the comedian to put it on or let the people sit around the rehearsal hall and each "stick in a bit that they saw someone else do." Mount the show and get some costumes; the eye must be attracted by the frame of the picture. Carry an electrician; have the stage light. Have the costumes clean and bright colored. Have light, action, color and merriment.

If the above is done, as bad as we burlesque actors are and as tiresome as our faces have become, maybe, even we could make good if we were properly presented. It's the tout ensemble that counts.

Why can't the managers, owners, producers and performers try and live up to the motto of the Three Musketeers and also of their club: "One for all and all for one?"

Don't cheat.

# PRICE CUTTING ON NEW SHOWS BRINGING BACK PRE-WAR PRICES

**"Love Birds" Set the Pace—Patch Charging \$2.50 Top at Casino for "It's Up to You"—Charges for "Right Girl" Lowered—Road Charges Still Dropping—After Easter Return to Business Form Looked For—Holy Week Premiers—Last Week Worst for Cut-Rates.**

Price cutting is in the air along Broadway and the admission scales of three new attractions are on a pre-war top—\$2.50. All are musical offerings. Willner & Romberg's "Love Birds" at the Apollo was actually the first to re-establish the lower scale. The William Moore Patch show, "It's Up to You," will follow with the same scale at the Casino, the piece having postponed its premiere until next Monday. At that time "The Right Girl," which started at the Times Square with a \$3 top, will lower the scale to \$2.50.

Broadway continues to trail the road in the matter of reduction in admissions. The "Follies" will go to Philadelphia at a \$3.50 top, the engagement being the first for that show at less than \$4 on the road for the past two seasons. In Chicago the "Follies" went to \$4.50 for the front rows because of the ticket agency regulations which did not permit theatre tickets to be sold at more than the box office price. All the front row seats were therefore disposed of to ticket agencies under a "buy" agreement.

The lowest scale in several years was established in Philadelphia this week when "The Whirl of the Town" opened at the Chestnut Street opera house at \$1.50 top except Saturdays. George White's "Scandals," which reduced its scale to \$2.50 in the same city several weeks ago after opening at \$3.50, started in Boston last week with the \$2.50 scale.

In New York managers are expectant that business will show some return to form after Easter, and any extension of price cutting will likely wait until the second or third week in April. It is significant that "Love Birds" at the lower scale drew \$15,000 for its first week, as against "The Right Girl's" first week's gross of \$3,000 with a \$3 top. Both shows opened at the same time and opposed each other at the premieres. "Love Birds" showed real strength this week, with indications of a \$17,000 gross in sight.

The number of new attractions this week were cut to three with the postponement of "It's Up to

You," but the trio of openings was important and showed the disregard the managers have for Holy Week, so far as Broadway figures. The premieres this week establish a sort of record therefor. "Mary Stuart," the new Drinkwater play at the Shuberts' new Ritz theatre, drew a smart first night crowd, and though it may be limited in appeal, is regarded as one of the English playwright's best works. "Toto" with Leo Ditrichstein is rated as having an excellent chance, while "The Ghost Between" bowed into the 39th Street with most favorable reports on its dramatic quality.

Though business in general showed more strength early this week than last, there are not more than eight attractions which have not been hurt in the slump which started three weeks ago. But two musical

offerings are standing up to capacity—"Sally" at the New Amsterdam and "Tip Top," the Globe's star attraction. "Sally" is the "darling" of Broadway. It has stood up so consistently to standing room business that it has now beaten the "Follies" records here, with \$34,000 weekly clicked off. "The Passing Show" has fallen off at the Winter Garden, and it is not sure it can stick until the time for a summer start in Chicago. "Mary" has another four weeks at the Knickerbocker. For the first time since Holy Week of last season "Trene" dipped under the \$15,000 mark, last week. It still looks good for continuance into the summer however. "Blue Eyes" has little chance at the Shubert where it moved Monday. (Casino dark until next week.) (Continued on page 22)

## ALMA GLUCK ROASTED.

Buffalo Critics "Go After" the Singer.

Buffalo, March 23.

Alma Gluck, who sang here Friday night was roasted to a turn by the local critics. The Express jumped down the madame's throat and, besides hailing the concert as "inglorious," admonished the singer to beat it for retirement.

Whether last year's episode—when a party of local critics after tramping through the mud and rain of the local railroad yards, were met at Gluck's private car by the singer's maid, who informed them she would see no one—had anything to do with the present reviews is not ascertainable.

## WRONG "FOLLIES."

John Murray Anderson Staging Village, Not Ziegfeld's.

John Murray Anderson will stage the new Greenwich Village Follies. It was reported last week Mr. Anderson might stage Ziegfeld "Follies." Slipped past a drowsy copy-reader. Anderson and Ziegfeld have yet to meet. Edward Royce will again do the Ziegfeld "Follies."

It's reported if the negotiations between the Shuberts and Paul Slavin for the Century Roof over the summer are successfully concluded, Anderson will stage the Slavin show to go on up there. Tuesday the Slavin negotiations were close to signing, it was said.

## HANNA. CLEVELAND, CLAIMED BY SHUBERTS

Selwyns Allege First Claim on Bookings.

An announcement went out this week with a request from the Shubert press department that a head be used with the item, states the new Hanna theatre in Cleveland was built by Dan Hanna and that it has been leased to the Shuberts and Crosby Gaige, with the Shuberts booking the house. The theatre was previously mentioned, without contradiction, as one of the group lined up for the "third combination" of legitimate managers which include Sam H. Harris, the Selwyns and Arthur Hopkins. It is the first mention by either of the big offices of any sign of conflict. This week it was stated the Selwyns had first call on the Hanna bookings, but that it is opening before they are ready to supply attractions.

Mr. Gaige is general manager for the Selwyns and is financially interested with them in productions and theatres. The Hanna will open with "The Prince and the Pauper," a Shubert attraction.

## DUQUESNE STOCK QUIT.

Closes Suddenly After Three Weeks in Pittsburgh.

Pittsburgh, March 23.

The Duquesne Theater Stock, headed by Robert Bruce, failed to open last week, after a short life of three weeks. Illness of Bessie Eytton, leading woman, was assigned as the reason. The passing of this stock company marks the second stock failure here this season.

The newest group tried to profit by the former's mistakes and tried a policy of low prices and popular dramas of many seasons back, and, though success greeted its first efforts, prospects grew duller as it continued.

## NO ONE-NIGHTERS FOR THEM.

The Ed Wynn Carnival, which is slated for a run of one night stands, will change practically its entire chorus, due to all of the girls but four turning in their notices when informed of the one nighters.

## MANY MATINEE PLAYS KILL MOST OF THEM

Only Two Survive of Special Afternoon List

Broadway's crop of matinee plays, productions offered for special showings on off-matinee afternoons in the legitimate houses, has been cut down in number. Most of the closings were because of poor attendance. Showmen say it was overproduction.

"Different" at the Princess, and "The Tyranny of Love," which has switched its afternoons from the Bijou to the Eltinge, are the survivors. The latter piece succeeds "The White Villa," withdrawn from special performances at the Eltinge. The Kummer playlets were withdrawn from the Punch and Judy Saturday, but the house will probably get "Mixed Marriage" for afternoons. This will be a "revival," the piece having been on for afternoons some weeks ago. It was later taken to the 63rd Street Theatre for a four-weeks' regular showing.

"The Hero," played afternoons at the Longacre for one week, has been withdrawn and will be saved for next season.

The group of co-operative players who put the piece on is known as the Mixed Marriage Co., and is to be incorporated. The same group produced the short-lived "Cradle Song," which died because of poor business, an argument among those interested also figuring.

"The Tyranny of Love" is being offered but three performances weekly, one show being cut to reduce expenses. Most of the players in matinee attractions receive a share of the profits, but are given a stated salary per performance. One player in the latter company is being paid on a weekly salary basis.

## SUNDAY COMPLAINT

Sabbath Association Against "Joan of Arc" for Charity.

A complaint was made this week by the Sabbath Observance Association through its attorney, Crichton Powell, against the holding of the special performance Sunday at the Century of "The Trial of Joan of Arc," which will star Margaret Anglin. The benefit performance will be given under the auspices of the Knights of Columbus, the proceeds going to the Hoover fund for child relief in Europe.

Officials of the K. C. stated they were proceeding with the entertainment under a permit, and were not concerned with the complaint. One executive stated "If the Sabbath Association deemed it fit to take food from the mouths of starving children, it could go ahead." The K. of C. expects the net \$10,000 from the Sunday performance.

The Neighborhood Playhouse continues to hold Sunday performances. The current show there is "The Great Adventure," advertised "every night but Monday."

## FRANK KEENAN AS "RIP."

Tom Wilkes to Sponsor Legitimate Production.

San Francisco, March 23.

Frank Keenan, screen star, will again be featured in a stage production of "Rip Van Winkle," to be sponsored by Tom Wilkes. The play will open at the Columbia, this city, in June. Keenan recently played in "John Ferguson," which was also sent out by Wilkes.

Wilkes has made arrangements for the launching of several road shows this season.

## LEW LOCKETT'S ILLNESS.

Albany, N. Y., March 23.

Lew Lockett, playing in "Mary," was taken suddenly ill Saturday night, and, after treatment, left with his mother for a long rest in Maine. Report says Mr. Lockett suffered a breakdown and lapsed into a somewhat violent state following the conclusion of his last performance.

## SIM WILLIAMS' SECOND

Sim Williams is to have another show in addition to his "Girls From Joyland" on the American wheel next season.

Williams has tentatively titled the new one "Birds of Paradise."

Leo Stevens has been appointed manager of Williams' "Girls From Joyland."



CHARLES GRANESE  
Presents his sister

## JEAN GRANESE

"THE UNUSUAL SONGSTER"

PLAYING B. F. KEITH'S CIRCUIT

This week (March 21), Keith's Bushwick, Brooklyn.  
Next week (March 28), Keith's Colonial, New York.  
Week, April 4—Keith's Alhambra, New York.  
Week, April 11—Keith's Hamilton, New York.  
Direction, ROSE & CURTIS

## FRIAR'S "ROLLS-ROYCES"

New Acquaintanceship Committee Giving Dinner to Themselves

"The highest priced dinner in the history of the Friars" will be held in May at the Monastery by the "Rolls-Royce Committee." This committee numbers 23 Friars. It is officially known as the "Acquaintanceship Committee." Few of the members know each other, despite its official title.

That is the reason the members are giving a dinner to themselves. Billy B. Van, Tommy Gray and Walter Hoban are the fixers. Tickets for each of the 23 will be priced at \$100, but there is a 95 per cent. discount to all those on the "Rolls-Royce Committee." Any other Friar wishing to horn in will be forced to separate with the 100 "smackers." For guests the charge will be \$200 each, with no discount.

The fixers declare that it is to be a "he" party, and any person trying to attend in evening clothes will be given the air. Neither the Abbot nor the Dean has been invited, proving what a hard bunch the "Rolls-Royces" are. Van was showing a pair of platinum cuff links studded with diamonds, which he said would be the favors to guests (who pay top money). Privately he said the jewelry was only a blind, but that guests and others who horned in and paid the price printed on the tickets will be given badges inscribed "suckers."

## BRADY'S "EAST LYNNE."

William A. Brady has started casting a company to present a revival of "East Lynne." Julia Dean will play Lady Isabelle.

# PRODUCTION PLANS FOR NEXT SEASON SHARPLY CURTAILED BY ALL MANAGERS

**Restricted List of Spring Tryouts for Fall Production—One Manager Has Nothing in View—Woods Plans Only Five—Sam H. Harris Leader with Fifteen—Comstock and Gest's Idea.**

Plans of several big managers show marked curtailment for next season. In one case there has not been one piece selected for production. Usually the spring finds the various managerial offices practically "set" in the matter of try-outs, aimed for fall and winter presentation. It is only true of some producers this season, and indications point to a smaller number of try-outs than predicted.

A. H. Woods who for the past several seasons shone as the most prolific individual manager on Broadway, has but five attractions lined up for the fall. Two of them, "Woman to Woman" and "Getting Gertie's Garter," are already on the boards and there are to be three other pieces tried out this spring.

Comstock & Gest have nothing new in line for the fall. The firm will stand pat with "Mecca," "Aphrodite," "Chu Chin Chow" and "Algar." Though several small pieces may be done, Mr. Gest stated he was finished with big productions, due to conditions, which, he describes as impossible. Arthur Hammerstein will produce but one musical show for next season, but will make a try with three non-musical plays.

Sam H. Harris lines up as the leader in productions for next season. He has secured 15 plays and many or all may reach the boards. At present Mr. Harris leads the managers in the number of plays on Broadway, having five attractions now current. Other managers have not decided on production cur-

tailment to date, though those with fixed policies take in that group of producers who limit their output. David Belasco will put on two new shows this spring and summer, and is interested in one production with the Frohman office ("A Romantic Young Lady"). John Golden is starting his try-outs early, the Selwyns should figure strongly. Charles Dillingham is preparing two musical plays. William Harris, Jr., has a three-play program for fall, and other managers state they have not yet altered plans.

The Shuberts have four or five musical attractions ready. Two of them are already open and will be brought in this spring. Activity by this firm points to a falling off in summer production, which marked the past two seasons.

General conditions explain the reason for the proposed cutting down in new productions. High costs are paramount. Theatre shortage which has cropped up regularly on Broadway since the war and congested road bookings also figure in the managers' curtailment program.

Reports from the road this week are that business is as bad as it can be. Some attractions are said to have cut four and five weeks from the season routed. The closing movement has started strongly again. This Saturday "Listen Lester" will stop at the Montauk, Brooklyn, and "Up in Mabel's Room" will be brought in from London.

Ont. Last week's closings included "Nightie Night" at Sullivan, Kan., "Tiger Rose" at Ann Arbor, and "When We Are Young" at Detroit. "Cognac" stopped in Chicago two weeks ago.

## ENGAGING IN CHICAGO.

Chautauquas Taking Bookings from New York to Mid-West

The mid-west chautauqua managers, who heretofore have been in the habit of recruiting their companies in New York, are now engaging for the coming season in Chicago, the departure having been brought about by the high cost of rail transportation from New York to the middle western States, where the companies play.

A large number of chautauqua people left New York this week for Chicago, owing to the scarcity of engagements in the East.

## BARRYMORE CAST ASKS PAY FOR FIVE WEEKS

Held During Star's Illness Is Players' Claim.

Former members of the "Declasse" company have filed a protest with the Actors' Equity Association, claiming that as a result of Ethel Barrymore's recent illness they had been unpaid for five weeks. They claim they were not permitted to secure other engagements since they were under contract, and that out of loyalty to Miss Barrymore they refrained from doing so. This matter, it is understood from one of the ex-members, has been hanging fire with Alf Hayman, representing the Frohman interests, with Hayman said to refuse to yield on any point.

This member's version states the company travelled for several weeks from point to point, and were kept together in the hope Miss Barrymore would recover. Speaking for other members he declared immediately after her recovery the announcement was made she wouldn't continue in "Declasse," but would open currently in April in her sister-in-law's new play. It is understood that Miss Barrymore held an interest in "Declasse," besides enacting the star role.

It is said that during the single week's illness in Chicago the company was paid in full.

Discussing Hyman's attitude in the matter and after he had been interviewed by several artists and asked if he would do anything to make up their loss, Hayman is said to have disclaimed all responsibility.

"We have our homes to maintain," one of the actors declared. "Since when have actors homes?" Mr. Hayman is quoted as replying.

## AUTHOR SCORES CRITICS FOR PANNING PLAY

Geo. H. Atkinson Incensed at Reviewers for Ridiculing

Through a letter sent by George H. Atkinson, writer of "The Survival of the Fittest," to a theatrical club and posted on the latter's bulletin board, a feud between the author and dramatic critics was disclosed. The author stated the reviewers had dubbed his show "the worst play in New York" and planned to use the comments in the letter in the Sunday ad for the show. He was dissuaded by his press representative. The ad was made to read that the "Survival of the Fittest," like "East is West," "Bird of Paradise," "The Tavern," "Lulu Bett" was a press failure but a public success.

Mr. Atkinson took the angle that the critics insulted him not so much by their reviews, but by their conduct during the premiere performance. He alleges two critics whispered together, nudged each other, calling attention to certain points with loud guffaws. The author referred to one critic as the "living corpse of the New York press."

Mr. Atkinson states he would test public popularity by continuing the show for four weeks' contract at the Greenwich Village. He refused offers to take over the time there. It was proposed after the first night to burlesque the plot and turn the piece into a satire. The author refused assent.

## VERDICT AGAINST CORT.

Law Studies Secure Judgment—Cort Disclaimed Personal Responsibility.

The H. Robert Law Scenic Studios, Inc., was awarded two judgments for \$1,017 and \$1,273 in the City Court before Judge Walsh Wednesday afternoon, in its two actions against John Cort, for monies due on some scenery work executed for the defendant. The \$1,017 judgment covers a balance due on the "Roly Boly Eyes" production and the other judgment embraces three old Cort shows, "Cosette," "Fiddlers Three" and "Flo Flo."

Cort's defense was that he does business under a corporate title and that he personally did not assume any responsibility. The jury held otherwise.

Charles Frohlich, of the Nathan Burkan staff, handled the matter for Law.

## SOME REASONS FOR DIVORCE

Washington, D. C., March 23. Because she deserted him some three years ago in Montreal, coupled with the fact that she was a poor housekeeper and would not cook his meals, nor mend his clothes, won an absolute divorce yesterday in the Circuit Court at Lexington, Va., for W. Irvine Craddock, formerly electrician with Maude Adams.

Craddock filed the suit against his wife, Mrs. Edmonia Craddock, when here, last January with "Aphrodite," the case being handled by Attorney Neudecker, of this city.

## "IRENE" VS. "FOLLIES."

Cincinnati, March 23. Ziegfeld's "Follies," at the Grand and "Irene," at the Lyric, are battling this week, both opening Sunday.

The "Follies" at \$4 and "Irene" \$3 top, not including war tax.

"Irene" holds over next week and will have "Sun-Daughter" as competition.

## COHAN IN "MEANEST MAN."

George M. Cohan will return to "The Meanest Man in the World" at the Hudson Monday, replacing Otto Kruger.

The business has dropped off late and it was thought advisable for Cohan to step in to hold it over until the summer.

## DAMAGES FOR MANAGER ON ACTOR'S DESERTION

J. D. Williams Recovers \$12,500 from H. B. Warner.

Justice Guy's decision in John D. Williams vs. H. B. Warner breach of contract suit, in which the producing manager is awarded damages for \$12,500 against Mr. Warner, establishes a precedent in theatrical litigation. For the first time has the employing manager been granted a monetary judgment against the breaching employee.

Williams had sued for an injunction which was granted—and damages alleging he had suffered irreparable financial loss by reason of the fact Warner resigned from "Sleeping Partners," in which he was the featured player. Mr. Warner's compensation was 10 per cent. of the gross receipts for the run of the play. When he resigned to accept a starring contract in pictures for Jesse D. Hampton and Robertson-Cole, he gave two weeks' notice, which the complainant maintained was not equitable, considering the terms of the contract calling for the run of the play.

A temporary injunction to prevent his appearances in pictures was granted Williams, and subsequently upheld by the Appellate Division on the defendant's appeal.

Arthur Hammerstein and L. Lawrence Weber testified for the plaintiff that a show of this sort with its metropolitan cast intact is capable of earning \$1,000 per week profits and it was the plaintiff's burden to prove the extent of his damages. Through William Klein, his attorney, he proved \$12,500 worth.

Justice Guy's brief decision follows: "The law of the case having been settled by the issuance of the injunction, and there being no occasion, by reason of the subsequent breach of his contract by defendant for the awarding of equitable relief to prevent a failure of justice, the court awards judgment to plaintiff for \$12,500, with interest from February 15, 1920, together with the costs of the action."

Mr. Williams also has pending a \$100,000 damage suit against Jesse D. Hampton, Harry Robertson and Rufus S. Cole charging the defendants jointly with having enticed Warner away from the plaintiff's management to their fold. The defendants individually and generally deny all allegations.

Still another action of a similar nature is pending by Mr. Williams against Lionel Barrymore and Arthur Hopkins, alleging the former with having deserted the cast of the plaintiff's "The Copperhead" production to co-star in Hopkins' "The Jest" with John Barrymore.

## "GOLD DIGGERS" IN CHI.

Opening at Powers' Labor Day—"Easiest Way" Lyceum's Next.

From present and tentative plans "The Gold Diggers," is set to open in Chicago at Powers' Labor Day. It has not yet been decided whether the piece will leave the Lyceum early or late in the summer.

"The Easiest Way" revival is due at the Lyceum to succeed Frances Starr in her original role. A 75-foot drop or cyclorama scene is now in the course of construction.

## BELASCO'S DEFENSE

David Belasco's answer to Edwards Davis' \$6,000 breach of contract claim has been interposed to the effect the producer agreed to pay Mr. Davis \$250 weekly salary for his services in "One" (starring Frances Starr) only when actually working.

Mr. Davis alleged a season's contract was cancelled before he opened with the show.

Mr. Davis is also plaintiff in a \$10,000 damage suit against Miss Starr, the star of the show, on the grounds of having induced Mr. Belasco to discharge the plaintiff from the Belasco employ.

## GILPIN'S OWN PLAY

Charles Gilpin, the negro star of "Emperor Jones," has under consideration a new starring vehicle for himself.

Gilpin has secured backing and will produce the piece for a Broadway showing. Gilpin came into prominence with the advent of "Emperor Jones" and was at one time leading man with the colored stock company at the Lafayette on Seventh avenue.

## ALBANY STRIKE HITS JITNEY BUS SERVICE

Traction Co. Applies for Injunction—Decision Awaited.

Albany, March 23.

Patronage at the Albany theatres is threatened as a result of the announcement by attorneys for the United Traction Co., on whose lines in Albany, Troy, Watervliet, Cohoes, Green Island, Rensselaer and Waterford there has been a strike for eight weeks, that they will seek a court order to have the jitneys prevented from carrying passengers in the places affected by the strike. This latest move by the traction company caused no little end of worry among managers of theatres hit by the strike, as it is felt by the theatre men that if the court grants the application of the trolley line business will drop off greatly.

Although the cars are now being operated until midnight by strike "busters," residents of Albany refuse to ride in the trolleys and go back and forth in jitneys. Several hundred run night and day over the same routes as traversed by the trolley cars. The jitneys charge ten and fifteen cents for a trip, the fare depending on the section of the city, while the rate on the trolley cars now is eight cents, under an order issued in January by the Public Service Commission, Second District.

To add to the troubles of the theatre managers, the Delaware & Hudson Railroad announces another lay-off to take effect Saturday, March 26. Thirteen hundred workers will be dropped temporarily at the Colonie shops, the employees being mostly from Albany, Troy and Watervliet. The New York Central system laid off 1,500 men at the West Albany shops last week. It is not known when the railroads will put the men back to work and indications are they will be idle for weeks.

Edith Hallor in Vaudeville.

Edith Hallor, recently in the cast of "Broadway Brevities," is opening in vaudeville as a single, with Joe Daley as accompanist.

## "RIGHT GIRL" AT \$2.50.

Several cast changes are, to be made in "The Right Girl" which opened at the Times Square last week. Tom Lewis will replace Rapley Holmes, in the role originally played by him when the show first tried out. It was then called "Maid To Love."

The admission scale will be lowered next week from \$3 to \$2.50. Extra advertising is being used.

## REID AGENCY DISCONTINUING.

The Reid Agency, which has handled dramatic and picture people, is going out of business.

The agency has sent out notice to people who have photographs to call for them.



PEARSON, NEWPORT and PEARSON  
"A STUDY IN PEP"

This week (March 24) at Riverside, New York. Orpheum, Brooklyn, next week, and then (April 4) PALACE, NEW YORK. All return engagements. Booked solid until June 15 on the Keith circuit.

This trio, while in Chic. recently, played consequently the State, Lakes, Majestic and Palace.

Direction, HARRY FITZGERALD.

## SHOWS IN N. Y. AND COMMENT

"Afgar," Central (20th week). Another week to go; will stop for season; road in fall. Delysia returning to Continent for vacation. "Dream Street," Griffith film, succeeding.

"Bad Man," Comedy (29th week). Picked up several hundred dollars in gross last week and went over the \$11,000 mark. Management figures to regain \$12,000 pace starting next week.

"Blue Eyes," Shubert (5th week). Moved over from Casino Monday. Sharp decline in takings indicates attraction has little chance. Agency buy expired Saturday, but was renewed through change of theatres.

"Broken Wing," 48th St. (16th week). Holding up better than some of the other non-musical attractions. Good chance to last out season.

"Cornered," Astor (16th week). Another two weeks for this drama which will play some Eastern stands starting April 11—got \$10,300 last week. House goes into pictures, "The Four Horsemen of the Apocalypse" moving over from Lyric.

"Dear Me," Republic (10th week). Stood up to good business for first two months. Has been hurt in slump; under \$9,000 last week.

"Deburau," Belasco (14th week). One of the half a dozen attractions holding up to standing room business. Around \$17,700 again with no sign of slipping.

"Emperor Jones," Princess (8th week). Wide publicity given this attraction makes it look good for the road next season. Has not gone off in takings more than others. Gross last week was \$6,000, including matinees of "Different." Has been getting \$7,000. Very good here.

"Enter Madame," Fulton (32d week). Gross has slipped down since Washington's Birthday. Last week the early days were markedly off and extra Thursday matinee week; extra performance has been withdrawn. Came back late in the week with around \$11,000 drawn.

"First Year," Little (23d week). This comedy and "Lightnin'" only attractions continuing the extra matinee. Played to \$12,401 for nine performances last week. A smash not affected by slump.

"Ghost Between," 39th St. (1st week). Out of town premiere during winter attracted considerable attention. Piece was withdrawn for recasting. Arthur Byron now in lead and starred. Opened Tuesday night.

"Gold Diggers," Lyceum (77th week). Very little drop last week over the previous week's going, the takings reaching \$12,700. Looks safe until summer.

"Good Times," Hippodrome (33d week). School holiday this week should give Hip a boost in takings as in other seasons during Holy Week.

"In the Night Watch," Century (9th week). Lithograph tickets calling for half price seats pulling crowds up town. Reduction has made for gross of \$18,000 and better for past two weeks.

"Irene," Vanderbilt (70th week). Off around \$800 last week over previous week, gross slipping under \$15,000 for first time since Holy Week of last season. Gross last week around \$14,300.

"It's Up to You," Casino. Premiere postponed until next week.

"Ladies Night," Eltinge (33d week). No farce offered this season has been close to the takings of this one. Off somewhat in the past three weeks, but management figuring on attraction running into summer.

"Lady Billy," Liberty (15th week). Has had a successful run thus far. Gross around \$16,000 last week. Figures to run through April with ease.

"Lightnin'," Gaiety (132d week). Still playing nine performances, the extra matinee started early in the winter continuing as weekly feature. Gross last week \$15,716, showing no falling off for the run leader.

"Little Old New York," Plymouth (29th week). The comparative drop here has not been as great as with most other attractions. Is assured fulfillment of season's run. Drew around \$10,000 last week.

"Love Birds," Apollo (2d week). Is first musical attraction to come at \$2.50 top. Show panned, but work of Pat Rooney highly credited. Showed strength with the night gross after Wednesday hitting \$2,000 and over and the demand good. Nearly \$15,000 on the week.

"Maid to Love," Times Square (2d week). Opened at the same time as "Love Birds," but with a \$3 top scale. Went into cut rates almost immediately. Though first week grossed only \$8,000 management figures show has a chance after Easter. Some cast changes.

"Mary," Knickerbocker (23d week). Due to continue four weeks more; Philadelphia engagement being set for April 25. Business last week showed strength in the latter half.

"Mary Rose," Empire (14th week). Has two weeks to go. Last week gross around \$8,700 which was better than expected. "Café de Lune" with John and Ethel Barrymore may be next attraction.

"Mary Stuart," Ritz (1st week). New house rushed to completion and William Harris, Jr. opened in with John Drinkwater's "Mary Stuart" (first called "Mary, Queen of Scots") Monday night. House seats about 860.

"Meanest Man in the World," Hudson (24th week). Takings last week remained about the same as week previous. With no further slipping the pace was over \$8,000.

"Miss Lulu Bett," Belmont (13th week). Decline last week was about \$400 with the gross about \$7,200. This comedy is making a run of it after a bad start and is likely to last out the season. Pace is profitable.

"Nice People," Marc Klaw (4th week). Has been a virtual sell-out since premiere. Is a new attraction which slump did not interfere with. About \$14,600 last week.

"Passing Show of 1921," Winter Garden (13th week). Agency buy expired Saturday and was not renewed. Cutting of operating cost seen in notices given some cast members. House celebrated tenth anniversary Monday night.

"Peg o' My Heart," Cort (6th week). Revival was hurt in the downward trend of business; managed to tilt the \$12,000 mark last week. Figures to continue well into May.

"Rollo's Wild Oat," Punch & Judy (18th week). Patronage here has been continuously good except balcony, which is a series of little boxes. Around \$6,000 is profitable in this small house.

"Romance," Playhouse (4th week). Still going strong, with the house enjoying best takings in several seasons. Over \$12,000 again last week.

"Rose Girl," Ambassador (7th week). Has been holding its own. Pace after Easter will determine length of continuance. Attraction not a hit, but business better than first indicated.

"Sally," New Amsterdam (14th week). Remarkable sale continues with no falling off; \$34,000 weekly since premiere, which beats all "Follies" records.

"Spanish Love," Maxine Elliott (33d week). One of the season's dramatic successes. Though not a high gross attraction it has held its pace steadily until last three weeks. Should recover next week and run into May.

"Survival of the Fittest," Greenwich (2d week). Drew severe criticisms of season. Management, however, intends continuing for four-week period of house guarantee.

"The Bat," Morosco (31st week). Agency sale has not been as big lately, but box-office trade still to be tapped. Scale arrangements reported after Easter should keep it sailing to big takings until summer.

"The Champion," Longacre (12th week). Playgo to better than \$10,000 last week. Stands a chance of recovery starting next week.

"The Hero," withdrawn after first week of special matinees and held for regular presentation in fall.

"The Green Goddess," Booth (11th week). One of the few attractions weathering the depression unharmed. Again went to \$14,000, with standing room in for several performances.

"The Tavern," Cohan (26th week). Practically no slipping last week over the previous week's going, the gross being nearly \$8,900.

"Three Live Ghosts," Bayes (26th week). Made profit last week, which is more than others hit by the slump. Takings \$6,700. Looks good until May.

"Tip Top," Globe (25th week). One of the big winners unaffected in recent weeks. Gross last week at \$26,200 is little different from previous week. Only a few dollars in standing room in statements.

"Toto," Bijou (1st week). Starring Leo Dietrichstein. Out-of-town reports excellent. Opened Monday night.

"Wake Up, Jonathan," Henry Miller (10th week). Three weeks more for this attraction; due to go out April 16. Takings last week sagged further. Failure of show to register better a surprise.

"Woman of Bronze," Frazee (29th week). With the takings around \$9,000 last week this drama stands a good chance of running through April, figuring improvement next week.

"Welcome Stranger," Sam H. Harris (28th week). Hung around the \$12,000 mark last week. Management looks to recovery after Easter.

"Way Down East," 44th Street (30th week).

"Over the Hill," Broadhurst (25th week).

"Four Horsemen of the Apocalypse," Lyric (3d week). Is by far the leader of films now specially shown in legitimate houses. Over \$20,600 last week.

"Connecticut Yankee in King Arthur's Court," Selwyn (2d week).

HOLY WEEK OPENS  
WEAK IN CHICAGO

"Hitchy-Koo" and "The Bat" Far in the Lead—"East Is West" Set.

"Hitchy-Koo" setting new records at the Illinois. Topped every house and show in the city by \$700. Engagement only for four weeks, with Hitchcock trying for an extension. Week after next should see many new shows on the Rialto.

Estimates for the week: "Shavings" (Powers, 4th week). \$11,900. Two more weeks should write finish to this play. Money maker for house and show.

"Fanchon-Marco Satires" (Olympic, 8th week). \$10,000, a surprise, making some money on run. Thursday opened without competition on Sunday.

"East Is West" (Garrick, 2d week). Has caught on after fair opening, until it touched better than \$23,000. Taking lead for a non-musical show.

"Way Down East" (Woods, 14th week). Just over the top clause. Did about \$11,000. Looks like "Dream City" will follow in four weeks.

"Night Boat" (Colonial, 2d week). Went to \$16,000. Extra advertising should place it in the \$20,000 class. Show well spoken of.

"Dulcy" (Cort, 4th week). Fell to below \$10,000; expected to pick up after this week.

"Tavern" (Cohan's Grand, 7th week). \$12,000; means money to everybody concerned; should also pick up and round out three months' run.

"Kissing Time" (La Salle, 2d week). Folded up on \$6,500. House dark for one week, then "The Four Horsemen," film.

"The Bat" (Princess, 12th week). \$19,000. Will easily last until mid-summer, with a steady line at the box office and big advance sale. Seats eight weeks in advance.

"Hearts of Erin" (Shubert-Central, 2d week). Went out to almost nothing, giving way to "Beggars' Opera."

"Irene" (Studebaker, 16th week). Helen Shipman out of cast for few days owing to illness. No public announcement made of her absence. Miss Shipman back Sunday, and will remain for the remainder of Chicago run. Seats six weeks in advance.

"Hitchy-Koo" (Illinois, 3d week). Bettered its receipts every week; reaching its climax last week with \$31,780.

"Woman to Woman" (Playhouse, 2d week). Getting heavy play from women and word-of-mouth advertising. If show can stick out this week, has chance for a run; \$6,000.

"Mecca" (Auditorium, 8th week). Finished to \$31,000, after eight weeks of sensational publicity and business.

"Just Suppose" (Blackstone, 2d week). Fell to \$8,000; bound to pick up next week. Four more weeks.

BOSTON'S LEAN WEEK  
STARTED MONDAY

Everything Off—One Opening—One Opening Next Week.

Boston, March 23. Monday night was a lean one. The expected slump materialized and indications were there would be no pickup later on this week.

All of the houses, with the exception of the Boston opera house, dark since "Aphrodite" were open. But one opening, Ben-Ami in "Samson and Delilah," at the Wilbur.

Contrary to the general run, there will be but one opening in the city next Monday, when "Honeydew" comes into the Majestic, supplanting the film which has been housed there.

Last week all the shows ran well up to the average, the influx of visitors to the automobile show giving the theatres a splendid play.

Estimates were: "Scandals of 1920" (Colonial, 2d week). Did \$25,000 business last week. Although advertised to play



JACK and ISABELLE SIDNEY and TOWNLEY

In "A SUBWAY FLIRTATION" at BROADWAY, NEW YORK, this week (March 21).

Keith's, Philadelphia, April 4. Maryland, Baltimore, April 11. Direction, CHAS. A. BIERBAUER.

## NEWS OF THE DAILIES

David Belasco told guests at the dinner tendered him in the Hotel Astor March 20 by the American Society of Dramatists and Composers that next August he will have been in the show business 39 years. For 19 of these years he has managed his own playhouse. He spoke of his barnstorming days as a youngster and recalled great actors with whom he had been associated, the quickness with which plays were produced in the old days, and other such matters. Distinguished guests to the number of 250 were present. The speakers included Geraldine Farrar, William Gillette, John Drew, Cosmo Hamilton, Sir Philip Gibbs, Montrose J. Moses, Franklin Sargent, Rose Coghlin, Daniel Frohman, Laurette Taylor, Major-General O'Ryan, Arthur Hobson Quinn, Charles S. Hittman, George Pierce Baker, Roland Holt, Frances Starr and William A. Brady. Prof. William Lyon Phelps presided.

Kitty Berg, an actress, living at 115 West 71st street, reports a ride out to Lynbrook, L. I., and back cost her \$15,000 in jewels. Two men accompanied her. Falling to persuade her to gamble, they got her to leave the cab at Calvary Cemetery, near Newtown in Queens, and the next thing she knew, she told the police, she woke up from a period of unconsciousness minus her jewels.

Hollywood Park, the big amusement resort in Baltimore, caught fire March 20. Loss is estimated at \$250,000.

The Paris opera will give pictures in the off season and during the season for matinees to stave off a threatened deficit.

William A. Brady made public March 21 an exchange of telegrams between him and Dr. Wilbur F. Crafts, Blue Sunday propagandist, in which Brady reproached Crafts for continuing his campaign against pictures after promising to give producers time to clean up themselves so far as it might be found necessary.

Jeanne Eagels continues to occupy her apartment at 17 West 57th street under protection of a Supreme Court order directing J. and T. Cousins, the owners, not to disturb her. She holds a lease till Oct. 1, 1922. Even if they refund the \$13,000 she has spent in redecorating, she says she will not move.

Sothern and Marlowe will open their Shakespearean season in New York Sept. 27, they announced when sailing for England last week.

Roland Young is to make his debut in pictures in a drama by Ouida Bergere.

Ignace Paderewski left New York Sunday for the coast for a two months' rest.

Dorothy Miller, a blonde Irish lass, March 21, through the columns of the World, offered herself in marriage two years from now, when she will be 18, to any man who would provide \$1,000 for her mother's operation. The letter was investigated by the World, whose reporter found the family intelligent and respectable. The girl's mother said they never had solicited or accepted charity.

Archibald Selwyn returned from Europe March 22, bringing from Paris Henri Battille's "L'Homme à la Rose" and "Le Chasseur de Chez Maxim's" by Mirande and Quinson, in which Sam Bernard will appear.

The special committee in Boston investigating new sources of revenue has reported to Mayor Peters recommending a larger tax on theatres by increasing the license fee.

The Japanese actors, Mr. and Mrs. Michitaro Ongawa, interested a large audience at the Town Hall March 22 by their presentation of native plays.

John Daniels, the only gorilla ever to be exhibited here, according to Ringling Brothers, arrived on the Old North State, March 22. The shipwreck scribes who greeted him shortly discovered that he did not approve of prohibition.

Down in Washington Tom Moore presented a gold pass to his theatres to the President and Mrs. Harding. Unless the law is changed, however, they will have to pay admission taxes.

Nanine V. Joseph of M. Witmark & Sons was the subject of a feature story by Catharine Brody in the Globe, March 22. According to the story Mrs. Joseph manages Department C—the Charming Department.

(Continued from page 25)

Show will stay about three weeks, when house reverts to pictures for summer season. Griffith's "Dream Street" announced.

"The Masquerader" (Walnut, 5th week). Turning over steady, but not phenomenal gross. Will stick two more weeks, with successor announced, \$10,000.

HOPEFUL IN PHILA.  
THAT SLUMP IS OVER

Four Openings This Week—"Whirl" at \$1.50.

Philadelphia, March 23.

Four openings Monday night changed the complexion of the theatrical map here, and gave rise to hopefulness that the slump of the last month or six weeks had passed its crest.

Geo. M. Cohan had two of the openers, and incidentally the two most promising as far as first-night houses. "The Acquittal" at the Broad filled its very last rows down stairs, and "Nemesis" brought up from last week's try-out at Atlantic City, also pulled nearly capacity, both houses were freely papered.

"Adam and Eva" at the Adelphi, and "The Whirl of the Town" at the Chestnut Street Opera House, the latter an innovation at \$1.50 top, gave only fair promise with their first night's gross.

"The Masquerader" at the Walnut has been added to the four shows now about to close. The Post show has done nicely right along. All the continuing attractions were hit by the numerous first-nights.

The only opener Monday next is "Somebody's Lion," the annual Mask and Wig Show of the University of Pennsylvania which plays at the Forrest for one week. The advance sale is heavy.

Further price reductions are rumored here, following the lead of the Shuberts with "The Whirl," although the Syndicate houses insist that they have no intention of coming down to \$1.50.

"The Acquittal" (Broad, 1st week) opened to good business and kindly treated. Looks like money-maker for two weeks' stay. "The Hottentot" went out to less than \$9,000.

"Jimmie" (Shubert, 2d week) not matching up with the Tinney show which preceded it. Hit this week by the four openers, and not likely to remain more than a couple more weeks. About \$18,000.

"Ermine" (Forrest, 4th week). Last week of healthy old-timer which slipped considerably after original two weeks, but still turning neat profit. About \$17,000.

"Adam and Eva" (Adelphi, 1st week). Broadway run did not seem to impress as much as expected. Well liked by critics, but many vacant seats. Must pick up soon if show is to round out season at this house. "Scandal" out-played its welcome, and went out last week to less than \$7,000.

"Smilin' Through" (Lyric, 5th week). Two more weeks for this unusual comedy-drama which picked up nicely last week and ought to realize nice profit, though not the success in Philly it was in Chicago. About \$13,000.

"Nemesis" (Garrick, 1st week). Considerably touched up by Cohan, and enthusiastically received by all except one critic. Had fine house and announces large advance sale. Here two weeks, "One" departed last week, unapplauded.

"The Whirl of the Town" (Shubert's Chestnut St. Opera House, 1st week). Opening and advance sale not quite up to hope considering \$1.50 top.

## ACTOR ASSERTS EQUITY FOSTERS RECKLESS CHARGES BY MEMBERS

**A. E. A. Asks Court to Rule All Charges Against Fellow Members to the Council Be Regarded as Privileged—Seek to Keep "Laundry Work" Out of Court.**

Elaborate briefs have been filed before City Magistrate Levine in New York by the Actors' Equity Association in an effort to thwart the action of Leo Stark against J. Arthur O'Brien, involving charges of criminal libel, and in another effort to establish the legal principle that one Equity member may communicate damaging charges against another to the Equity Council without risking prosecution.

Equity asks in short that the magistrate rule that such communications are "privileged." Stark, through his attorneys, Kendler & Goldstein, insists on a public hearing of the alleged libel communicated to the Council, and characterizes the action of the Equity as "giving weight and sanction to the principle that fraternal cooperation is incompatible with law and justice by urging in this case that the law should not take its course. It avows equity and evades equity. It strives to uplift the profession and its attitude is an unequivocal announcement that members may look to its intervention in crimes of this character."

Briefly Stark charges O'Brien with sending a defamatory letter to the Equity Council in which he said, "I charge Mr. Stark with systematically and surreptitiously stealing money from Mr. [Chauncey] Olcott, by placing his personal effects and laundry in with his stage wardrobe and presenting and collecting the entire bill for same from Mr. Olcott."

The alleged defamatory letter also charged Stark with:

"Disloyalty to Equity principles; continued hostility to members of the Equity; carrying slanderous stories; vilifying and speaking in a disparaging manner of Mr. Olcott's ability; using vile epithets against Americans, against Catholics and Jews."

Both men were then members of the Chauncey Olcott company playing "Macusha." Feb. 17 Stark secured a summons from Magistrate Levine in the West Side court and, after several postponements, testimony was taken and the court directed complainant and accused to file briefs. William Cavanaugh appeared as counsel for O'Brien. At a later hearing an additional brief was filed by Paul N. Turner, counsel for Equity.

The complainant thereupon asked for a postponement until he could draw up a reply to Equity's contentions.

The whole dispute was scheduled to come up before Magistrate Levine in the Tombs police court yesterday (Thursday) when O'Brien's attorney was to argue a motion to dismiss the case on the ground Stark had failed to establish malice in the communication to the Equity Council.

If the court ruled against O'Brien it would have the effect of holding him, and the proceeding then would be for the district attorney to move for an indictment. Such an indictment would go to jury trial in the Court of General Sessions.

The motion to dismiss was to have come up Tuesday, but the Magistrate reserved decision for two days to study the briefs further.

The brief filed by Stark's attorneys is in part as follows:

"The Actors' Equity Association asks the court to countenance the suppression of libelous communications between its members from judicial appraisal suggesting that 'Undoubtedly a better method of procedure on the part of Mr. Stark would have been to have pressed these charges for trial before the Council of the Actors' Equity Association, and if it should then appear that malice existed, make this application.' Counsel loses sight of the fact that the charges made by the defendant to the Association were voluntarily withdrawn and that his right to a hearing before that body thus automatically denied.

(It is alleged by Stark the charges were not withdrawn until after he

(Continued on page 23)

## PLAY BY MRS. PEABODY GIVEN FREE TO PUBLIC

**"Without the Walls" in Albany Sunday, by Albany Players.**

Albany, N. Y., March 23.

"Without the Walls," written by Mrs. Katrina Trask Peabody, of Saratoga Springs, will be given its presentation before the public by the Albany Players in conjunction with an Easter community entertainment at Proctor's Harmanus Bleecker Hall Sunday afternoon. Mrs. Peabody, the widow of Spencer Trask, the banker, and who recently married George Foster Peabody, millionaire banker of New York and Saratoga, with a party of friends, will be the guests of honor at the entertainment which will be free to the public.

The Albany Players already have staged a small portion of Mrs. Peabody's play at private clubs, but Sunday's performance will be the first time "Without the Walls" will be given in its entirety before a public audience.

It is believed the featured members will be Thomas C. Stowell, who has displayed his ability as an actor in several sketches staged by the local thespians and who was one of the stars of the Harvard Dramatic Club in his college days at the Cambridge institution, and his wife, Fay Smiley-Stowell, who has appeared opposite her husband in most of the plays presented by the Albany Players.

The players presented two plays at the Fort Orange Club last Thursday night, "Poor Old Jim" and "The Fourflushers." The casts for both plays included Thomas C. Stowell, Fay Smiley-Stowell, Mary Ida Hare, James Jones and Laurence S. Hill.

## COOK'S REVUE FOR LONDON.

Will Marion Cook, the responsible party for organizing the New York Syncopated Orchestra, which appeared in New York about two years ago, then sailed to England, returned to New York last week to obtain material in regards to staging a musical revue.

Cook will remain over here for the next two months to complete his object and expects to take a fully written book and score back to London for presentation over there some time during the summer.

## ASK FOR JAMES J. MORAN.

Boston, March 23.

Illness in the Moran family here has made it imperative the aid of trade papers be invoked to locate James J. Moran, one of the sons, who is in theatricals.

Moran's folks think that not having heard from James in some weeks he may have left the country. With his mother quite ill, the publicity method for location becomes necessary.

Mr. Moran on the stage may have been known as Eugene Schuyler or James J. Marlowe.

## MRS. GEBEST SUES HUSBAND

Charles Gebest, musical director for George M. Cohan, is defendant in divorce proceedings instituted by Nellie S. Gebest. An unknown woman is named.

The Gebests were married Nov. 9, 1911, and have a five-year-old daughter.

This is Gebest's third marriage.

## Doctoring "Tangerine."

Carle Carlton has called in Guy Bolton to doctor his new "Tangerine" show.

The piece was originally written by Philip Bartholme with lyrics by Howard Johnson and music by Monte Carlo, Anna M. Saunders and Dr. Hugo Felix.

## KENTUCKY GOLF BUGS OPPOSED TO PAGEANT

**History of City of Lesser Importance Than Their Beloved Course.**

Louisville, March 23.

The dramatic follower and the golf bug are fighting in Louisville. The trouble point is: Is a pageant, based on the founding and history of the city and prepared by one of the country's foremost playwrights, of more benefit to the public than a well-kept municipal golf course?

The plan for producing such a pageant this summer was first voiced by the mayor and the Kentucky Society, Sons of the American Revolution. The plans proposed to stage the drama in a huge natural amphitheatre which is located on one of the best holes of the Cherokee golf course. It was further decided that if the pageant was held, all efforts would be made to have it written by Percy MacKaye.

Next day, golf bugs, prompted by the excellent golfing weather, decided among themselves that they would fight to the last ditch to prevent a lot of persons in trick clothes playing hide and seek on their beloved course. It was pointed out that the dramatists would cut up the turf something awful with their tableaux and fake Indian fights. It would take a whole year, maybe more, to get the course back in proper condition.

The worst of all was the fact that the pageant was planned for mid-summer, the time when all the big handicap matches are scheduled.

The golf bugs, to a man, are fighting the movement. It is pointed out that a pageant held last summer in a different part of the park failed to attract more than a handful of spectators, and that the damage done to the course doesn't justify the proposition.

On the other hand, the highbrows insist that the drama would be the thing for the city and give thousands a more intimate knowledge of the history of their city. So far the battle's a draw.

## GOETZ SETTLING

E. Ray Goetz, producer of the defunct "Vogues and Vanities" show, which closed in Boston two months ago, is daily settling up with the various members of the cast. Anna Wheaton, who held a 10-weeks' contract, six of which had yet to go, has settled with the producer after being paid a cash consideration plus her counsel fees.

Grace Fisher who also had brought suit against Goetz and E. A. Ackerman, the backer, has arrived at a settlement understanding.

The show was originally known as "Piccadilly To Broadway," a British product.

## "NIGHT CAPS" TRY-OUT.

Max Marcin's "The Night Cap," written by him in collaboration with Guy Bolton, will open in Baltimore next week. The engagement is a try-out, the attraction not being due in New York until the fall. Aaron Hoffman and Samuel Shipman are interested in the show on an arrangement, whereby the latter authorship team is writing a comedy which Marcin will later produce.

In "The Night Cap" cast are Violent Hemming, Elizabeth Risdon, Jerome Patrick, Blanche Mills, Jack Raphael, Wilton Day, John Daly Murphy, Charles Brunnell and Nat Sacks.



## STORY and CLARKE

Now Playing Interstate Time Direction. MORRIS & FEAL

## TRIES "HERO" OUT ON B'WAY THEN WITHHOLDS IT FOR FALL

**S. H. Harris's Experiment at Longacre Off-Day Matinees Establishes Unique Precedent—First Time Play for Next Season Has Been Thus Tried Out.**

## ONE MUSICAL PIECE FOR ARTHUR HAMMERSTEIN

**Producer Side-Stepping High Cost for Next Season.**

Arthur Hammerstein has requested the Shuberts to change the name of the newest musical play, announced as "Blossom Time," and which was known as, "The Love Song." The piece is an imported operetta, with the score by Franz Schubert. Sigmund Romberg has touched up the numbers for the American presentation. The Shuberts selected the "Blossom Time" title because of the expectation it will be another "Maytime." The title, however, is to be used for next season by Hammerstein, who stated Otto Harbach had registered it five years ago.

The Harbach show will be the only musical piece to be produced by Hammerstein next season. Because of the heavy production cost and attendant financial risk the manager has elected to turn to non-musical pieces for the balance of his producing year. He has three plays planned for production in addition to the musical "Blossom Time."

## STOCKS OPENING.

The Miles Players, a stock organization, goes into Miles Academy, Scranton, Pa., May 9. Corse Payton leaves with his stock April 30. In the intervening time the Academy will be redecorated and the orchestra seating capacity slightly increased.

The Poll stock at the Court Sq., Springfield, Mass., opens May 16.

Nathan Appel has leased the Lyric, Allentown, Pa., and will install the Emma Bunting stock opening March 23 in "Polly With a Past."

Negotiations are under way for the taking over of the Teck, Buffalo, for a summer stock to be headed by Gus Forbes.

Albany, March 23.

Walter M. Powers, manager of the Colonial theatre, is undecided whether to put on stock plays at his house and compete with Proctor's Harmanus Bleecker Hall, where it has been announced stock productions will be staged by a company headed by Malcolm Fasset.

Although it was at first thought that the Colonial would attempt to produce stock plays in competition with the hall, it is now believed the plan will be abandoned and the house will continue to run films.

St. Louis, March 23.

A six weeks' season of musical stock is scheduled to open Sunday at the Pershing.

It is one of the chain of 13 houses controlled by Famous Players-Lasky Corp. in this city.

## CHANGES IN "IT'S UP TO YOU."

"It's Up To You," the new William Moore Patch musical comedy which was to have opened at the Casino Thursday, was postponed until Monday. Changes in the cast was the principal reason. Joseph Santley and Ivy Sawyer are out of the show and Charles King and Betty Pierce have replaced them.

The show will play to \$2.50 top; the house is dark this week, "Blue Eyes" having moved over to the Shubert upon the withdrawal of "Her Family Tree."

## MUSIC BOX'S SHOW.

Fred Jackson is writing the book for the forthcoming Sam Harris musical show, which will open the Music Box theatre on 46th street during Aug. St. Irving Berlin will do the score.

To date, other tentative cast members have been selected.

"The Hero" which was put on at the Longacre last week by Sam H. Harris for off matinee afternoon showings has been taken off and will be saved for regular presentation on Broadway next season. It is the first case of its kind, where a big producer "tried out" a play for special performances on Broadway and then shelved it for further presentation. W. A. Brady produced "The New Morality" with Grace George for special afternoons at the Playhouse about the first of the year but there was no idea of the piece reaching regular bookings.

It is an open question whether other producers will dare the special performance route for new plays. There is, however, an avenue of broad economy in such productions. For such performances players in current attractions are generally used which eliminates the guaranteeing of any set period the players must work as with new productions tried out of town. The Actors Equity Association requirement of a guarantee of at least two weeks does not apply for special performances. Players are engaged in general on a "per performance" payment of salary. Besides this there is a saving in the transportation and other new production costs.

In the case of "The Hero" Grant Mitchell, who is starring in Mr. Harris' "The Champion" at the Longacre, and several players from his "Nice People" at the Klaw were in the cast. It was proposed to find bookings elsewhere for regular showing but the manager decided the piece too valuable a property for other than Broadway. The piece is a comedy drama by Gilbert Emery, a new playwright, and it was accorded promising notices from the reviewers.

## APPLICATION DENIED

Justice Erlanger last week denied Daniel V. Arthur's motion to inspect the books of Harry H. Frazee for an accounting of the profits of the defendant's production, "My Lady Friends." Arthur is suing for a 25 per cent. interest in the show, on the grounds he was ceded that share for labor and services rendered.

Frazee does not deny the production, "Oh James," which he was about to produce but alleges for a defense his option on that show lapsed. When rewritten by the authors, Emil Nylray and Frank Mandel, under its newer moniker, "My Lady Friend" (in which the late Clifton Crawford starred), Frazee renewed his contracts with the writers, and on that ground maintains he is not obligated to Arthur.

## MURDERER ESCAPES.

Cleveland, March 23.

Frank Whited, confessed slayer of Frances Altman Stockwell, actress, in Cleveland about a year ago, escaped from the Ohio Institution for Epileptics at Gallipolis last Friday. Whited was placed on trial twice, and both occasions he was seized with an epileptic fit, and was latterly sent to the State institution, from which he took French leave.

## "OUIJA" DOES \$8,000.

San Francisco, March 23.

"The Ouija Board" brought nearly \$8,000 at the Fulton in Oakland last week, when business necessitated an extra matinee on Friday afternoon and a special performance Saturday night after the usual Saturday evening performance.

The Fulton plans having two regular performances on Saturday evening in the future.

## GLADYS McQUARRIE WEDS.

Davenport, Ia., March 23.

At midnight, Saturday, Gladys McQuarrie, of "The Passing Show," then at the Burtis, married Stanley Moran, vice-president of a local advertising service.

Mrs. Moran left the show Sunday and will reside here.



derwood as the saintly wife gave a fine performance and Albert Brown as the serious-minded suitor for the daughter's hand acquitted himself creditably.

Ditrichstein has a following that should insure him a healthy patronage for a limited time in New York, with a part so well fitted to his personality, but it is doubtful if the play has sufficient popular appeal for the general public. Jolo.

## THE GHOST BETWEEN

Dr. John Dillard.....Arthur Byron  
Ethel Brooks.....Laura Walker  
Richard Hunt.....Glenn Anders  
Jenkins.....Walter Brown  
Dr. Jerome Buxton.....Kathryn Kelly  
Dr. Jerome Buxton.....Messinger Belle

Fresh from an initial tryout of several weeks on the road, and only waiting for the competition of other opening attractions to abate even during the pressure of Holy Week, Stanley G. Sharpe and Charles Stuart opened "The Ghost Between," at the 39th Street, Tuesday night before the customary first nighters: friendly to actors and friendly to the author and as friendly to the producers. But in many respects deservedly so; in others it was a case of overenthusiasm.

"The Ghost Between" in the verdict between the acts seemed to be between and betwixt. That is, it was not voted a "hit," neither was it declared a flop. With the assurance of the brokers in on the "buy," the show holds out a promise of catching on.

It is that kind of a show which, after the last curtain has rung down, gives you the feeling that it has an abundance of entertaining features despite the fact that the author's effort is one of the worst examples of choppy playwrighting that has been seen in a New York theatre in a long, long time.

The principal fault with Vincent Lawrence's vehicle for Arthur Byron (in the star role) is that it is never definite in any one purpose—not so much as a starring vehicle as it is indefinite in the form of a play. It is a combination of serious writing in the prolog, of a descent to exaggerated farce in the first act again modulated by a tempo of intervening moments of seriousness. Yet it lapses into broad farce in the second act and concludes in extravagant farce in the third.

It would seem from all this better to mould the whole into straight comedy. And in this it could have achieved greater results than the play assumes in its present form. There is such an obvious change of tempo, a sliding from sure-fire purpose into aggravating comedy that its truer moments lose effect.

The theme of "The Ghost Between" is suggested in the title itself. In explanation, it bridges together the bereaved widow of one whom a devoted doctor could not save in that terrible moment when science is helpless before a greater and unknown power—death. The ghost between is only symbolic of the element that stands between the doctor and the widow, whom he marries in name only. By killing the dead the doctor wins her love.

The action transpires over three acts in addition to a prolog. The last introduces the principal characters in this cast of six. In it the audience is made acquainted with the story that to any experienced playgoer is almost told there and then except for the actual process of the telling. Here the doctor recites his impression of his admiration for this woman who feels so much for the man who is about to pass on. Two years after (the first act) he has achieved fame as a surgeon and is even wealth through the perspicacious born of the inspiration that night when he so unselfishly tried to save a man's life but failed. The proud widow pays him a visit with the object of paying the first instalment on the debt previously contracted for his services. She lives apparently for the memory of her former husband. Nothing but that matters. The doctor, anxious to help her, wanting her as the only one who will make life worth the living, acts on the advice of a friend. He will marry her in name only. The union, however, is marred by the intervention of the youthful friend who falls in love with the doctor's wife. The doctor, true to his promise, has kept his word. Reacting to the knowledge that the youth can win her merely because of exercising his will to love, the doctor takes advantage of the situation and as forcefully as intelligently asks her to blot out the past and choose between the two. The curtain rings down on a happier union—the time, apparently, six months later.

The performance of the entire cast was on the whole one of merit and showed careful rehearsing and staging on the part of W. H. Gilmore. The direction of the piece is accredited to Stanley G. Sharpe. This first-night audience witnessed one of those bungling curtain drops in the second act before the concluding lines had been spoken, with the result that after four curtains the artists were permitted to finish the scene as it was written.

What moments of genuineness were offered in Mr. Lawrence's text were to be found in the prolog. In this Miss Laura Walker carried off all honors. She distinguished herself beyond any degree of doubt by the genuine sincerity of a grief-stricken woman saturated with the

## FOREIGN REVIEWS

### FEMME DE LUXE.

Paris, Feb. 23.  
Alfred Savoir has had two excellent comedies produced within a month, but the Potiniere with "Blue Beard's Eighth Wife" has the better. In "La Femme de Luxe," produced at the Theatre Michel, he has compiled a three-act comedy portraying the moral downfall of a confere. Francine has been a demi-mondaine bespoken by a wealthy royal lover, but she has a secret friend who finally marries her, living on the fortune she possesses until it is squandered.

She is then willing to share the more humble home her husband, a journalist, can afford, but she has expensive tastes, and moreover, is less attractive in cheaper dresses. Indeed, it is Jean who grows tired of the mediocrity and realizes his wife is more suited to the rich demi-mondaine class of society. He is sufficiently a cad to resume love intrigues with former acquaintances, and Francine knows she can only retain Jean's attention by herself again being a femme de luxe.

She decides to return to her generous royal lover, and writes a letter to the husband explaining the situation. He reads it before her departure, and the couple have a confidential talk. After the explanation the journalist consents to her project, promising to visit her when opportunities occur. So the wife resumes her former existence, living in the lap of luxury, which the husband shares.

The comedy is amusing, but the subject is strange, even distasteful. Jane Marnac is not at her best in the part of the demi-mondaine, while Peyriere as the unsavory husband so willing to share his wife's automobile, is not in his usual good form. The comedy is preceded by a curtain raiser, "Le Sauveur," by Mme. J. M. Fontange. Kendrew.

### SCRUPLES DE SGANARELLE.

Paris, March 6.  
This is another Don Juan play, produced by Lugne Poe at the Oeuvre. Henri de Regnier, academician, in this version has shown us the famous lover in a more traditional light. Bataille sketched the character in "L'Homme a la Rose" (which is being withdrawn from the Theatre de Paris shortly) as a sceptic philosopher. Rostand left a piece, "Le Derniere Nuit de Don Juan," which has been only issued as a supplement to an illustrated weekly, wherein he is described as a melancholy troubadour.

Regnier paints him as a young noble seeking pleasure and adventure. The Oeuvre has not the means of giving an elaborate mounting, such as L. Volterra could provide at the Theatre de Paris, otherwise the latest Don Juan would possibly be as great a success as its predecessors. Sganarelle, a role created by Moliere, was the valet of Don Juan and accompanied his master to Verrieres, where he had formerly resided and had many

thought that the only man who mattered was leaving her alone to face the world and everything cruel in it. The impression was one in which she swept everything before her in a moment that was terrible in its anguish, in its grief and in its despondency. It was, nevertheless, a great disappointment when, through the course of the evening, Miss Walker's continual wailing gave the impression more of a heroine whose lachrymose tears were of the glycérine kind and, furthermore, that she was suffering from a cold in the nose. Frankly, the part never stood up any more after her work in the prolog had finished.

In the role of Richard Hunt, Glenn Anders made the most out of a juvenile part, "fat" as any one in the profession could wish for, handled with care, but overplayed at times in a manner that could not be condoned.

As for Arthur Byron in the star role, it is frankly not a star part. The reason seems to be imbedded in the fact that the major part of the work fell on the shoulders of Miss Walker and Mr. Anders. While any audience may be expected to bestow its sympathy on the doctor, the part itself is never forcible despite its subtlety by comparison to the roles of the preceding principals, respectively. That he made the most of it there was no doubt, but it missed fire more through its text and situations than by any reason of the player himself.

The bits were well handled, of which there are three.

The scenery as "sets" are well done, but it is doubtful if any physician would have permitted himself to live in one such as constructed for the second act. It is highly doubtful if people of means would live in them at all.

At the conclusion of the second act My Byron took the occasion of introducing Mr. Lawrence to the audience, whom, he declared, had been waiting 14 years for a hearing. Mr. Lawrence might have tried vaudeville in the interval, for he is better fitted, it would seem after a thoughtful observation of his part public hearing. Step.

friends. Among them was Anselme, whose child the valet had formerly nursed. This daughter, Angeliue, was budding into womanhood when Don Juan noticed her, and she became enamored of the famous figure.

To gain access to Anselme's home with the object of courting Angeliue Don Juan elicits the assistance of his valet as being so well acquainted with the family. But Sganarelle refuses. His scruples were unavailing and only led the fellow into trouble. Angeliue elopes with Don Juan, and when her accredited betrothed interferes he is killed in a duel with the fickle lover, poor Sganarelle being accused of the deed.

Mlle. Lucille Nycot impersonates Don Juan, but the travesty is not satisfactory, though perhaps novel. On the other hand, Jacques Baumer, who hitherto has appeared in the cabarets, is a revelation as an actor. Kendrew.

### LA PAIX.

Paris, Feb. 23.  
One of the posthumous plays of Marie Lenorm, who wrote "Les Affranchis," has been mounted by Gaveau at the Odeon. "La Paix" was written during the Peace Conference, in 1917, and embraces that issue. It was refused by the Comedie Francaise, which is in this case natural. The authoress proclaims the necessity of a rural defense, but at the same time makes war on warfare. But it consists of a series of long tirades and the action drags. Nevertheless, it is beautifully written and an interesting thesis.

Mme. Greaves husband and two sons have been killed during the war, but the third son returns home with the intention of embracing a military career. He is engaged to marry a flapper, who declares she only admires soldiers and will smile on no others. But when the young man realizes the calamity that has befallen his family he becomes antagonized to militarism, resigning his commission in the army. This leads to the rupture of his marriage.

Among the guests entertained by Mme. Greaves in her mansion (for we move in the highest society) are a French General and Lady Mable, a former English nurse with the Red Cross. She has become a fervent pacifist after her brother died from his wounds and whose agony she had watched from his bedside. The general proposes marriage, and Lady Mable would fain be his wife, but she stifles her sentiments, refusing to be united to a man who has adopted militarism as a definite career. This piece is more a lecture than a theatrical work. Kendrew.

### LA TENDRESSE.

Paris, Feb. 27.  
Barnac.....Felix Huguenot  
Sergyll.....As. Lugnet  
Genius.....A. Bour  
De Jollyng.....F. Maujet  
Carlos Jarry.....Gilles  
Cabriac.....Gilles  
Legardier.....J. Ayme  
Guerin.....Fernal  
Aimourt.....J. Devaide  
Marthe.....Mme. Yvonne de Burg  
Mabelle.....Mme. M. L. Herouet  
Miss.....Mme. Descorval  
Mabelle.....Mme. L. Legrand  
Mlle. Tigraine, governess.....Dancourt Berny

Piece in three acts, by H. Bataille. Theatre du Vaudeville, created Feb. 24. Period, present.

H. Bataille did not invite the foreign theatrical press to the dress rehearsal. He did not even invite all the Paris daily press. Some of the Paris scribes adversely criticised his former plays.

In "La Tendresse" Bataille handles a splendid subject in his best style, though it is not his best piece. Barnac is a dramatist, rich and famous, and president of the Society of Authors. He lives happily with his sister and Marthe, the actress, who is the leading lady in his plays. They are not married because of conventional obstacles. Marthe has two children during a former liaison, but Barnac shows them a grandfatherly attention. For he is growing old, there being a difference of 30 years between him and his mistress. Marthe is of a passionate nature. It is not astonishing, therefore she has an intrigue with a young cinema actor, Sergyll of little talent but handsome.

We were previously initiated into the woman's longing for youthful companionship by her covert regards toward a youth who visits the house. Barnac has a suspicion that Marthe is false by insinuations made by his conferees Genius and Legardier so he feigns a journey into the country, hiding his stenographer behind the curtains. Sergyll visits Marthe during his absence. It is the first time he has thus called on her. Barnac returns later and requests to listen to a scene he has written for his latest comedy. He then reads the conversation she has had with Sergyll, which the secretary has faithfully transcribed. The woman is astounded, breaks down and confesses. She respects and admires her rich protector more than any other man, she has thoughts for no one else, but she was tempted to seek pleasure elsewhere.

She realizes she is a wretch and begs for pardon. She explains in despair she has deceived him with-

out ceasing to love him. Barnac in anger drives her from his home. This second act is the gem of the entire work and Mlle. Y. de Bray is superb. Two years later the playwright and actress meet again. Marthe is still living with Sergyll. The screen actor has got into trouble, and Barnac, as president of the Society of Authors, is able to save him.

Marthe seizes the opportunity to try to renew her relations with Barnac, but the elderly man realizes the difference of age. What he desires is that their affection may not turn to hatred, shall not sink into indifference, but be replaced by a true platonic friendship, that tenderness of friendship which can only exist between two creatures who understand one another. Sergyll agrees that Marthe shall again create the leads in Barnac's plays, for he is not placed in a position of contempt thereby, while the actress again brings into the lonely life of the unhappy playwright the charm of her presence. Kendrew.

### LES DEUX MASQUES.

Paris, March 4.  
This little house has existed for years, with variations of class. It is now reopened as a sort of rival to the Grand Guignol. The first program comprises five pieces without any particular attraction. Perhaps the play of resistance is "Les Detraquees" in two acts, by Palau and Olaf, describing two mentally deranged women who assassinate children, or even worse. It is a pathological problem which might have been left to the medical profession. The lunatics are finally placed in an asylum.

Far more entertaining is "La Griffe," by Jean Sartene, a drama already presented elsewhere. An aged peasant, formerly noted in the village for the strength of his hand, sees his daughter-in-law is deceiving his son, but as he has become paralyzed and is dumb he is powerless to interfere. But one day, noticing his son is about to enter a cellar where the steps have fallen away, but only known to the wicked wife, who is anxious for her husband to disappear, the father gains sufficient voice to give a warning cry to the victim. It is too late; he falls to his death. Whereupon the horrified peasant finds sufficient strength to strangle the guilty woman.

"Le Dindon de la Farce," by P. Despras and Willemetz, in three short acts portrays a jealous husband who suspects his best friend, boxes his ears and abandons his wife. What he imagined then really happens, but in the meanwhile the husband realizes he may have been mistaken and receives back his spouse, confident there was a misunderstanding. He no longer has suspicions, ignorance being bliss, and makes his excuses to the friend. "La Petite Maud," by Guy de Teraud (who has adapted American films for French readers), explains how a lady having become too poor to keep her servant, it is the latter, married to a laborer earning big money, who takes the flat and retains her former mistress as cook. The roles are reversed. It is a skit on the times. Kendrew.

### THEATRE DES ARTS.

Paris, Feb. 23.  
The co-operative of playwrights has again changed its program, and Dorzans has given hospitality to the Swiss troupe of G. Pitoeff, which appeared at the Theatre des Arts last season. As in 1919, we have "Le Temps est un Songe" piece in six tableaux by H. R. Lenormand (already reported in these columns). It is accompanied by two short plays by Georges Duhamel, the first being "Lapointe et Ropiteau" (which has appeared in book form in Geneva) performed during the war in ambulances by soldiers.

It is the dialog of two mutilated poilus, Corporal Ropiteau having lost a leg, and Private Lapointe having lost an arm. They compare their artificial limbs, and each one prides himself on being the more unfortunate. It is patriotic rivalry which almost brings a lump into the throat. A stuttering nurse is introduced, but the role does not add attractiveness to the clever little playlet. The second, "Quand vous voudrez" (When You Like) is a sketch of an eccentric man in society. This latter is interpreted by Pitoeff and his wife. The bill is evidently put on, awaiting F. de Carel's "Comedie du Genre," which is due at this house shortly. Kendrew.

### L'AMANT DE COEUR.

Paris, Feb. 27.  
Risky comedy in three acts, by Louis Verneuil. The Baron has caught Lucien (Signoret) visiting his mistress, Charlotte (Jane Renouardt) and given her the sack. The rich protector must be replaced. Is the new protector to be young or old? It is a toss up, as Lucien, the puppy who never pays his footing, votes for an aged successor. However, Charlotte having cashed the last check of the Baron, decides for Jacques, a well disposed youth with plenty of money (C. Dechamps), and so informs her mother over the telephone.

Charlotte introduces Lucien as a sort of brother-in-law. At the end of the first act the trio go out to dinner. In the second act, three months later, Jacques is fussy and objects to Charlotte smoking. His

fortune compels him to keep up a respectable appearance, so it is Lucien with whom Charlotte is mostly seen. But by a stroke of luck on the French Wall Street Jacques is ruined and Lucien becomes wealthy. Instantly the latter assumes respectability—and Charlotte telephones details to her mother.

In the third act it is Lucien who has become fussy and has reversed roles with Jacques. Persuaded by his artless mistress he engages the rich guy as his secretary, and the play ends for Charlotte. We do not know in what circles the talented author of "Daniel" finds his characters, but he draws the average Parisian society in very shady lines. Kendrew.

### L'OMBRE ROUGE.

Paris, Feb. 24.  
Ireneau Maugot, who has conducted a small art fresco entertainment in the Bois de Boulogne, known as the Theatre Pre-Catelan, having taken over the little auditorium in the Musee Gravin, has opened it as the Nouveau Theatre. Gustave Quinson, of the Palais Royal, etc., started here. We have had several houses in Paris at different periods by this appellation. The main item is a pantomime in two acts by Alfred Fortier, "L'Ombre Rouge," mimed by the artiste, Severin. It is rather gloomy, but admirably acted.

A sailor kills a traveler in a common lodgin house to steal his purse and marry the innkeeper's daughter with the contents. The police arrest an innocent man, Betsy, the sweetheart of the latter, traces the criminal, and to cause him to confess his crime, a detective, inspired by the well-known drama, "The Bells," dresses the accused to resemble the victim and simulates before the eyes of the sailor the principal scenes of the murder. The guilty sailor takes fright and confesses.

On the same bill Maugot presents "Pierrot Ministre," an act in verse by Lachaze, and "Sophie Arnold," a playlet in verse by Gabriel Nigond which is a gem worthy of the Odeon.

The once beautiful Sophie (whose biography has been compiled by Robert Douglas) is growing old and the revolution has dispersed her admirers. Living a retired life in the suburbs with a faithful servant, she is still visited by Count Laura-guals, her truest friend, who presents on her birthday the rose that bears her name. This leads to tender memories of past love, but while they examine the portrait of their son killed in battle the souvenir raises a cloud between them and the former lover is calmed. Blanche Touthain and Henri Beaulieu play this charming trifle to perfection. Kendrew.

### THE HOUR AND THE MAN.

London, Feb. 20.  
Nothing striking about this new play by H. A. Vachell and J. C. Smith. The strong, hard, self-made man with a heart of gold who marries above him socially, only to find trouble, out of which he emerges with flying colors, is a favorite character with dramatists and has been increasing in popularity for some time.

Apart from the struggle between democracy and autocracy the motif is political, but the characters do not live and the plot is not convincing. "The Man and the Hour" lacks strength, it is badly constructed, and except for certain passages in the third act is devoid of grip and punch.

If anything can save it it will be the brilliant work of the players. One thing stands out vividly—the brilliant acting of W. Cronin Wilson. The big first night audience insisted on his taking a "star" call. Marie Lohr is very good as the aristocratic but foolish wife, Dawson Millward made the most of the Duke, and Ellis Jeffreys was quite good as the Duchess, a part scarcely worthy of her talent.

### SI QUE J'ETAIS ROI.

Paris, March 1.  
The new show mounted by Berthez at the Capucines is billed as a fantastical revue in two acts by Rip and Gignoux. It is brimming full of political allusions and is a most entertaining show. A former curb seller with the gift of gab becomes a deputy in the French parliament, causes the overthrow of the cabinet and is called to form a new ministry. But the post of premier is not sufficient, and he has himself proclaimed king of Paris.

He has many troubles of the realm, a famous poet taking possession of a small island in the Seine river and posing as dictator. He is finally dethroned after many topical events are enacted. Perhaps the feature of "Si que j'étais roi" (If I Were King) is Pauley, a former café concert singer, who is revealed as a talented revue artist in the role of the democrat, who becomes an autocrat.

The music is a mixture of popular airs executed on the piano by Esteban-Maril, whose services should not be overlooked. The revue is well presented by Marguerite Deval, George, Florade, Gaby Gladys, Dracy, Christine d'Or, Andree Alvar and others. There is no pretense of gorgeous mounting; it is a witty show intended for a Parisian public. Kendrew.

# FRILLS AND FASHIONS

By ALICE MAC

Paris says the pretty Parisienne does not consider the ordinary white-tiled bathroom competent any longer, and in many cases it is the most decorated suite in the house.

The "Femina" describes a few of the suites of French actresses. Mlle. Sorel has her bathroom walls of wine and gold mosaic on white marble, while at the end of the room is a large mirror. Raised on a marble dais, covered with panther skins, stands the bath of white marble enclosed in antique bas-relief. The hand basin is of Renaissance period and is surmounted by a Venetian mirror.

In Mlle. Spinelly's bath room is a massive octagonal marble table bearing a shell-shaped golden basin. Behind is a round mirror of great diameter, with a gold and crystal frame containing concealed electric lights.

On a background of Chinese gold, coral-colored apple blossoms with black branches form the mural decorations in which Mlle. Gabrielle d'Orziat has set the bathing and dressing room suite. Bath and washstand are of coral and black mosaic. The two rooms reserved for these are separated from the boudoir by a railing of mahogany-like spears, over which an Eastern tapestry can be drawn.

Evans and Perez gave the Palace bill a splendid send off Monday with their clever foot-balancing tricks, against a background of dark blue with a deep yellow border. Then came Jed Dooley with "Miss Co" looking as charming as ever in her short frock of yellow chiffon, with its orange foundation.

Dolly Kay in her attractive gown of gold sequins, frilled slightly at the waist and with sprays of black velvet flowers at the sides, found the house in her favor, with popular numbers, heard so often, yet they sounded new from Miss Kay.

Masters and Kraft are wearing the same costumes as when last seen, and they appear as effective as ever, especially the short silver fringe dresses with the wine silk hose and shoes.

Petite Loretta McDermott, with her dainty figure, was sweet in her frock of black sequins, and satin hat with red cherries, giving it a dash of color, but it was in her little panties of black satin, worn with a white silk blouse, she looked best.

Tempest and Sunshine have one of those acts that bring forth the remark "nice little things" and is then forgotten. Miss Sunshine was handicapped with her voice Monday matinee, but struggled through to the finish. She then attired as the bride, while Tempest was the groom. During the act for no reason except perhaps because it was becoming Miss Tempest appears attired in khaki, while Sunshine flaunts around in an ermine cloak that had an edging of chinchilla on the cape collar. Nice were their riding suits of white linen, with the high white kid boots, and black ties, while upon Miss Sunshine's brown locks rested a white tam. Miss Tempest chose the jockey cap.

The Four Marx Brothers have surrounded themselves with four attractive young damsels especially in Muriel Greel with her dark beauty, well set out in her charming frock of lavender chiffon, veiled with silver lace fillet, while a dolly vardon hat was worn saucily one side. Hattie Darling's gown of iridescent sequins showed good style, the only decoration being red roses that encircled the waist line. For the finish they all came forth in a front cloth, as a jazz band, which not only consisted of the Marx Bros. and Miss Darling, but Jed Dooley, Harry Masters and Frisco, with a long black beard and smoked glasses. This completely stopped the show, making the next a hard spot for the Yip Yip Yaphankers.

Two bobbed haired misses at the American, first half, O'Neil Sisters, and dainty they looked in their kiddies' frock of net frills, with one having an orange silk bodice, the other blue, both finished off by a huge bow at the back. These are later changed for more elaborate dresses of taffeta that had numerous ribbon rosettes tacked here and there. Skirts were slit at the sides, revealing little panties that matched.

Dolly Ward, who made her entrance in an ordinary blue serge suit with a cerise vest, apologizing for her attire as unavoidable (trunk delayed), whereupon expressman comes down aisle with trunk on shoulder, as she changes into a draped gown of silver cloth. The suit was more becoming.

"Little Miss Sunshine" contains four neat looking girls. Two stand out with high kicking and passable voices. This act has some amusing dialog. A black chiffon frock was pretty, with its band of silver for a hem, the silver also forming the bows on the skirt and the bodice. White satin was another dress that attracted. It had small flowers worked in mauve silk for a pattern, with the skirt opening in front, displaying a foundation of lace frills.

Boyle and Bennett, who in song informed the audience they couldn't do anything, proved themselves clever dancers, with the girl in a pretty gown of mauve taffeta that had the skirt made up of tiny ruffles decorated with roses. The bodice was plainly made, with the short sleeves puffed.

Leigh De Lacy in the sketch, "One Born Every Minute," meaning, of course, a fool, tells the story of the hubby who won't pay wife's poker debts, until she discovers there is another woman in the case. Then hubby not only is willing to pay her debts, but gives her two hundred more, with wife exclaiming: "My scheme worked fine, it was a put-up affair, so you'd give me the money." Wife is an attractive auburn-haired miss, with her dress of pale grey chiffon slightly frilled at the hip line, while around her waist was worn narrow velvet ribbon, slate color.

"Jollities of 1920" is the show at the Columbia this week, but it's far from that. The only "jolly" thing about it is the intermission. It is lacking in comedy. At one time the comedians occupy the stage for fully 25 minutes without raising a good laugh. Reason, no doubt, is because the "gags" and pieces of business have been heard or seen so many times.

Helen Tarr, a statuesque blonde with a fair voice, made a striking appearance in a gown of orange velvet, tight to the figure, ending in a train, with one side slit to the knee. Grey chiffon formed a loose top, with a small hat to match. Miss Tarr sings a song about being the fashion queen, but her dress didn't prove it; unbecoming of purple satin, made long-waisted and high at the neck, from which pheasant feathers spouted out each side. The skirt was made up of draped blue chiffon, from which a train hung at the back, but her gown of royal blue velvet, draped up the front and fastened with a diamond buckle, atoned for it.

The girls, and there were 24, looked well as maids in dresses of powdered blue chiffon, with the little frilled aprons of white lace and chiffon. Some of the girls represented pages in short panties of pink, with the bodices of blue.

Norma Barry's gown of black sequins was effective in the white spot, with the shoes and hose of cerise that matched the rose at the waist. As a "rose" (or was it a "butterfly"?), Miss Barry looked her best in pink satin, with large butterfly wings in silver for a headdress. The dance done by the girls in this scene, as "butterflies and roses," meant little.

Lemon and silver made short was becoming to Lillian Norwood, with satin panties coming below the knee, bound with silver ribbon.

The bill at the 81st St. theatre this week is made up of the two extremes, laughter and tears. The former is headed by the Dooleys, William and Gordon, in their act, "The Vagrants," which they have worked up so well there isn't now a dull moment in it. Helen Patterson is as charming as ever in her grey and pink chiffon frock, also the white satin with its little touches of blue. The speech at the end fell on the shoulders of the ever-serious William, because, as Gordon remarked: "Willie, you live in this neighborhood, so it's up to you to thank them." Mang and Snyder followed with their hand balancing feats, which gave the Dooleys an opportunity to return for their Rath Bros. imitation, it fitting in splendidly, as Mang and Snyder do a very similar act.

The Transfield Sisters, quite musical, wore neat dresses, one in pink the other blue taffeta, with a panel decorating the front of sequins.

Julia Nash and C. H. O'Donnell, in "Almost Single," were good enter-

tainment. Miss Nash's pink gown looked as fresh as ever. The feature picture, "The Greatest Love," with Vera Gordon, contributed the tears to the program.

There is a little person at the Broadway this week who processes not only the daintiest of figures, and brown curly locks, but a charming smile, and pretty features, particularly noticeable in her gown of gold cloth, that had panels of blue sequin back and front, the skirt had openings at the sides, showing a foundation of blue net. Her name is Ona Munson, with a company of six good looking boys who make their appearance in color coats with caps to match. Miss Munson's first frock was next, green satin veiled with the sheerest of dark brown net, that had two bands of taffeta at the hem of the skirt. The taffeta also contributed to the short coat that had stitchings of silver thread as a trimming.

Clara Barry displayed two good-looking gowns, the first of cerise, taffeta, that had rows of pipings on the skirt, while the bodice which came to a point in front was perfectly plain, except for a black bow and a bunch of cherries. In her hand she carried the Mitzli hat of the same shade as the dress, with black cherries bunched at the back. Her other costume was made up of black sequins and chiffon, lined with burnt orange, and a fan of the same color.

The woman of Stevens and Brunelle looked far better in her first dress of very pale green with a deeper shade for a sash than her gown of rose pink faintly brocaded in gold, with the girdle tied loosely round the waist line.

Miss Townley (Sidney and Townley) is wearing the same costumes as when at the 81st Street theatre.

## TOMMY'S TATTLES

By THOMAS J. GRAY

Congressmen seem to think we will have trouble over the Island of Yap. Probably not half as much trouble as some of those "Yap" Congressmen will cause in Congress.

You have to rehearse to play all the important parts in life except that of a Congressman. It seems to be an ad lib part that calls for the center of the stage, and has only one exit.

If the blue law making smoking a crime should become national, think of all the money would be saved that is now spent for signs reading "No Smoking."

### Other wasted signs—

"Keep out of this entrance. This means YOU."

"The Shimmy dance is strictly barred in this theatre."

"The Real place to eat. HOME COOKING."

"Please put your lights out when leaving the room."

"Leave your laundry with the property man. Neatly done."

"The words 'hell' and 'damn' are barred in this theatre."

"No money advanced."

"Silence."

### Signs you never see—

"The stage hands would be VERY GLAD to help the artists."

"The baggage man is sorry if he handled your baggage roughly."

"The stage manager here is VERY CHEERFUL and would like to talk to you."

"Have a good time with the boys in the orchestra after your opening show."

"NO TIPS."

If Hammerstein's Victoria were still open the odds are 1000 to 1 that next week's headline would be an Indian guide.

The head of the Allied Reparations Commission has no sense of humor. He calls for Germany to make a payment of Twelve Billion Marks on May 1. April 1 should have been the date.

"There are many bills pertaining to the theatrical business before both houses in Albany, some said to be favored by the actors and some by the managers."—News item.

So we submit a reliable incorrect report:

Assemblyman Guppy has a bill before the lower house that proposes to make it compulsory for theatrical managers to wear high silk hats at all times, except while eating their breakfast, when a brown derby may be worn. This bill is said to have the backing of the Motion Picture Whistlers Society.

Senator Fogg introduced a bill yesterday that would oblige all actors playing in summer flirtation scenes to have their Palm Beach suits trimmed with black braid, so the audience will not think stage folk sleep in their costumes. The managers of the Dry Aquarium Circuit are said to be behind this bill.

Hon. Wred Flannel of the 23d District introduced a bill today which, if it becomes a law, will compel theatrical managers to furnish all people in their employ with safety razors, hair tonic, shoe laces, chewing gum, cigars, cigarettes, pipes, candy, hair ribbons, toupees, perfume, lip sticks, magazines, and hot water bottles. In case of actors who have been divorced, the managers will have to go fifty-fifty on the alimony. This bill is said to have the backing of the Hoop Rollers Dramatic Club.

The representative from Cuckoo county introduced a bill in the upper house which may have a slight effect on the acting branch of the theatrical profession. If the bill becomes a law all tenor singers will have to sign their names in a bass voice and all bass singers will have to learn how to dance soprano. The bill also provides that quartets may be made up of more, or not less than three or eight people. This bill is said to have the backing of the Indoor Air-Dome Managers' Unit.

Politicians are greatly excited over a bill to come before the house next week, introduced by Assemblyman Hootch. Mr. Hootch is well up on theatricals, having two cousins who make paste for the bill posters of the Big Bar & Cells Bros. Circus. If the bill becomes a law theatrical managers will not be allowed to see any of their families on Christmas, New Year's, Easter Sunday, Fourth of July, Thanksgiving Day, or on any birthday that may fall on a week day or Sunday. It also states that they may not use the telephone without first being vaccinated. This bill is said to have the backing of the Protective League of Magical Animal Trainers, Inc.

A vote will be taken tonight on what is known as the Cluck-Gargle bill, which will make it a law for every actor playing a speaking part, to speak with his own mouth. How this will affect ventriloquists' dummies has not yet been decided. A committee from the Organized Ventriloquist Dummies of America called on the Governor yesterday. As there was no one present who could throw its voice to His Excellency, the conversation was silent. The bill is said to be backed by the Associated Managers of Submarine Roof Gardens.

Making out an income tax is the hardest part some people play all year.

Mind readers must be in great demand around the revenue collector's office.

If they had them there—everybody would mail theirs in.

The weather suggests summer home and home brew.

May be the home brew will be put "back in the box"

## WITH MUSIC MEN.

Johnny Black, co-writer of "Dardanella," has temporarily abandoned the idea of embarking in the music publishing business for himself and has placed his newest numbers with the Broadway Music Corporation. Eventually Black may form a business partnership with his brother-in-law, Jim Brennan, the pugilist.

The Harrison Music Co. of Detroit, which has located temporary New York quarters will remove their main offices to New York the latter part of this month with Harry Harrison in active charge. Barrie C. Bloedon, formerly with the Witmark house, who has been acting as eastern representative, will be "mechanical" man for the house. Walter Hirsch is professional manager. Detroit home office will be given up.

Nellie Nelson, formerly in vaudeville, is now connected with the Irving Berlin professional staff.

E. G. Latham, an officer of the Emerson Phonograph Co. resigned to venture into a phonograph-needle exploitation proposition.

Joe Lyons of the Imperial Roll Co. of Chicago, is in New York calling on the local music publishers. Charley Straight, vice-president and business manager of the Imperial expected in New York the 15th of this month.

Leroy Phinney has taken Lee S. Robert's song catalog which the latter had exploited through the G. Schirmer house. The same exploitation channels will be maintained by Mr. Phinney. The new publisher was never before identified with the music business but is the head of a national advertising agency.

Bob Harris, recording manager of the Columbia Graphophone Co., has embarked in the publishing business on his own. Mr. Harris' original composition, "I Spoiled You," is the sole "plug" of the new firm.

Martin Fried is back with the Leo Feist professional forces after several months' vacation.

Jacob Werthan, father of Harry Werthan, general western manager of Remick, died March 1. Deceased was 84 years old.

Al Koppel has joined the Fred Fisher band and orchestra staff as assistant to Irene Lipkin.

Lew Brown and Albert Von Tilzer claim the long distance championship for continuous collaboration as a song writing team. They have been writing together for 14 years.

Suzanne V. B. Gillen, wife of Frank J. Gillen has brought an action for separation against the latter in the Supreme Court, Brooklyn. Mr. Gillen is a song writer, connected with the Shapiro-Bernstein staff. Pending trial of the separation suit Mrs. Gillen is asking \$100 a week alimony and \$500 counsel fee, alleging Mr. Gillen's income is \$15,000 a year. Decision was reserved.

Dave Wohlman is in charge of Forster's New York office. Walter Donovan is also of Forster's New York staff.

Despite that gross sales in 1920 were the greatest in the company's history, the Columbia Graphophone Co. in its annual report shows a reduction in net income of \$1,987,530 on the year. Increased labor and material cost, with higher selling and advertising expense are given as the reason for the deficit. The income of the corporation was \$5,805,514.

Len Dolg, professional manager for the L. Wolfe Gilbert Music Corporation, is playing an engagement with his Five Syncopators at the Clover Leaf Inn.

Maurice Burkhardt has gone into the music publishing business under the name of Levison, Burkhardt & Kempner. Joe Kempner, who also appears in Burkhardt's act, collaborated on the initial publication.

Lew Straus, formerly a theatrical newspaperman and publicity agent, has become affiliated with the professional staff of the Goodman & Rose Music Co.

The Sonora Phonograph Co. is to go into the recording business, according to George E. Brighton, president of the corporation, and will manufacture lateral cut discs to accompany the Sonora talking machine.

Mrs. Charles H. McGlue has bought all stock and title in the New England Music Co., of Boston. Its business was recently foreclosed by the Metropolitan Trust Co. of that city. The Music Publishers' Protective Association represents the New York publishers, creditors to the aggregate total of some \$20,000, and is negotiating for a settlement with Mrs. McGlue.

Al Jones, producer of "What's in a Name?" is defendant in a city court suit begun by Milton Ager, the song writer, to recover \$1,139.95 (Continued on page 24)

LURIE-HEILIG CIRCUIT.

Curran Tied Up to Northwest Theatre Chain.

San Francisco, March 23. Reports that Calvin Heilig of Portland, owner of a string of theatre in the northwest would be interested in the Curran theatre along with Louis Lurie, who holds a 20-year lease on the house have been confirmed. It is stated by Lurie that his new interests will extend to the other theatres owned by Heilig and that the circuit will be operated under the combined management. Heilig has already made preparations for a visit to New York in behalf of the circuit. He plans booking many attractions for the houses.

YIDDISH CO. PROSPERS.

San Francisco, March 23. Negotiations are under way by the Yiddish Literary and Dramatic Society of San Francisco and Oakland to secure exclusive Pacific Coast rights of successful dramas and comedies which have already been staged in the east, according to M. Farber and H. Popkin, supervising directors for the society. Business has been good at the Fillmore street home of Yiddish plays, the Republic. A general reduction of 25 cents has been made in the prices of admission. The society, which is running on the commonwealth plan, contemplates bringing leading Yiddish artists to the coast for short engagements.

ALCAZAR DEAL OFF.

San Francisco, March 23. Proposals to send road attractions into the Alcazar during the construction of the new Curran house have fallen through. A report current last week that George Davis, former manager of the Alcazar, would assume the management of the house again has also come to naught.

Lionel B. Samuels, present general manager of the house, will continue.

CURRAN CO. INCORPORATES.

San Francisco, March 23. The Curran Theatre Co. was incorporated here last week for \$500,000.

The incorporators are Homer Curran, J. J. Shubert, Herman Wobber and Herbert Rothchild.

A.-H. Salt Lake April 3.

San Francisco, March 23. Sam Harris of Ackerman-Harris left for Salt Lake last Monday night to arrange for the opening of the new Loew State in that city April 3. He was accompanied by his son, Herbert.

ORPHEUM, SAN FRANCISCO.

San Francisco, March 23. The Orpheum had rather a lifeless bill this week. It lacked both class and weight. While there was nothing commendable in it, nevertheless it kept the stage crews unusually busy, as only a couple of acts worked in o. This caused several stage waits. The Topics, inserted between the fifth and sixth acts, afforded some relief and provided laughs as well.

The show was further crippled through the absence of Bobby O'Neill, featured member of the headline offering, "Four Queens and the Joker," who remained in Seattle, where he underwent an operation. Charles Irwin, on the same bill, replaced O'Neill in the act in Portland, and was quite at home in the part here and the act headlined successfully despite O'Neill's absence.

Irwin joshed his way through in great style and the comedy derived from his ad libbing, which included announcements where the original role called for dancing, made him a popular substitute. The scenic investiture, pretty costumes, and Fay Tunis, Dorothy Godfrey, Babette

Bussey and Mabel Ferry as Queens of Cards proved a good novelty and won fine appreciation.

Fraddin and Miss Jean Tell almost held up the show, the big applause coming from Fraddin's masterly violin, although Miss Tell's soprano also counted in the big returns. Arman Kaliz and Co. held over, repeated well, but could not elicit enough applause this week at the finish for speech making this week. "Moonlight," with Marie Holly, was enjoyed, although the whole is rather tame and the principal pieces worthy of something better. Charles Irwin was accorded a good reception while appearing in his own act next to closing, and scored solidly with his bright, snappy talk and clean monologues.

Charles D. Keating and James McClay, characterizing Huck Finn and Tom Sawyer, were not taken seriously in the characters. Keating's good voice was soundly applauded, but McClay's falsetto did not fare so well. Alfred Farroll and Carley gave the show a slow start with their rag pictures and painting, while the Nagys held them in surprisingly well at closing. Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, March 23. The show this week is many points ahead of the average Pantages bill, though a little shy on comedy.

Sampson-Leonard & Co. gave the showing lots of class with an attractively presented singing and dance offering. Don Matthews was at the piano and the act is worthy of any big time program.

Tom Kelly, with stories and a powerful voice, had them laughing and applauding throughout his stay next to closing and took the show's hit. Torelli's Comedy Circus made a pleasing closing number, while the Sterling Saxophone Four received big applause for well chosen selections. Emmett Baker was in front and kept things moving with good jazzy notes.

The Gaudsmiths went on second. Their clowning acrobatics, in which well trained dogs are a distinct feature, registered a big success.

Betty Eldert and Co. in "Apple Blossom Time" deserved a better spot than opening. Miss Eldert's excellent voice and imitation of the violin and other instruments secured big applause. The man's bird whistling also went well, but his comedy efforts and some quiet dialog and old gags detract. Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, March 23. The Hippodrome show this week is fairly good in spots. Harry Hines headlined and received more billing than is usually allotted the feature vaudeville offering here, where feature pictures are usually given the edge on the display over the human portions of the bill.

Hines secured the show's hit next to closing, though he showed nothing new in stories or songs. But his clever delivery is what counted, and his dance bits with apologies brought laughs. A song plugger from a box is used to close Jack Gregory and Co.'s act, which made a flash opener with a speedy hoop juggling routine good for any time.

Jack and May Graham failed to register in second spot with a singing and dance routine and some comedy bits only fairly well handled. Bond, Berg and Co. got laughs with a hokey farce on a gruesome subject, while Ector and Dena devoted most of their time to worthless talk, although both display excellent voices which register strongly, as did the man's steel guitar playing.

The Gypsy Trio offered some good Russian stepping in closing position. Jack Josephs.

LOEW'S CASINO.

San Francisco, March 19. "A Pair of Sixes," offered by the Will King Co. at the Casino, was quite a departure from the usual King productions and probably the first royalty piece that has been presented by King during his long stock run at this house. The farce was condensed to conform with the usual running time of the King offerings which comprise an hour or more of the weekly entertainment at each show. The show was presented in two scenes, the first representing the office of the Purple Pill Company and the second the home of Bill Dooley (Low Dunbar).

King and Dunbar were in their customary characters of Ike Leschinsky and Mike Dooley respectively. The chorus of 30 girls in nine singing and dancing numbers led by the various principals were interpolated.

Judging from the way the show was received more plays of this class would enhance the value of the King production, provided suitable pieces can be secured that could be abbreviated and fit the principals.

The advertising value of established pieces and the high grade manner of presentation by the capable King players could easily command an increased admission scale. The vaudeville section held a nice assortment of acts with plenty of comedy.

Lizzie B. Raymond and Co. sent over the biggest laughing hit with a comedy sketch, "Welcome Home," which has some bright and breezy lines. Miss Raymond in the character of the Irish mother gives the sketch plenty of action. Jack Murphy and Josephine Lockmar were another comedy success in the closing spot with comedy and talk, emphasized by the size of the woman, who is the object of much kidding by her partner. Their travesty bits on "Bring Back Those Old Dramatic Days" brought them back for an encore consisting of a burlesque dance good for laughs.

Otis Mitchell made himself solid with his talk and banjo playing. He stopped the show in the second position. Reece and Gardner, a mixed team of classical dancers carrying their own drops, made a pleasing impression, opening the show. Black and White did not appear owing to one of the girls hurting her knee at the previous show.

FRISCO NOTES.

San Francisco, March 23d. "Bringing Up Father" did \$5,500 at the Savoy its first week. Business held up the second week.

Joseph Bauer, manager of the Wigwam theatre in the Mission has purchased a lot at California and Polk streets where he contemplates erecting a theatre.

Herman Heller, leader of the California theatre's orchestra, is ill at his home from pneumonia.

The National Vaudeville Artists annual benefit at the Orpheum theatre, this city, is to be held Friday matinee, April 8th.

Clair Starr (Mrs. Will King) is home from a visit in the east where she studied the musical comedies as representative for her husband.

Selbini and Grovini have been signed by the Ben Fuller circuit for a tour of Australia. They leave in September. Otis Mitchell now touring out west for Loew has also been booked by Fuller. He leaves in May.

Billy Elliott, lead with the revue for Hugh D. McIntosh in Australia, has signed for another year with Fuller.

Alec Lorrimore has resigned as head of the Paramount Company in Australia.

Ward and Sherman, American performers, are now surrounded with a special revue in Sydney.

Two additions to the Annette Kellerman road show which will tour Australia for Ben Fuller, were announced last week. They are Mr. and Mrs. Henderson who will present "The Picture of Dorian Gray," and Bert Wiggins.

Jack Freeman, formerly of Barnes and Freeman, has allied with Chester Conkling, formerly in local office of M. Witmark & Sons, and is preparing an act.

Bert Levey left for the east last Monday night. He plans stopping over at New Orleans for a short stay.

J. D. Williams, general manager for First National, is in San Francisco for a conference with Turner and Dabnick, local franchise holders for the company.

Horace Goldin, the magician, has been named defendant in a \$4,529.62 suit by F. Lawrence, Ltd., a British company, suing through their local attorneys, Ellerman, Smyth & Abbott. The action is based on an English judgment award of June 7, 1916 for 934 pounds which in American money under the present rate of exchange totals the sum sued for. The complaint fails to state the manner in which the Lawrence company secured that judgment award.

OBITUARY

DANIEL W. MAHONEY

Daniel W. Mahoney died at the family home, 128 Cottage street, Auburn, N. Y., March 21, after an illness of about six weeks. Mr. Mahoney, a vaudeville artist, was taken sick in Worcester, Mass., while playing there with his company and upon his return to his physical came home six weeks ago. At first

IN MEMORY OF MY BELOVED HUSBAND  
**WILLIAM E. MEEHAN**  
Who Went Beyond  
MARCH 23d, 1920.  
But Who Will Live in My Heart  
Forever.  
VIOLET PEARL MEEHAN

he seemed to improve but after a short time he developed typhoid fever. He was born in Auburn on May 30, 1883. He is survived by his mother and one brother, John. Daniel Mahoney, Sr., died in July last year. The deceased is registered at the National Vaudeville Artists' as of Mahoney and Auburn.

GEORGE HOWARD.

George Howard, one of the best known managers in stock circles on the coast, died suddenly at his home in Vancouver March 17. He was 55 years of age. Mr. Howard was long a partner with Oliver Bailey, now in New York, in a number of coast stock ventures. Together they took a stock company to Alaska in 1910, playing in all of the gold country towns. Mr. Howard has controlled the Empress, Vancouver, for some time, the house playing stock. A new theatre now building there was to have been his.

SAMUEL K. CHESTER

Samuel K. Chester, 87 years old, died March 20 in the Actors' Fund Home on Staten Island. He was born in Baltimore and appeared with Booth, Forrest, Maggie Mitchell and other well known stars of another day. For the last twenty years he has lived at the professional home, where his wife died some time since. Masonic services were held at the Funeral Church, Broadway and 66th street, March 22 and interment was in Evergreen Cemetery, Brooklyn, where the deceased wife lies buried.

WILLIAM LAWRENCE.

William Lawrence, successor of Denman Thompson as Uncle Josh in "The Old Homestead," died in Boston March 17, after four days' illness. He collapsed during a performance of the old play. Mr. Lawrence had played the role more than 3,000 times and during his association with Mr. Thompson, the pair frequently doubled in the part. Mr. Thompson playing it in the first and fourth acts, while Lawrence handled it in the second and third.

KATHERINE TALBOT.

The wife of Franklin Graham, known professionally as Katherine Talbot, died suddenly March 1, after an operation.

Mrs. Graham was a former member of the Winter Garden and Ziegfeld "Follies" companies. Her last appearance was about two years ago. "Oh Boy" in association with her husband. A husband and two-year-old son survive.

JACK MCCLELLAN

Jack McClellan, musical director, died on his sister's ranch at Santa Rosa, March 6. McClellan was stricken with a paralytic stroke while directing his own show at Everett, Wash., about six months ago, and has been residing on the Santa Rosa ranch since.

LA BELLE FATIMA.

Mrs. Abdo Abelnour, the original La Belle Fatima, died at her home in Venice, Cal., March 14, of heart failure. She was 41 years of age, and came to this country in 1899 from Syria, dancing in New York and Chicago, later making a reputation at the 4th Louis World's Fair. Her husband and a daughter survive.

CHARLES F. DOWLING.

Charles F. Dowling, 36, who was for ten years treasurer of the Bushwick theatre in Brooklyn, died March 17, following an operation for appendicitis in a New York Hospital. He was a native of Meriden, Conn.

"BIG ALMA."

Mrs. Alma Hamilton, known to show folks as "Big Alma," as having appeared as a fat woman, weight 725 pounds, died in Los Angeles, March 15, after an illness of over a month, during which she lost 230 pounds. Last November she was married to John H. Hamilton, weighing 155.

FRED LYONS.

Fred F. Leyva, professionally known as Fred Lyons, screen actor, was killed in an auto accident on the morning of March 16. The machine in which he was driving with a woman companion skidded and overturned.

JENNY TWICHELL KEMPTON.

Madame Jenny Twichell Kempton, noted contralto singer and famed concert and operatic star of decades ago, died March 14 at the home of her daughter in Los Angeles. She was 86 years of age.

Mrs. John Dolan, four of whose daughters were on the stage, died at her home in Boston March 21. Three of the girls used the name of Merrill professionally. Agnes Merrill married George M. Cohan; Alice Merrill wed Sam H. Harris and Lola Merrill is the wife of Frank Otto. The fourth daughter appeared professionally as Grace Dolan.

The wife of Lester Rose, theatrical advertising man, died March 21, suddenly, from ptomaine poisoning.

Mrs. Forest Madison, private secretary to Harry Singer, died in Albuquerque, New Mexico, of tuberculosis.

Mrs. Maria Bowe Hurd, sister of Charles H. Howe, manager of the Lyric, Buffalo, died Feb. 26 at her home in that city.

Leo Donnelly, about to leave his hotel one day last week, was met by another actor guest of the house who asked him if he might borrow his razor. Leo asked him to come up to his room where the acquaintance shaved himself and upon completing the job asked if he might borrow a collar. The request was granted and a request for a cravat and a shirt then followed. Having granted these additions the philanthropist asked why the recipient did not go to his own room for such necessities. The acquaintance replied that the hotel was holding his belongings on account of an over due bill and that he had to look fit as he was to be married that day.

Charles Bornhaupt will sail for Europe, accompanied by his wife, May 9 on the S. S. Lapland.

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SPECIALISTS IN THEATRICAL FINANCING, LEASING AND CONSTRUCTION IN THE WEST

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BIG REVUE FEATURES

SAN FRANCISCO

COLUMBIA THEATRE

and GEARY MASON

**EDWARDS, ORNSBY and WOLFF.**  
Special Songs and Piano.  
7 Mins. Three. (Special Drop.)  
23rd Street.

Two female singers and male pianist. A special drop with centre and side apertures which are boxed are used for the opening song idea which sounds restricted. The drop divides disclosing the elder of the two girls seated at a baby's crib. The idea is she is the rich and pampered mother of the child. She sings "Every Mother's Lullaby" in a sweet deep voice. The pianist is visible in a box set through the centre opening.

The other division follows and reveals the "poor" mother rocking a broken-down crib soloing the same song which both harmonize on the repeat. The voices are exceptional. The pianist's specialty is next sung and played acceptably. The bass singer sings an Indian ballad in costume. The song is admirably suited to her personality and leaves the impression that she has been in similar role around.

Another piano solo, the musician using a ballad for various variations, followed by younger girl after change to becoming low dress, in violin and voice solo, "My Dream Melody." With all three in the centre box set the women double a medley of musical comedy and popular song hits.

The act needs a lot of fixing and trimming, particularly the later numbers. The pianist should use a lighter make-up back of the pink hangings. He looked almost red at this house. With a strong finishing number and a few adjustments this trio should vault into big time circles. They have the ability. A good producer could accomplish the rest. At this house they took down one of the hits of the bill in fourth position. *Con.*

**HEALY, PETRIE and SCOTT.**  
Comedy Singing Trio.  
12 Mins. One.  
23rd Street.

Stout male's solo is interrupted by partner at opposite entrance demanding the spotlight. The latter starts a song and is slap-sticked through the curtain which he is up against.

The trio sing a few bars of a song and interrupt themselves with dialog. Next two of the trio do an extemporaneous song using an old melody and lyric.

The baritone solo is another old timer, formerly used by Eddie Parks and Jack MacKak.

The fat member appears in "dame" attire, dressed grotesquely and is joined by the other pair similarly attired, one with teeth blacked out in front and other in lamp shade dress, to go into trio song and comedy dance with much wriggling of the abdomen for comedy.

Small time purveyors of hokum and fit only for the most lenient audiences. *Con.*

**MULCAHEY and BUCKLEY.**  
Songs and Piano.  
15 Mins.; One.  
American Roof.

Edmond Mulcahey, an Irish tenor, was formerly with Charlie Gillen under the team name of Gillen and Mulcahey.

With the securing of his present partner as a pianist, Mulcahey has placed his name to the fore and framed a routine of numbers that should carry the turn along for some time to come.

Mulcahey has a pleasing voice and with his surefire selection of numbers, including an impersonation of John McCormack, there should be little trouble for this combination to keep progressing steadily.

The pianist, although not conspicuous in his work, handles his end with credit and should feel satisfied in allowing his partner to handle the bulk of the work with his surefire voice.

**BART DOYLE.**  
Songs and Talk.  
15 Mins.; One.  
Lincoln Square.

An Irish monologist employing three songs, a poem and several stories. Personality brings returns with material that is somewhat shopworn. The opening number is the weakest in the present layout, with some of the stories, especially the Robert Emmett Keane "King diving" story, heard often before.

A sentimental Irish number has a certain appeal as well as a poem. "My Latch Key" used as an encore tops the turn off acceptably.

Doyle interested the Lincoln Sq audience and should do so in other houses of that type.

**VERNON STILES.**  
Tenor.  
18 Mins.; One.  
Riverside.

Vernon Stiles was formerly of the Metropolitan and Chicago opera companies. He possesses a tenor partaking of both lyric and robust qualities.

Monday night Mr. Stiles was suffering from a noticeable congestion of the vocal organs, but despite the handicap, he has a voice of range and sweetness, with high tones that somewhat bring to mind those of John McCormack. Tom Hughes plays Mr. Stiles' accompaniments. The repertoire included an introductory song, "I Love You," "Don't Know What You're Missing," "Donna E Mobile" (this in Italian); "Eyes Told Me So," and a Hebrew chant, on the order of "Ell Ell," but without the musical charm of that number.

Brought back for a speech at the conclusion, Mr. Stiles, who is six foot, and correspondingly built, said he was a combination song leader and boxing instructor at Camp Ayre during the war. He has the requisite qualities to have done full justice to both tasks.

In addition to being a first rate showman, Mr. Stiles has the personality and type of voice that should make him a standard turn in vaudeville as long as he cares to stay. *Bel.*

**FRANK E. LYNCH & CO. (7)**  
"The Doll House."  
16 Min.; Full Stage, Special Set.  
58th Street.

Four choristers, two female principals, a juvenile male and Frank E. Lynch as a rube sheriff are the cast. The act takes its title from a scene in the piece, where four of the girls in overalls act as "shifters" and erect a neat looking bungalow with porch and roof, as done in a musical number in the "Frolics" last roof show.

Previous to this the sheriff is discovered at the curtain in a rural set, directing imaginary traffic. A city chap (juvenile) with a rich Scotch accent enters. He is returning home. The rest of action is blamed on a magic bottle which grants the holder's every wish.

The townsie wished for a girl, a bungalow and a wedding, getting a great break on each with the sheriff tying the knot in an unfunny comedy marriage ceremony. There is a mistaken identity bit also, with the groom mistaking the wrong girl for his intended, through similarity of costume.

The dialog and comedy scenes are all familiar. The choristers make two appearances, each widely separated, the rest of the time being consumed by crossfire among the principals, and vocalizing. The juvenile does a specialty in a Scotch song requiring very little accentuation of his previous dialect for the characterization. Lynch has a rube comedy song. The singing of the principals is above the average, and the costuming appropriate.

The turn will "flash" around the intermediate houses, but doesn't qualify as a big timer, which may be blamed on the book. *Con.*

**LITTLE BIG GIRL.**  
Talk.  
9 Mins.; One.  
Greeley Square.

Opening with a short explanation and billed as "The Little Big Girl," this young woman goes into a series of kid stories, two or three of which scored, the others failing to attract.

Leading off the show the immature dialog should prove of enough interest to keep its deliverer in that position in the pop houses, though the recitation used for an encore, on a very slight pretext, could be eliminated. An audience isn't especially interested in being told how to leave the world a little better than when entering it and the recitation might do more good if it were to be offered as an ode to some of those who are booking the smaller houses.

**LA TEMPLE and CO. (2).**  
Magician.  
15 Mins.; Three (Special).  
Greeley Square.

A fair finisher for the smaller houses. Two girls are assistants, one makes her entrance through a glass cabinet illusion and takes part in two other fanciful happenings, the other doing nothing more than to move the furniture around.

La Temple supplies a steady flow of talk meant to gain laughter. A better sense of showmanship would improve the routine materially, as its present running order stamps it for what it is—an average closing act for bills that split the performance with a feature picture.

**"LITTLE MISS SUNSHINE" (6).**  
Girl Act.  
25 Mins.; Full Stage (Special Set).  
American.

Meyer North sponsors this production, turn with four girls and two male principals, two of the girls also having specialties with the male members.

The set represents the exterior of a Parisian boulevard cafe with a table and settee the stage properties. A Greenwich Village number led by the straight man of the act, with some flirtation business between the comedian, straight and two of the girls following. This business is carried a bit over time, and the "Sunshine" number could be started earlier, it proving one of the best moments of the turn, the boy and girl topping it off with a well executed dance.

The comedian follows with a number and dance with one of the other girls. Some rearrangement should be made at this point in order that the comedian's number and dance should not follow directly after the "Sunshine" number, which is difficult for him, and as both are strong points in the turn they should not be sandwiched so closely together. The talk regarding the ordering of a meal is well handled by the men, bringing out a steady stream of laughs.

Mr. North has done well with the general layout of his act and secured four neat appearing girls, two of whom share equally with the two male principals as number leaders. The straight man affects a certain staginess when reading lines. The comedian does well, although limited with material. The costuming of the girls is neat, with each change a credit to the producer.

"Little Miss Sunshine" should prove a standard turn for the Loew circuit, as it furnishes the necessary flash for a feature attraction.

**LLOYD and GOODE.**  
Blackface Comedians.  
14 Mins. One.  
23rd Street.

Lloyd is C. Balfour Lloyd, formerly of Lloyd and Wells. Goode has been around in some other combination. The present act is almost a replica of the former turn, "Gentlemen from Dixie," which played around the big local time, except that Lloyds wife is not present.

The house drop rising discovers the two darkies reclining on a trunk. Lloyd can't wake his partner until he throws out a pair of "Mississippi marbles," which starts the "crap" game dialog. After Lloyd makes a few passes the other spade demands the dice and discovers they are tops.

A soft shoe waltz double is followed by some crossfire about "reincarnation." This material should be replaced. A song is doubled and very well handled.

A burlesque fox trot doubled made a fairly strong finish. The act as now constituted is not big time, but should find easy sailing in the other houses. *Con.*

**VIOLA DUVAL.**  
Songs.  
10 Mins.; One.  
23d St.

Viola Duval is assisted in a singing specialty by a male accompanist. Miss Duval owns a soprano that has been thoroughly trained, cultivation showing not only in her two operatic numbers, but aiding her materially in a pop medley for the finish. Spoken verses precede and follow each of the operatic selections, the rhymes welding the routine smoothly together. Pianist plans a number, while Miss Duval makes costume change.

The act went over No. 2 at the 23d St. It can get away with that spot handily in any of the pop houses from its 23d St. showing. *Bel.*

**TODESCA and TODESCA.**  
Mixed Double Bicycle Riding.  
12 Mins. Full Stage.  
23rd Street.

Girl in white tights and male in tuxedo in bicycle and unicycle riding.

With the male handling the wheel she is top mounter in some two high evolutions. Next he does solo stunts, riding the wheel turned upright. Next some balancing stunts, he climbing through the frame of the wheel which is balanced on two pedestals. The girl, seated in a chair, is next elevated by him in a "teeth" hold and carried around on his wheel.

She lies prostrate following and he jumps both wheels over her body. The finishing trick is the carrying of her seated in a chair by the "teeth" grip with the man riding a unicycle.

K. O. small time openers. *Con.*

**LEIGH DE LACEY and CO. (3).**  
"One Born Every Minute" (Farce).  
15 Mins.; Four (Parlor).  
Harlem O. H.

The company is showing a new vehicle titled "One Born Every Minute" in which two women frame a man to relieve him of \$500. The denouement is a surprise to the audience.

The action opens with the wife pleading for \$300 to satisfy some poker debts she had incurred. He refuses, and immediately thereafter an overbearing and commanding lady enters and apprises the husband of the time they had met in Atlantic City at a hoochfest; that he had insisted she affectionately address him as "gumdrop" which accordingly she proceeds to do; that, of course, considering their inebriated condition he doesn't probably recall her but that they are old friends nevertheless, etc. This farce situation is subsequently played up with appropriate lines and business, including a couple rather broad cracks.

The cast is excellent, making the most of lines and situations, Mr. De Lacey scoring neatly with some exaggerated farce hokum and business.

**GOLD and RUBENS.**  
Piano, Talk, Dancing.  
16 Min.; One.  
Columbia (March 20).

A male trio, including a pianist, straight man and Hebrew comedian, who makes an audience entrance, interrupting Gold's solo by arguing with usher.

Gold was formerly partners with Babe La Tour in vaudeville. Previous to that he was with a burlesque show. Any histrionic ability he possesses is lost through overconfidence. He is at all times much too sure of himself.

The comic uses legitimate methods and released material intact, the whole turn doesn't contain an original line or gag. The pianist, an excellent musician, delivers his solo contribution with the cabaret manner and pays altogether too much attention to his audience, conducting himself like an amateur.

Between long stretches of crossfire the piano player sits immovable at the box with nothing to do but focus on the other two or let his gaze wander about the house, which he does on sundry occasions.

A whirlwind dancing finish, with Gold doing "hoch" steps, followed by the comic's travesty on same, put them away solidly before a discriminating audience.

The turn will sail past in the smaller houses, but lacks the class for anything higher. *Con.*

**THE KAHAMAS (3)**  
Mind Reading.  
15 Mins.; One (Special) and Audience.  
Harlem O. H.

The man and woman and a balcony assistant profess to be Hindus, garbed in native dress. The man introduces "Princess Kahama" whom he alternately addresses as Princess Mystery. They proceed with the usual naming the articles requested by the audience, and then employ the whispering tube wherein the patron asks Kahama a question by means of a telescope tube and Princess K. repeating the question and answering it with a prophecy.

Toward the end the gallery assistant brought down a series of slips with questions written out by the upstairs patrons which the Princess Kahama deciphered and answered.

The act may have been seen round before under a different name, the girl appearing familiar. It's of the usual calibre, meeting with favor in pop houses.

**CELLO.**  
Musical Clown.  
12 Mins.; Full (Special-Props.).  
58th St.

This single is an European eccentric musical clown with exaggerated red wig, wide mouth, baggy trousers, illuminated nose, etc. He uses mechanical effects and pantomime for most of his laughs, getting results with each, though showing nothing extremely novel.

A prop cat, likewise a spider, which descends from the flies and captures the top of his wig, and other laugh getters were familiar through prior use on this side of the pond.

A cello solo of an operatic excerpt and an xylo offering played on a bellows contrivance disguised as a flower box proved him an excellent musician.

Opening at this house he qualified as a good bill starter for the three-day. *Con.*

**SHRINER and FITZSIMMONS.**  
"At the Newstand" (Skit).  
15 Mins.; One.  
Fifth Ave.

Character skit which has been out for about a season. Shriner is listed as the straight, playing an actor whose purpose in coming to the newstand is to purchase a trade publication to seek a job. The stand is presided over by Billy Fitzsimmons as an old man—he admits 93 years—but has had a rapid rise and has a few telephone numbers left.

When the old boy totters on the actor tells him he can't make money by not attending to business. For answer the ancient "paper boy" takes out a purse, extracts a nickel and flips it away. This provides an encore bit, with the old boy searching for the coin by the light of a match.

Current events selected from the headlines for comment, the "gags" touching on Congress, the League of Nations and the like. When the orchestra starts playing softly the straight alludes to the supposed tunes of a hurdy-gurdy grinding out old songs and is the excuse for the old boy singing "Just One Girl," "Sidewalks of New York," "Rosie O'Grady" and "Sweet Sixteen," the straight duetting for some.

The skit is a bit slow in tempo. The straight overdoes a prop laugh to a degree. In total, however, the pair are entertaining and take an important spot for three a day. Something in the way of a punch would out them in line for the bigger houses. *Ibec.*

**CHINESE JAZZ TRIO.**  
Piano, Songs, Dancing.  
14 Min.; Full Stage (Special Set).  
Columbia (March 20).

This act has been around for a couple of seasons. It includes two Orientals and a girl, evidently a Caucasian, disguised. The act opens in a special set of Oriental atmosphere with one male singing, to piano accompaniment, with the girl rising from a dias to interpolate a brief dance.

Men and the girl are in silk, Oriental costumes. The vocalist shows a splendid baritone voice and perfect enunciation. A piano solo of classical and jazz melodies is nicely handled. The pianist sings an American song in "pigeon," following with an announcement about the Chinese republic learning jazz and shimmy from the U. S. A.

Their own conception of the latter follows, with the pianist pulling a near shim, wearing a derby hat and cigar a la Frisco, the girl doing a real shimmy, the other man carrying the lyric.

It's a novelty for once around, and will last in the three-a-day houses until the shimmy becomes a memory. *Con.*

**BOYLE and BENNETT.**  
Songs, Dancing.  
12 Min.; One.  
Columbia (March 20).

Mixed dancing team. Boyle was of Boyle and Brazil. Miss Bennett is a good looking girl who can dance.

Opening song, anent what they do with tag line, "We won't do anything at all," followed by waltz soft shoe clog double, splendidly executed. A double eccentric soft shoe dance next, also above par, followed by a song double, "Musical Comedy," blending into an original routine of eccentric and essence steps. For an encore an original version of a stop-time war dance or something similar.

They landed strongly at this house. The singing is the weakest interlude, but the dancing counteracts and puts them away as sure fire early spotters for the best of the bills. *Con.*

**DE PAGE and YOROKOV SISTERS.**  
Songs and Music.  
10 Mins.; Two.  
23d St.

Three girls, vocalist, pianist and violinist in a straight singing and musical offering. Open with concerted number by trio. Vocalist solos operatic number next, followed by pianist and violinist, singing in order named. Vocalist back with changed costume, and another trio number for finish. Each are talented, the vocalist possessing a sweet soprano, the pianist the high ones without straining and with a noticeable tonal softness in the high register. Evening gowns are worn, the girls presenting an attractive appearance, which is enhanced by the refinement that characterizes their performance.

A likeable number for the small time houses, with possibilities of development. Suitable now for the earlier section of the pop bills. *Bel.*

### LILLIAN KINGSBURY & CO. (2)

"Alias Who." (Dramatic).  
15 Mins.; Full Stage.  
23rd St.

"Alias Who" is a dramatic sketch with a surprise finish, crudely constructed in the main, but holding numerous flashes of first rate melodramatic interest. There is a good thread of comedy running through the first part of the plot and the author succeeded well in keeping the audience from catching any one of the clues. Miss Kingsbury is assisted by two men, one playing a cowboy suitor and the other a judge. The locale is Texas, the action being laid in a cabin on the frontier.

That Miss Kingsbury is a woman lawyer does not develop until the finish, the audience being led to believe she is a fugitive murderess. Instead she is counsel for the real murderess and conceives the idea of trapping the judge who is to sit at the trial and inform him the woman over whose case he is to preside is his own daughter.

The dialog explains the judge will control the jury. Miss Kingsbury, during the action, gives a graphic account of the events leading up to the murder, telling in detail of how the deed was committed. Its "unwritten law" angle and why in her opinion it was justified. The man playing the judge and the cowboy suitor are adequate.

The sketch will do for the pop houses, although Miss Kingsbury shows capabilities beyond it.

Bel.

### THREE MICHON BROS.

Acrobats.  
7 Mins.; Full Stage.  
American.

Three stocky, well set up hand-to-hand acrobats have a snappy routine of balancing feats with several striking feature tricks in long leaps from a spring board into hand-to-hand catches.

They dress neatly in white sport shirts and outing trousers and get to work swiftly at the opening with complicated routines in hand-stands and lifts into the two high. A novelty of the early part is the work of two of the trio. A top mounter dons a tight waistcoat and is tossed about violently by the understander. The lighter worker is swung about over shoulder and around back much as though he were a bandmaster's baton.

A platform about five feet high is rigged up in about "four" of the stage. One of the top mounters does a leap of six or eight feet into a hand-to-hand stand, and the trick is done again for a much longer leap with a take-off from the springboard attached to the pedestal or platform. This is almost sensational, the top mounter going through a dive of 15 feet or more before settling into the hand-to-hand grip. They did very well opening the bill on the roof. An opener for the best grudge of vaudeville.

Rush.

### FOSTER and RAE.

Skit.  
15 Mins.; Three (Special Drops).  
58th St.

Earl Foster and Ethel Rae have probably been in the West with this turn, one of the Mack and Walker skits which the latter offered with a bench in one. In the present turn a drop in about "three" shows a garden beyond the porch, a covered bench and the title is "After Dinner."

Many of the lines are recalled as Mack and Walker's, though some have been changed. The dialogue is interrupted by Foster's solo, and the turn ends with a duet, the song finish being used instead of a dance.

It's a neat turn for the three a day and was cordially received, on fifth.

Ibee.

### WARD and WILSON.

Talk and Songs.  
15 Mins.; One and Audience.  
Metropolitan.

The woman opens vocalizing and halts the orchestra to engage in repartee with pseudo-belated patron seeking a seat. He's in comedy get-up, ripe nose, dinky kelly and so on. Crossfire for a few minutes, and then exit bit with house usher insisting he leave house. She does "I Like It," exits and returns in white tights and abbreviated dress to find him emerging from behind the right tormentor. Some more gagging, this time disclosing considerable ancient material such as "We're gonna have a boy at our house soon; last time my mother was sick we had a girl; now my father is sick." Yes, it went, as everything did that evening.

A pop parody medley closed. Not much point to it, unfunny and plotless.

Small Time.

### PALACE.

The bill at the Palace for the current week estimates as topping the \$7,000 mark in salaries, and it reflects that amount in class throughout the entire three hours and 13 minutes, despite two of the acts cut into their running time and hurried it along. Whether or not the present program was laid out with the intention of overcoming the obstacle of Holy Week, and the house was very close to capacity, it should certainly draw business, as it will go down on the books as one of the best bills of this season.

Outside the theatre the billing is being split three ways between Frisco, Four Marx Brothers and Tempest and Sunshine, who, incidentally, dropped from the running order after the Monday matinee because of the illness of the latter, replaced by Nat Nazarro, Sr., which forced him to double from the Hamilton.

There was plenty of dynamite during the evening. Masters and Kraft revue, Dolly Kay and Frisco supplied the fireworks during the first part, with Buck and Bubbles of the Nazarro act and the Marx boys duplicating in the later portion. It was a big night for everyone concerned, though those mentioned could have tied it up properly if they'd wanted or had been allowed to.

Miss Tempest walked on, in costume, succeeding the Topics film opening intermission, to announce the inability of her partner to appear, and though it was undoubtedly a disappointment to the Monday night gathering, the two colored youths, Buck and Bubbles, walked on to a reception and could have been there yet according to the demonstration accorded them at the finish. It was a fine young clean-up for the quartet of men, and at that Nazarro visibly showed, to a great extent, his desire to wind up under the time limit by calling for unusual speed in the routine.

Masters and Kraft put over the initial substantial wallop, No. 3, with their revue. The act continues to stand out through the action supplied. Outside of the dancing team Bobby Dale registered his footwork to healthy returns, and Grace Masters made her vocal numbers count. The "set" costumes and girls haven't deteriorated any to the eye, though a new girl has been added to the cast as a replacement. The pace is bound to make it appear to advantage if it had nothing else, and it possesses an additional asset to a marked degree. A corking so-called "girl act" all the way.

Evans and Perez got the performance started in the lead position minus a news weekly ahead of them, and did exceptionally well with their balancing and rissling offering. Though they were walking in downstairs continuously while the act was on it failed to interfere with their gross acknowledgement, and both men were forced to return for numerous bows in front of the "drop."

Jed Dooley followed with his chatter and versatile bits, meanwhile passing remarks on holding the No. 2 spot that may have meant laughs before the "wise" matinee mob, but lost in the evening and could be passed up for the rest of the week without doing any material

### SALLE and ROBLES.

Comedy.  
14 Mins.; One.  
American.

Two men, one straight singer, the other "nut" comedian. They begin with a duet, go into cross fire talk, the comedian clowning ad lib. pretty much as he pleases and getting a lot of laughs out of a wild haystack of hair.

Straight man announces he will sing the choruses of a collection of old songs and starts with an old ballad. Comedian comes in at the end of the verse and sings a parody of the same songs. "Sidewalks of New York" was one of the choruses, the comedian using a "blue law" parody to cap the straight version.

All rough hokum, but they laughed at the American even closing the vaudeville section just before the feature picture. Fairly effective turn of its sort for the grade of audience at the Loew 42d street establishment.

Rush.

### CLARA THEODOROS and CO. (2).

Acrobats.  
7 Mins.; Full Stage.  
58th St.

Two men, in addition to Clara Theodoros, the latter of Amazonian type. She immediately mounts to the top of the rigging, holding while suspended in the rings and other devices upon which the straight man works. The comic of the trio figures in several feats, principally the finale which had him in a head-stand atop a perch supported by the straight via a teeth hold.

The other feature trick is a one-arm lift by the straight man, who exhibited considerable endurance. The Greek costumes were new but not as neat as the more conventional attire by acrobats. Did well opening the show.

Ibee.

harm. The "Co." still attracts attention less a verbal effort.

Burns and Frabito took unto themselves the first laugh honors of the night, succeeding the revue, and in turn came Miss Kay, who delivered four songs in a more polished manner than hitherto credited to her. As a singer of pop melodies Miss Kay is undoubtedly there, and it was her style of delivery that needed touching up. Toned down a bit this girl is now presenting a singing single that will score in any of the houses, and has lost the too great an aggressiveness which she formerly contained. The quartet of melodies left them calling for more, but though she wired her pianist to return for another number he failed to appear, which left only the alternative of a speech that was short and sufficed.

Frisco, with Loretta McDermott and Eddie Cox, wound up the first half with a display of fast dancing that had Mr. Cox running away with the major portion of the returns, due to his one number of fast stepping and the soft shoe bit. It seems as if Frisco were inclined to overdo somewhat while he is on, also demonstrating a tendency to linger more than is necessary. It's probably a fact that imitations have killed the effect of his "hoofing," and the more or less of a monolog that the jazz dancer is now doing is his main bid for recognition, allowing that he's the only one who can really put across his particular style of footwork. Miss McDermott is only allotted a short space in which to put it on alone, and then comes far from cutting loose with the ability that is hers. The turn was sold at the finish, with most of the applause being directed in Cox's direction.

After the Nazarro hold-up the Marx Family (second week) showed and proceeded to ruin it all over again with their new act. There is much of the slapstick, but it goes for laughs, and in this respect Julius, the father in the act, is running wild. One of his gags threatened to tie it up altogether for a few minutes, being his request for a song to be played, entitled "Babes in the Wood—by Stillman." It's a howl while it lasts. Added to the comedy is the musical talent which can't miss, especially the harp, though it might be to advantage if the present piano selection were given an airing as it's the same number delivered in the former act. Hattie Darling pleased with her violin rendering, while the girls made it interesting and dressed up the stage in an acceptable manner. Concluding, and in "one," the gang trouped out augmented by Jed Dooley, Masters and Kraft, and Frisco, who did his dance once more and sneaked in on a couple of bows with the Marx boys.

Closing were the Yip Yip Yappers, who had to work fast due to the lateness of the hour, but at that kept 'em seated and finished at 11:15.

### RIVERSIDE.

An in-and-out sort of show at the Riverside for Holy Week. Charles (Chic) Sale captured major honors, next to closing, with the Lee Children and Vernon Stiles splitting it 50-50 for second. Monday night the house held about three-quarters capacity, but anything the crowd lacked in numbers was more than made up in enthusiasm. The first part ran slowly. Harlo, a gymnast, opened; Bert Levy was third, and Pearson, Newport and Pearson second. That made almost three silent acts in a row, there being but one song in the Pearson, Newport and Pearson turn and no dialog. This of course tended to deaden the proceedings, Harlo being a silent turn and the Bert Levy act minus the spoken word. Pearson, Newport and Pearson went very well. It's a two-man and a woman combination, the men, both first-rate ground tumblers, coupling that up with simple buck-and-wing stepping, and blending the two together for an amusing session of acrobatic dancing. The woman pianologs a number, accompanies the dancers, dances a bit at the opening and generally helps to complete the picture.

The habit of asking applause has grown to be a fixed rite in the New York houses. Bert Levy, who surely does not need to descend to that, intimated in writing he would like the audience to applaud. Later one of the Lee children pantomimically suggested the same thing. Mr. Levy entertained with his familiar sketching, including among his subjects Ex-President Wilson and the late Ex-President Theodore Roosevelt. That came at the finish, and Mr. Levy left the stage amid a storm of applause. Naturally, who wouldn't? A first-class artist and a good entertainer, Mr. Levy doesn't need "kind applause" props any more than he does to ask for appropriations.

Maud Muller, assisted by Ed Stanley, fourth, got laughs consistently with an old-style talking turn. Miss Muller handles the comedy. The couple are going to a banquet and Miss Muller insists she must have something to eat immediately. The frame-up is a close relation to the familiar blackface doubles wherein the comic likewise is always asking when they are going to eat. Another ancient idea is the plan of having the straight start a speech, the comic (Miss Muller) misquote him and the straight repeat the misquotation. This is over-

done. An Irish "come all ye," sung by Miss Muller with contrasting tenderness and comedy, shows conclusively what she could do with the right material. The act carries two drops and is up to the minute as to mounting. Too bad the same cannot be said of the material and method.

The Lee Children closed the first half. The children are not nearly so amusing as when first playing around last season. Then they were just two simple kids, natural and unaffected. One of them is yet, for that matter, but the other, who is the comedienne, has become too sophisticated for a little girl. She's almost a "child actress" now, with all the drawbacks that that may hold for her. Whoever is handling the children had better watch this little girl. She's a natural comic, but has evidently been watching the wrong type of vaudeville comic and modeling her performance accordingly. Once during the act Jane knocked the director's hat off his head. Another useless piece of business was the pushing of her hands into her sister's face during their curtain speech. This tendency to "freshness" had better be curbed right away or the child will be spoiled. The "deathbed" scene still remains an effective feature. It is exquisitely done by the children and gets them more than all of the overwise clowning put together. The act was the hit of the first part.

Vernon Stiles (New Acts) opened the second half, and Valerie Bergere was next. Miss Bergere gets a lot out of the character of a shiftless wife in "The Moth," the sketch she is using this season. Playing has gained the act like clockwork, and every bit of comedy possible is brought out for full value. The dramatic denunciation in the dream is played legitimately by Miss Bergere, and registers heavily despite the florid character of the heroics it contains.

Chic Sale received a reception when his card was flashed and an ovation when he entered. All of the old sure fires are enlisted among his present assortment of characters, including the tobacco-chewing horn player, the wise-cracking rube, old maid, rube kid and girl elocutionist. Without speaking above a conversational tone or straining in the slightest way for an effect, Mr. Sale kept the house tittering, laughing and yelling alternately for 22 minutes without a break. He's in a class by himself.

Van and Emerson, hand-to-hand gymnasts, closed with a nicely staged turn that held the house in surprisingly well.

Bel.

### ALHAMBRA.

Monday night found a very good house in. The lower floor was filled except for the extreme sides, and the balcony looked capacity save for the boxes.

The bill proved the best entertainment offered here for a number of weeks, both sections standing up strongly, and there was a succession of high scores, no turn failing to hold its spot. Kitty Doner, with Ted and Rose, headlined, with Charles Withers having the bottom line. The Doners, closing intermission, won the honors, and there were thanks from Kitty. They liked her immaculate male bits, but the punches came with the old Bowery bit and the gypsy finale. The fun of the tough bit found a sure mark, and the violent contrast of Kitty from swallowtail to "curves" supplied the change of pace added to expressions like "wonderful goofer," more modern than the terms of the olden days. In the tattered silks of the gypsy number Miss Doner gave the impression of being built like a watch. Just a little more care in the dressing of Rose. In the old-fashioned number with Ted the lace pantalettes appeared past their usefulness.

Withers with his company in C. B. Maddock's "For Pity's Sake" was a howl second after intermission. It proved with a surety its ability to stand up under repetition and the weathering of seasons. It is likely that some new bits are put on from time to time. Either that or some are forgotten from time to time by audiences. The business of fishing up the boot is one of the unremembered bits. Withers bowed and bowed after the curtain, finally stripping wig and goatee.

George M. Rosener and Franklyn Charles Co. were solid hits in number four and three, respectively. Rosener has mixed his heavy work with the light, the comedy bits being wisely made the most important. Some lines sounded as though added recently. Two were in the old soldier bit in the talk about getting married. Towards the finish he remarks he had better not get married after all, for he couldn't stand the pace. "One long, lingering kiss and I'd die" might be considered dangerous, also the line about shimmy. During the bit he produced a half-pint flask which he described as home brew, also "undertakers' delight. Take a drink and get measured."

Franklyn and Charles have switched the opening lyric slightly. It takes in a snatch of "Annie Laurie," and is an improvement. They concluded with the chair lift to a storm of applause and did not encore. The boys can stand new tuxedos for the opening. The girl in the turn sang well and served nicely for the changes, as always.

Katherine Murray, opening inter-

mission, landed for a hit. Miss Murray was out over the Orpheum last season, but has played few of the big houses in New York. Instead of using a harmonica player she has Murry Rubens at the piano. A yellow baby spot always keeps him in the picture. There was a male plant in an upper box. He split the wait with Rubens during a costume change, offering "Over the Hill" (it was a cinch this number had to come). Miss Murray's routine was made up of published numbers with the exception of the waitress song, which was used for the first time. There was a line with Rubens about the fur coat worn for the number, she saying she paid 5,000 francs in Paris and the accompanist asking "how many Johns in Harlem." The box plant aided in "Now the Boys Don't Whistle Any More," but the house was backward in joining in with the "tag" whistle. Miss Murray had plenty of friends in, but she looked good, displayed clear enunciation and recorded a favorable impression.

Glenn and Jenkins had the show's toughest assignment, going on next to closing and immediately following the laughmaker Withers. The colored comics made good despite their prolonging the talk instead of speeding it. They drew a strong hand on the first exit, returning for the dance and song bits. After 20 minutes they appeared still willing to work, though it was 11:15. Illness is said to have caused their failure to return after the musical bit last week at the Colonial, the act withdrawing after Monday. They are reported booked back at the house soon.

Frank Hurst made a strong number two. He used Sophie Tucker's "It's All Over Now" early in the routine. The number seemed to fit his voice much better than some others at which he strains. Hurst was immaculate in dress. He may have been in a hurry in making up, for a ball of red showed on either cheek.

Robbie Gordone closed. She appeared posed in a robe of some kind for a quick curtain rise, and it proved a good stunt, holding the house, with the first regular pose, that of "Crystal," being especially effective. Miss Nana with Mone, Alexis opened, and the hard work of the couple drew a well-earned hand.

Ibee.

### HAMILTON.

The weather man cut into the usual attendance at the Hamilton Monday night of the Easter Festival bill to considerable extent. The back of the lower floor, the boxes and balcony being the worst suffering portions.

Those who attended witnessed a good nine act vaudeville bill topped by Billy B. Van and James J. Corbett, who held the next to closing position, giving the second half of the bill a fine comedy flavor just where it was needed.

The whole bill showed careful selection and clever lay-out playing as smoothly as the tongue of an oil stock promoter in a wholesome blend of modern vaudeville.

Ollie Young and April, a pretty opening act, were light and entertaining enough to start the evening, auspiciously followed by Lew and Paul Murdock, two of the best of the modern exponents of male hoofology. The Murdocks jazzed and slid in double and solo step contortions, winding up with an acrobatic eccentric double that cinched it for them. Both can dance, showing several different styles from the buck and wing to the modern sliding to a split type that is so prevalent.

Nat Nazarro and Co., including Buck and Bubbles, the two entertaining spade juveniles that Nat drafted from the south, held down the third position and held up the show at the completion of their offering. The act is pure, unadulterated variety containing a bit of everything from the Nazarro's acrobatics to the jazz piano playing, singing and stepping of the colored kids. Bubbles' voice is beginning to sound a trifle ragged, but this may have been caused by a cold. They landed strongly with their specialty, however, Bubbles' solo dance of legomania stepping putting them away with room to spare.

Swift and Kelley quietly entered next with their artistic talking turn, one of the most delightful man and woman combinations in vaudeville. The contrasting personalities are ideally suited to the dialog, Mary Kelley's sweet simplicity making a perfect contrast for his "wise" conning. Her song selection reflects credit on their judgment, the song chosen ("Last Night I Lay Dreaming"), one of the most beautiful of the old ballads, being a perfect selection for her splendid soprano. They were one of the hits.

Rose and Moon, the dancers, were next and held up the speed of the first part with their fast and graceful stepping. The waltz clog and other doubles were perfectly executed. Most of their specialties are a mixture of old and new school stepping. A purple velvet cycle and big league costuming was the production flash.

After intermission Grace Nelson, with Earl Browne at the piano, took the artistic lift of the evening with her song cycle, "Kismet." "Now I Lay Me Down," "Dream of Your Smile," an operatic excerpt and "Bill, Bill" sung in English for an encore.

was the repertoire. The Jewish lament, beautifully and feelingly rendered, proved her strongest number. The American prima donna has everything needed for vaudeville. She has stepped right into the niche left by Chilton-Ohrman.

Richard Kean and Co., in scenes from famous plays, found very smooth going for his imitations of Mansfield and John Barrymore as "Shyllock" and "Jekyll and Mr. Hyde." The average vaudeville has been so surfeited with revues and the lighter forms of entertainment that Kean should find the going very soft with his serious efforts. Despite the characters being announced as impressions of Mansfield and Barrymore in the final analysis it is Richard Kean's conception of them that is portrayed. He went strongly.

Howard's Spectacle, a high school pony and dog act, closed and aided by the "last act" propaganda of screen and program, held nearly all. After intermission an unprogrammed tot of about four years old did a fairy-like toe dance that entranced the house. Dressed as the Spirit of Easter the baby elevated perfectly and executed a rather intricate series of toe steps with exceeding grace. Boy, page Gus Edwards.

Con.

## COLISEUM.

Many houses will undoubtedly report a slight financial slump due to Holy Week, but the attendance at this house Monday evening indicated it will continue to uphold the customary box office returns.

The show loomed up bright and stepped right along from the first curtain. The bill was minus the customary acrobatic turn, which quite surprised the patrons.

Larry Harkins and Co. were the first and had to play around and wait for complete attention. The Harkins endeavor has been slightly changed with better results. He has eliminated several songs and substituted additional piano work. The blonde violinist stands out prominently. He not only proves ability in several branches but works with a broad smile that marks him in the personality column. The singer is also good, while Harkins, who accompanies the one ballad number, has a neat way of camouflaging his lung power as if the sound was echoing from the strings of a ukulele, which he holds for the purpose.

The election of Martha Pryor and Co. to follow was not any too favorable for the singer, but she equaled her predecessors for applause. The company is a male pianist, Arnold and Lambert shared the hit honors with Avey and O'Neill.

Mile. Rhea, assisted by a trio of males, who give her excellent support, did not demand much attention until after her opening dance. From then on the dancer paved her way into solid admiration, while the one male singer possesses vocal articulation to carry his bit in good shape. A change of costume could be made by her dancing accompanist to make a more appropriate appearance or to conform with the routine.

Derkin's Animals, directed by the owner from behind the wings, worked a little too slow to hold them in. Such was the case Monday, for all those not desirous of viewing the picture took to the nearest exit. The turn would get more in the opening spot.

## 5TH AVE.

Holy Week did not lower the attendance around 28th street. After eight o'clock they continued to dribble down the aisles. Very near capacity Tuesday night.

The show ran along evenly for eight acts. Bartram and Saxton and Lew Wilson hit the high mark.

The two-act were No. 2, experiencing no trouble in getting their vocalizing across. Both men impressed all the way and were forced into numerous bows and encores before some one pulled the lights. Previous to that Sherman and Rose had opened with a dance offering before a special "set," which left them the recipients of an applause demonstration. Jean La Crosse followed, singing four songs of the slow variety, made acceptable through her voice and appearance. Inclined to lean toward being a bit plump, Miss LaCrosse made it of no matter due to her costume, which was decidedly becoming.

Jack Kennedy in a golf sketch provided the first comedy the show contained. His mannerisms were effective in bringing laughs; also the lines, here and there, sparkled through long enough to gain some attention, though otherwise the playlet seemed to drag for the major portion of its 21 minutes. The remainder of the cast, a girl, woman and boy, suffice for "feeders" to Kennedy, with the youthful pair assigned for a duet, which they handled fairly. The acknowledgment received called for three or four curtains.

Following the warbling of the Bartram-Saxton duo were Jarvis and Harrison. The mixed couple stepped out and cleared for the major portion of the laugh honors. The act remains about the same, with, perhaps, one or two minor changes in the dialog. The woman's appearance continues to be up

to scratch, and with the additional kidding and chatter supplied by her partner, the turn had no trouble in going over.

Nat Nazarro, Jr., got away to substantial recognition with his stepping, though the remainder of the act, outside of the two melodies from an upper box, failed to arouse any marked degree of enthusiasm. Nazarro seems to be relying mostly on a running split to score with his footwork, as he inserted the sliding effect more often than was necessary during his dances. The playing of the cello, for which every light in the house went out, had its inning and improved the results with the added songster placed in a box for two numbers. The band and girl are very much secondary to Nazarro, with the former demonstrating nothing above the average in their playing, while the girl is on and off only long enough to make her presence known.

Lew Wilson, next to closing, pushed through to a big finish after having some trouble in getting started. The accordion and guitar incidents were strong points in his favor, as were some of his stories, but the songs failed to equal the aforementioned accomplishments. A slight tendency to stall for bows proved strong enough to be responsible for at least one of the returns done by him.

Martin and Moore closed with their routine on the rings and balancing. Both showed to advantage in appearance and their work winding up to a house that was still seated and generous with applause.

## AMERICAN ROOF.

The American had one of the snappiest, smooth-running bills of its career this first half, and the Roof audience Monday, which filled the aerial resort to near capacity (the evening was warm), found an abundance of entertainment to their liking. The three opening turns unseen included Eddie Montrose, O'Neill Sisters and Fisher's Circus. Dolly 3, and sell their "Madame Sirolo, Medium" skit for full par value. The coon comic exacts all possible comedy from his lines and business, with the female clairvoyant proving excellent foil for his quips and hokum.

Bobby Henshaw, sans his usual green jacket blazer, but still sporting the uke and his trick faksetto, annexed the hit honors as behooves his next-to-closing position. Henshaw has also enhanced his offering with a female audience plant, who performs a couple of solos on a cornet, with plant in a lower box taking up a vocal repeat.

Henshaw, in asking for requests from the audience, was greeted with insistent demand for one number, which he entirely disregarded. Why not eliminate the request hokum? Henshaw displays big-time possibilities with his present routine.

The Dancers Supreme, a corking terpsichorean act consisting of two women and a man, closed, and accounted for themselves in a manner worthy of better grade bookings. They were a hit here.

"The Witching Hour," picture, closed.

gelo," the latter being encored. Miss Luby might round out a better group for imitation, but she entertained and won out.

Edward Esmonde and Co. in "Mrs. Latham's Career" found the going easy. No. 3. It isn't often a playlet includes a clever pianist as this sketch does. Several curtains were won.

Adelaide Hermann with her magic closed the show without losing one patron. Her specialty telek, that of "Noah's Arc," drew comments of surprise and amusement. In all Mme. Hermann does her routine well. Clara Theodoros and Co. (New Acts) opened.

Idee.

## VICTORIA.

Virtually surrounded by competing theatres, this Loew house on 125th street—the raldo of Harlem—is more than holding its own. If Monday night's attendance is any criterion. Probably the largest theatre in that section, the Victoria was almost capacity by 8.15. One would think that with a big-time house like Keith's Alhambra around the corner and a middle-time theatre like the Harlem O. H. but a few doors away there would be little left for a small-time theatre like the Victoria, with its ample seating capacity, but they were coming in streams before 8.

Loew gives them a five-act vaudeville program running true to form on the established small-time layout, plus a feature film, with a news and comedy reel for good measure.

Helen Jackley opened the bill with a high-diving routine from a graduated pedestal on to a small platform below. For a finish she strips to full-length tights for some work on a suspended vertical pole and does a high dive for a sweet send-off.

Mills and Smith, rube cut-ups, follow in the deuce position. They gag and crossfire for some ten minutes and then pull their resonant yodeling double for an encouraging farewell.

Van and Carrie Avery are spotted No. 3, and sell their "Madame Sirolo, Medium" skit for full par value. The coon comic exacts all possible comedy from his lines and business, with the female clairvoyant proving excellent foil for his quips and hokum.

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"The Witching Hour," picture, closed.

## METROPOLITAN.

With three or four houses in the neighborhood all selling Charlie Chaplin in "The Kid" (including another Loew house, Bijou, across the street) it remained for the Metropolitan to pack 'em in Tuesday evening. The vaudeville end accordingly was just taken care of in so-so fashion only; however, everything went.

Jimmy Flynn, a song plugger, cooed a couple of ballads. The Esther Trio, the first regular act, followed. Man, woman and girl comprise the cast. It looks like a family affair, with the man featuring a few telling equilibristic stunts, the women mixing it up with a little stepping. A couple of routine bends, the sum total for their efforts.

McConnell and West opened No. 2 interestingly, but fell down later with the songs and routine. On the songs end their stuff is too old to command attention. The couple has a comedy opening. The boy has a few good, if reminiscent, stories. She has a vamp set-up that could be sold attractively, but not in the present garb. They would do better and get further by rearranging the entire act.

Chapelle, Stinnette and Co. topped in No. 3. The turn now carries special hangings and a pianist. The former are nifty looking rags and the latter is a nifty rag picker on the grand. As for Chapelle and Stinnette, the couple is the same, sure-fire, straight vocalizing, colored combination vaudeville.

Ward and Wilson (New Acts) next to closing. The Great Felix and Co. closed with a slow magic routine that runs rather long and loses its fire thereby. Felix has been known as Herman the Great and the Great Hermann at divers times also. His is a standard magic catalog routine, for the main depending on his lightning palming for its effectiveness. The concluding iron chest illusion brought a little encouragement.

The coin materializing stunt was also rather well done, but the open-

ing couple of tricks could stand improvement. His reception was rather tepid at this house, although it is not unlikely they were more interested in watching him than applaud.

Chaplin closed the show.

## KEENEY'S.

With the downtown section of Broadway avoided with the Chaplin feature, "The Kid," Keeney's was forced to compete with the rest and easily held its own Tuesday night, when the house was well filled.

Alvin and Alvin, acrobatic, featuring a pole, opened handily, with Rose and Lang, a mixed team, apparently playing under an assumed name, with the man doing a souse throughout the turn, took down several laughs and managed to squeeze out a hit with Monroe and Gratton (fictitious names) in a production turn taking down an easy hit with a light vehicle that has considerable material of merit. The man in this act also features a "drunk," with the audience apparently undrained by having one in the previous turn.

Judson Cole, a youthful appearing magician, kidded himself into several laughs with magic, a great portion of which he burlesques. Cole's talk is to the point and amusing, with his work well routinized up to the egg trick finish, which sends him off acceptably. Cole has probably one of the best remarks heard about of late for a noise backstage when he remarks to the audience, "Don't mind that; they have the stage manager down and are trying to put a white collar on him." The noise was quite noticeable, due to the following turn being the Bird Cabaret, which employs a number of cockatoos which made considerable noise when being put in their places behind the drop. The bird act provided a flash of distinction, but the proper place for it would have been closing the show. As it was, the noise hampered both the Judson Cole turn and Muriel Hudson and Dave Jones, immediately after. The Hudson and Jones combination needs new life, the listlessness of the offering detracting greatly from it. Miss Hudson retains her looks, but seems to be greatly limited in the present act, with Jones hampered on account of inadequate comedy material.

May Forster and Co., on the rope and wire, closed the show and did it well.

## AVE. B.

Out of a half dozen acts of typically big-small time calibre, only one seemed to stand up above par at Loew's Ave. B Monday night, and this was the "9 Krazy Kids," who headlined simultaneously with Paramount's "The Easy Road," starring Thomas Meighan in lights. The Kids seemed to lift the tempo out of a sluggishness and mixed routine which this East Side audience took to more and more as the routine progressed. The act, despite being padded with a flavor that is stale material, as far as up-to-date vaudeville is concerned, furnished the major portion of laughs. Left in the hands of a Heb comic and a tenor who sings with gusto and a chorus that sings even the orchestra, the turn scarcely registered a dull moment. The act was on in No. 4 and closed to crashing applause.

The vaudeville part of the show opened with Lieut. Thetin. His offering is preceded by a screen introduction of his accomplishment in the war as a French act. That over, the routine goes further into an illuminating curtain depicting rocket illuminations on a battlefield. It seemed a trifle hard to get what it all meant at the start, but with the appearance of the French lieutenant himself a startling reception was given him on the credence of his performance. The great war, Lieut. Thetin represents the usual sharp shooting stunts, varying, however, from convention by the execution of the tricks. Only in one instance did he miss a trick, and that was on account of the cartridges running out of the barrel of one of the guns he was shooting with. His broken English is an added touch.

In No. 2 Felix and Smith, a "ema" singing and piano team, aroused some tittering from the start by showing a proportionate amount of flesh in evening attire. This impression died down instantly practically when one of the ladies seated herself at the piano and began the first of four songs in duet with her blonde partner. Their style of work is fast, their voices very fair and the routine changes after three songs into an imitation of a player-piano with four hands. Their closing song of a rube brought two well deserved bows. The biggest feature of the act is that it tries hard and registers as a consequence.

In No. 3 Tommy Gordon sailed away with honors up to that part of the bill, exhibiting a capacity for "nut" stuff in delivery that registered spontaneously. He held the stage for 14 minutes without tiring, mixing monolog with three songs the cues of which were allied with the continuity of the gags.

Lane and Smith followed in No. 5, following the "9 Krazy Kids," and

failed to hold up the average so far in the bill, because of a seeming indifference to their audience. What saved the turn was the natural, good singing of the slimmer member of the team, who abused his position by demanding a purple spot. Their material is stale and it missed fire with the audience. In appearance they seem neglectful of good dressing and in closing one of the members was as unethical as to signal in an acquaintance of his in the balcony. The applause died with their second bow.

The Stanley Brothers in closing worked with an abundance of pep, holding the audience practically intact by the manner in which they attack the routine. The closing stunt wherein one of the brothers with the gage in his teeth is a support for the rope which balances the other as he spins brought big, legitimate returns.

The overture by the Avenue B orchestra was so peppy and consisting of three jazz numbers intermingled was a starter in itself that it evokes considerable admiration in comparison to the offerings in other houses where it is nothing other than a time killer. Step.

## BROADWAY CUTTING PRICES

(Continued from page 12)

"Lady Billy," however, has made a good run of it and should stick through April. "Afgar" has another week at the Central. It will not tour until next season.

The non-musical leaders are topped with "Deburau," which is standing them up at the Belasco. "The Bat" is second at the Morosco. "Lightin'" the record runner leader at the Gaiety, "The First Year" at the Little, and "The Green Goddess" at the Booth about form the leading business group. "Romance" is very strong at the Playhouse and "Peg o' My Heart" looks safe at the Cort. "The Gold Diggers" has been under \$13,000, but is still a powerful draw.

"The Four Horsemen of the Apocalypse" at the Lyric is the smash of the special pictures showing in the legitimate theatres. With a little under \$21,000 grossed last week it is approximating the record business of "Way Down East," which is still showing at the 44th Street. This week the Metro production started off more strongly than last week, the Monday matinee beating \$900 and the night business going over \$1,600.

The ticket brokers renewed two buys this week, the renewals being "Lady Billy" (Liberty) and "Blue Eyes" (Shubert), the latter being handled because of the switch into the Shubert. Buys were arranged for the new attractions, taking in "Mary Stuart" (Ritz) and "Toto" (Bijou), while "The Ghost Between," which opened Tuesday, was also in line. The other buys are: "Rose Girl" (Ambassador); "Love Birds" (Apollo); "Deburau" (Belasco); "Green Goddess" (Booth); "Bad Man" (Comedy); "Peg o' My Heart" (Cort); "Ladies Night" (Eltinge); "Tip Top" (Globe); "Nice People" (Klaw); "Mary" (Knickerbocker); "First Year" (Little); "The Champion" (Longacre); "The Bat" (Morosco); "Sally" (New Amsterdam); "Romance" (Playhouse); "Dear Me" (Republic); "The Right Girl" (Times Square).

Last week was one of the worst the cut rates have had in years. The upstairs counters where tickets are 25 cents more kept sending unsold bundles downstairs. The attractions on sale were: "Rose Girl" (Ambassador); "Cornered" (Astor); "Afgar" (Central); "In the Night Watch" (Century); "Mary Rose" (Empire); "Broken Wing" (48th St.); "Three Live Ghosts" (Bayes); "Little Old New York" (Plymouth); "Rollo's Wild Oat" (Punch and Judy); "Dear Me" (Republic); "The Right Girl" (Times Square); "Passing Show" (Winter Garden).

## "Mecca" in Holy Week.

Cleveland, March 23. "Mecca," at Keith's Hippodrome, the pace indicating a record gross for Holy Week.

## "Up in the Clouds," Musical

The new musical show being readied by Joseph Gaites is to be called "Up in the Clouds." It is due to open in Stamford, Conn., May 2.

## Kellard Touring Canada

John E. Kellard has placed in rehearsal a Shakespearean repertoire company.

A route has been laid out for the company through Canada.

## Jane Cowl Reviving "Mary Stuart."

Jane Cowl will produce in New York this spring a revival of Schiller's "Mary Stuart," surrounded by an all-star cast.

## CABARET

Liquor prices have been fluctuating of late. With the withdrawal of permits, rye started to shoot ahead in cost of all the other divisions, briskly advancing to \$75 and \$80 a case, in lots. That was the most marked increase, rye having been held previously as low as \$45 a case. Dealers stated they thought rye would advance beyond Scotch in a short time, but their prediction was dimmed with the issuance of former Attorney General Palmer's opinion, that carried with it a reassurance for the liquor men. During the brief but troublesome period when it looked as though Scotch would either come over the borders or not get out at all, Scotch went to \$105-\$110 a case, in lots. Gin dropped down to \$50 and below, but with no guarantee of genuineness. Gin has been a ticklish liquor to buy of late and the same may be said of rye. So much phoney of both have been around that even the wise ones have grown skeptical. Champagne has appeared recently in larger quantities than formerly, with prices varying. One offer of a standard brand (Pommery) at \$70 a case with the buy of 100 cases made a condition was the lowest price wine has hit since prohibition. That offer was only open though for about four hours. Other known brands have held around \$110-\$120 a case, in single cases, with the price going as low as \$100 in instances. Wine, like rye and gin, is always subject to suspicion around New York. One brand is so openly suspected that when it's genuine the liquor people won't believe it.

Cordials are commencing to come in with the best known held at good prices. The demand is strong, but not strong enough to make large cargoes immediately profitable.

While New York, also along the Atlantic Coast, probably is seeing the lowest liquor prices just now, the farther one goes west the higher it comes. Chicago is badly off for liquor, as peculiar as that may seem. Private stocks are held there in plenty but the case or bottle trade is nearly barren, with rye, retail (not in a restaurant), bringing at the rate of \$20 or \$25 a bottle, with it being almost impossible to secure a case quotation. On the Coast the condition is the same.

In New York of late in the retail places where liquor may be purchased by the bottle, the sale of whiskies has pushed up the sale of wine. While some places have been charging \$30 and \$35 for a quart of wine, the usual charge has been \$25. With the whiskies sky-rocketing in prices and reaching the same amount per quart, the buyers evidently thought they might just as well have wine for the same money, with the tables reminding one often of the old days.

A restaurant man, asked how much he was selling, replied the selling had been denied very much through people bringing in their own. At the time anyone known in the place would have been served, but few ordered, though almost every table had its liquor of one kind or another. With corkage mentioned, the restaurateur said there wasn't much chance of making a corkage charge excepting once in a while when someone would ask that a bottle of wine be cooled.

In an office the other day a simple test was made of phoney rye that may be of value to others. Two bottles bearing the same label were on the table. The persons around knew one bottle was phoney. Each bottle was well shaken, causing bubbles to appear on the surface. The bubbles of one bottle almost instantly disappeared, while the other remained for perhaps 60 seconds or more. The long bubbling bottle was the genuine one. It's nearly a certain test, better than any degree tester, but it can only be used for rye. Scotch bubbles quickly die out. It's safe to say any rye that will not hold its bubbles for 30 seconds at the least should be shied away from. Labels, bonded paraphernalia and other symptoms of the genuine that may be found on or around a bottle mean nothing. The bootleggers have bottling establishments where they can frame anything, from the bottles themselves and the labels to the stuff inside. Not so long ago bottles that had the genuine labels were selling for \$1.50 each, empty.

The conversion of Thomas Healy's Golden Glades from its ice rink cabaret to a dance salon looks to have been a shrewd move. Healy's top floor has been picking up in business since the premiere of the ballroom three weeks ago. The music at Healy's is one of the at-

tractions. A. Baldwin—Sloane framed up the musical combination of 10 pieces with Columbo as his concertmeister, Mr. Sloane leading. With the removal of the ice in the centre of the room and a boarded dance flooring replacing it, the entire atmosphere of the Glades has been changed, and for the better. Dinner is served at six and dancing is continuous thereafter until closing time. A covert charge of one dollar is laid for the supper hours.

Billy Arnold's American Jazz Band, which has been playing in England for several years, is now at the Municipal Casino, Cannes, France. Arnold will pay America a visit in June, returning to take up an engagement at the Casino, Deauville.

Bob Murphy, proprietor of the New Kenmore hotel, Albany, N. Y., presented the premiere of his "Rainbow Room 1 vue" at the cabaret in the hotel last Wednesday night before a capacity attendance of diners. Twelve artists comprise the revue, styled "Revels of 1921," and was staged by Earl Lindsay. Bernice Beaumont, a dashing brunette, walked off with first honors on the opening night with her toe dancing. Miss Beaumont is a nifty dancer and made a big hit, being called upon for several encores. Gertrude Spindler, as the prima donna, has a good singing voice, and rivals Miss Beaumont for premier honors. Peggy Randall, the ingenue, scored in popular songs, and Helen Devere pleased in several eccentric dance numbers. Harry Jans was well received as the juvenile.

The chorus, which displayed ability as dancers and singers, and is a good looking bunch, comprises Grace Felt, May Fox, Jerry Trevor, Betty Brown, Blossom Saunders, Bobby Valle, Betty Campbell and Elsie Lewis. The revue is booked for four weeks, giving two performances nightly. Galt's band of six pieces, organized by Mr. Murphy, furnishes the music. No cover charge is made for the dinner show, a table d'hôte being served for \$2, but \$1 a person is charged after 9 o'clock. The cabaret, popular since the opening in January, is packed nightly, and patrons are turned away after the theatres because of the limited capacity. Mr. Murphy is now preparing another revue to put on when the present one terminates.

Dabney's Society Orchestra opened at the Martinique, Atlantic City, last week.

Assemblyman James H. Caulfield, Jr., Republican, of Brooklyn, this week introduced a bill designed to regulate the manufacture and sale of beer for medicinal purposes. The idea is to anticipate the recent ruling of former U. S. Attorney General A. Mitchell Palmer, which would loosen up the dispensing of the foaming fluid. The Caulfield bill adds a new section to the public health law prohibiting manufacture or sale of beer for medicinal purposes unless the principal ingredients are hops or malt. Under its terms the health commissioner shall determine whether the use of these elements makes the beer a medicine.

Theatres and restaurants on Forty-eighth street have formed a plan for the better lighting of the thoroughfare which will be presented to the city authorities. It is proposed to install a number of ornamental posts with high tension lamps. There are now seven theatres on the street, five being between Seventh and Sixth avenues, and two (including the new Ritz), West of Broadway.

The Post Lodge, on the Boston road, near Larchmont, N. Y., has had some strong competitive bidding of late. It is on the market, though by now may have been transferred. One offer was \$40,000.

Paul Salvin will move the Paul Whiteman band from the Palais Royal to the Hoffman Arms on the Merrick road, when opening that resort for the summer. The Hoffman Arms, among its many alterations, will have two kitchens installed, an American and French.

Florence Walton at the new Drake Hotel, Chicago, is alternating with Lee Leitrum and Alexander Vlad as dancing partners.

One of the dance restaurants in the Broadway group is reported as having taken desperate chances of

late. Twice in one week the police walked into the place and removed women who were intent on doing some wild dancing, some going so far as to remove clothing while dancing. No publicity was given to either of the entrances by the police.

May Leslie is in charge of the Paradise Room of Reisenweber's. Sophie Tucker is in charge of the room downstairs, with Miss Tucker receiving a guarantee of \$1,500 weekly, against one-half the cover charges and a percentage on sales.

Walter Windsor opened a show at the Mayflower restaurant last week. The 14-piece revue is titled "It's All in Fun," written by A. L. Haase. Windsor's general manager, and professional manager for the McKinley Music Co. in New York. A new Windsor show is scheduled to go into Somers, Brooklyn, next Monday, also with 14 people. The piece is titled "Misses of Melody Lane," with lyrics and music by Haase.

When the Dave Marlon Inn at Tom's River, N. J., reopens May 15, it will cover a space of two city blocks, with 110 rooms, having been reconstructed during the winter from a small structure with 30 rooms.

Tait's downtown, San Francisco, is giving a rather imposing cabaret performance. Burt Hall, formerly a feature at Healy's Golden Glades, is producing and appearing at the head of the show, which is known as "Burt Hall's All Star Revue." While other downtown cafes have discontinued the cover charge on week days, Tait's has strengthened its entertainment and increased the cover charge from 50 to 75 cents.

Six good principals and eight first rate girls are enough in themselves to insure cabaret entertainment of the better sort, and this revue has that and then some. There is Dorothy Valegra who is Burt Hall's partner, having appeared with him at Healy's, and also with the "Little Whopper," which stranded out here. She is good looking, with a good figure, a clever dancer and a pleasing picture at all times. Eunice Vernille is another dancer of the interpretive and loose-jointed and high-kicking sort. She is tall, beautiful, graceful and lends charm to the revue. Edna Malone, recently added to the show, is vivacious, and a lively dancer who can do classical stuff, as well as the jazzy kind. Miss Vernille is considered a "find" out this way. Helen Hughes, a mezzo-soprano, fills in between numbers satisfactorily, and Hazel Randolph, a pretty ingenue, leads a couple of the number acceptably. Burt Hall is a nifty juvenile who sings a little, but his neat dancing with his partner gives the show a lot of class. Hall stages the numbers and deserves much credit. The costumes are pretty and flashy. The line-up has Alice Blake, Laurie Beedie, Nancy Zann, Barbara Sherwood, Helen Snow, Mary Elree, Elvira Erville and Jean Beban. A better looking bunch would be hard to find anywhere. Herb Meyerlink's orchestra furnishes the music for both the show and the public dancing between shows. Business is good at Tait's.

The Hotel Butler, Seattle, is to have a revue of sixteen people, including the chorus. The principals are Marjorie Bateman, James J. Brennan, Harold Raymond and (Miss) Leslie Colby. Bob Hughes will produce the show.

The latest innovation since the alcohol ban is the installation of dancing in food emporiums without any extra charge, check room fee or cover. The stunt has been tried by a proprietor in a side street just off Broadway in the Times Square district and is reported a success. The proprietor in question opened his restaurant cold and decided he needed something to get them coming. He tried the dancing and it has been instrumental in building up a steadily increasing clientele. The music and sacrificed floor space are the only additional expense entailed and the proprietor found he could install the dancing without any great increase in food prices. The place is strictly "dry."

Flo Ziegfeld, Charles Dillingham, and all other New York producers' attention! Material to burn with no one to appreciate it. Thousands of dollars of beautiful scenery, beautiful girls and a Broadway production of principals, in a third-class cabaret.

At one time the Winter Garden cafe was Chicago's foremost cabaret, but with the changing styles, bad management, dis-

## INSIDE STUFF

## ON LEGIT

Should an author receive royalty on the gross of a guarantee performance or simply on the guarantee and not over that? This question was put to Marc Klaw by Sam Shipman, who, as he says, after several years suddenly occurred to him that he was not getting all that he should. He forthwith went to Marc Klaw and the latter's reply was that in the case of guarantee performances he (Klaw) always paid his authors the royalties accruing with the guarantee and over that in the event that the gross on a guarantee was over the original estimate.

Shipman then went to William Harris, Jr. and put a similar question to him declaring that where the guarantee was topped by a new gross he was entitled to more royalty on "East Is West."

Harris's comment was that he wanted to be "in Klaw's class," and that thereafter Shipman would find himself reimbursed for any losses in royalty that he might have suffered as a result of the guarantee system. Shipman declared that he has been enriched as a result to the extent of \$1,500 so far, and more to come.

It also appears that A. H. Woods will have to pay Shipman and Hoffman, co-authors of "Friendly Enemies," an additional sum of money as a result of Shipman's sagacity. Shipman called the accounting department of the Woods' office in the matter, and the latter is said to be coming through.

A musical show which has been working its way back from the coast, was closed last week after a season of 30 weeks. The owner of the show figuring the gross on the season for the attraction found that it had played to \$200,000. A survey of the expenses of the company showed that the management had lost \$10,000 regardless of the apparently large gross, for a road attraction, without figuring in the cost of the production which had been paid for last season.

Business in the south which at one time was reported strong for musical attractions has fallen off materially of late. A musical show with a Broadway reputation played to a gross of \$680 for four days last week in Memphis.

The manager of "The Girl in the Limousine" which played two performances in Bridgeport, Conn., Monday was informed after the evening performance the company owed the house \$17 on the day. The show played the house on a percentage basis.

At a dinner tendered David Belasco by the Authors and Composers Society Sunday William A. Brady was assigned the last "spot" for speakers. Mr. Brady started: "I see in Variety that Mr. E. F. Albee has inserted a notice in the Keith house programs about giving the last act on the bill a chance. I'm the last speaker tonight. I please don't walk out on me." It was worth a laugh and the speaker held the diners.

The Shuberts have offered Willie Howard, the Wintergarden comedian, \$2,500 a week with a percentage privilege, to split up the team of Willie and Eugene Howard and to feature Willie alone, according to a source close to all parties concerned.

Eugene and Willie Howard were originally a vaudeville act; Willie doing his Hebrew character opposite Eugene's straight. They played all the standard vaudeville circuits until drafted by the Shuberts for one of their Wintergarden shows several years ago. Since that time they have been together.

Eugene is reported to be the business man of the act. Their joint salaries don't equal the figures quoted above according to the same source, but the Shuberts believe that Willie Howard could be publicized into another Jolson or Cantor.

"Eileen" which will have its premiere revival at the Music Hall, Cleveland, March 28, is part of a general Irish propaganda program. Two Cleveland priests are said to be the actual backers of the show which will be given in halls and theatres in the central west with the Auditorium, the Chicago stand.

Special speakers will be used at the various engagements and Victor Herbert will travel with the show, leading the orchestra. Mr. Herbert composed the "Eileen" score.

courteous waiters and soaking of diners, it has put the kibosh on a money-maker. Ideally located in the centre of the Loop, in the basement of one of Chicago's busiest buildings and surrounded by theatres with plenty of floor space, both for diners and dancers, with the stage large enough for almost any kind of a revue, the better class refuses to enthuse. This cafe has played everything and everybody, from Mr. and Mrs. Carl Hysen, Andri and Sherry, Gus Edwards' Revue, down to its present form of revue which is meaningless.

Jack Rose, as the comic, and probably the best cabaret entertainer in America today, is the heavy feature.

Robert Clifton Long, an operatic baritone, with class and poise ready for a \$2 production any time.

Mary Riley, a local sensation, late of the Edelweiss Gardens, a singer of jazz numbers, par excellence.

Eileen, an elfish little dancer, what Ziegfeld calls a "type."

Frank Libuse, a burlesquing clown and a mimic of ability.

Marcelle Hardy, a 15-year-old soubrette, who needs a lot of tutoring.

Dora Maughan, prima donna, stunning appearance, fair ability.

Ten chorus girls, each one a dream.

La Da's Louisiana Five, great dance orchestra, but not so forte for revue music.

Drops, drapes and scenery by Universal Scenic Artists Studio—a riot in colors, artistic in design.

Charles Anderson, producer, with all these assets failed to deliver and live up to expectations.

Patrons few and far between.

The Moulin Rouge, Atlantic City, has been taken over by Billy Manbach, former captain at the Beaux Arts.

Orpheum's Rep. on Coast. San Francisco, Mar. 23. Charles Hamilton, head of the Orpheum circuit's building department arrived here last week to supervise construction work on the Junior Orpheum. He will also supervise the work being done on the Junior house in Los Angeles.

## ACTOR CHARGES EQUITY

(Continued from page 15)

had secured a summons for O'Brien.)

"The position taken by the Actors' Equity Association that the libel herein is not malicious is wholly gratuitous and inconsistent with both as to the facts and the law."

"The complainant testified upon the hearing that the charges of the accused were untrue, that he and the accused, although members playing in the same theatrical company, were not on speaking terms for a year and that the charges to the Actors' Equity Association containing this libel were withdrawn."

"Both from the surrounding facts of the case and from the vituperative character of the letter, there can be no doubt that it was malicious."

"The intervention of the A. E. A. is predicated upon the theory ground that its morale may be disturbed and hampered if members face criminal charges in presenting complaint to its council."

"Earnestly striving to see the issue eye to eye with the Actors' Equity Association, it is not comprehended how its best interests and aims can be served by trying to mitigate a crime which strikes at the very basis of fraternity and makes social intercourse impossible. The accused wrote a communication so calculated in phrase, so rounded out in insinuation, animus and vituperation as to leave not the slightest loop-hole for urging that the libel was conceived in good faith. The act of the accused becomes aggravated in the general knowledge that the Actors' Equity Association has placed its moral influence back of the offender. The association is placed in a paradoxical position of avowing a basic aim to improve the morale of the theatrical business, and then condoning a vicious libel against one of its members in good standing."

"The principle tersely put is this: How far may members go in

(Continued on page 23)

## WITH THE MUSIC MEN

(Continued from page 18)

accrued royalties covering a period from May 17 to June 24 last. Ager alleges Jones personally guaranteed the payment of the royalties. Jones' defense generally refutes all allegations.

Spirited discussion re lowering the retail price of sheet music is consuming considerable time at the recent meetings of the M. P. P. A. The publishers individually for a time adopted the idea of printing the maximum retail price on their issues, at 30 cents and 35 cents west of the Rockies. Soon thereafter the association members were deluged with complaints from the mid-west dealers and retailers to the effect their huge overhead considering the limited turnover necessitated selling sheet music at 35 and 40 cents against the stamped price limit of 30 cents, and accordingly many publishers desisted from that practice.

The middle-western and far western dealer argues that the increased shipping expenses from the jobber to him, and the fact the syndicate stores (where one is located in his city) cut in, limits his profits considerably, buying a hit as he does at 20 to 22 cents per copy and selling at 30 cents.

The retailer blames the publisher, the latter is in the position to control the selling price of his wares; and does that by favoring the eastern seaboard dealer with special priced issues, quick deliveries and quick turnovers, cheap transportation, etc.

A quarter per copy retail price is now being considered as a standard price, and it may go into effect. It means the jobber will have to apportion his trade price to 15 cents or thereabouts. As yet, however, nothing final has been decided.

Lew Pollock's royalty suit against Fred Fischer, Inc., arising over "Buddha" has been adjusted with Mr. Pollock receiving a new royalty statement from the publisher. Pollock sued on the ground he was not paid enough royalties considering his estimated popularity of the song.

Lew Jacobs is now associated with the Berlin professional staff. He was last with Feist.

Johnny Black, co-writer of "Dardanella" has placed his "Who'll Be The Next One" with Goodman & Rose, Inc.

The Irving Berlin Co. is staging a national publicity stunt April 2-9 to be known as "My Mammy's Week."

The Music Publishers' Association of the United States held its quarterly meeting at the Hotel Astor last week. Business details were discussed for the main, and the annual meeting was set for about June 15 at the same place.

Milt Hagen, publicity director for the Jack Mill Music Co., has turned song writer.

Neil Moret, otherwise Charles N. Daniels of the Frisco music publishing house of Daniels & Wilson, Inc., has severed his connection with that company and is now signed with Waterson, Berlin & Snyder. Mr. Moret's lyric writing partner is Louis Wealyn.

Robert J. F. Schwartzbach was awarded judgment for \$10,809.61 last week against the American Musicians' Syndicate, Inc., Earl Fuller and John H. Betz. The suit is on a \$10,000 note dated Dec. 25, 1919, maturing in a year, and endorsed by the last two named defendants.

Joseph W. Stern is due to re-enter the music publishing business within a month. He is at present lining up a location and a professional staff.

Maxwell Silver, general manager for Charles K. Harris, will sail for London May 25.

The Music Industries Chamber of Commerce convention, which is scheduled for the entire week of May 9 in Chicago, is predicted will be the biggest of its kind. A definite convention program was outlined at a meeting of the general convention committees at Chicago March 7, which will be submitted to the various associations comprising the M. I. C. C. for ratification. An assemblage of 1,200 is counted on.

Joe Manne joined the Irving Berlin, Inc., professional forces in New York this week.

Counsel for Harry Askt, of the Irving Berlin office, secured an order Tuesday to substitute service on Ben Ali Haggin by mailing the summons on the door of Haggin's home, 141 East 19th street, after a process server had exhausted his resources to slip "the papers" to the artist for several weeks. Askt, according to the complaint drawn by Kandler & Goldstein, hired an orchestra for a public dinner at Delmonico's in December, acting on the

instructions of Haggin. The bill, amounting to \$420, was paid by Askt, who says he has looked to Haggin in vain for reimbursement. Now he wants his \$420 back, but his process server does not move in Haggin's set, and hospitality, he says, has not been extended to him at the Haggin door.

By a decision handed down by Federal Judge John W. Peck in Philadelphia the Retail Music Roll Dealers' Association of Philadelphia was dissolved following charges preferred against the six individuals comprising the association on Sherman anti-trust law allegations. Under the order the association is restrained from monopolizing interstate commerce in rolls and fixing prices.

Sol LeVoy last week staged an amateur song writers' contest at the Harlem opera house, with Jimmy Flynn, the Feist plugger, staying a full week at the theatre for the double purpose of cooling

some of his firm's ballads and vocalizing on an average of ten songs a day written by the Harlem competitors. A \$25 prize went to the winner, with \$15 and \$10 for runners-up. Over one hundred manuscripts were submitted on more or less trite subjects, with Martin Fried at the ivories playing fortissimo and Jimmy Flynn picking up the melody in that fashion on first reading and for immediate public rendition. He did it rather efficiently, all things considering.

The T. B. Harms Co. in New York is now representing the Chappell Music Co. of London and the Leo Feist house has accepted the American representation of the Francis, Day & Hunter catalog over here. In reciprocation, Francis, Day & Hunter will represent Feist in England, having formerly been represented by Herman Darewski. The Harms company is now operating under two names: Chappell-Harms, Inc. and T. B. Harms. The latter also has a subsidiary corporation,

the Victoria Music Co., publishers of the "Mary" score. All three organizations are headed by Max and Louis Dreyfus. Eventually the T. B. Harms firm will drop the latter half of its full title T. B. Harms & Francis, Day & Hunter.

Justice Davis sitting in Part XI of the Supreme Court directed judgment in favor of Elizabeth A. Reilly in her \$2,500 suit against the Waterson, Berlin & Snyder Co., music publishers. A five-day trial came to a conclusion Tuesday afternoon with a full award for \$2,669.12 in favor of the plaintiff. Miss Reilly had sued on an assigned claim of Mary Pickford, involving the right to use the picture actress' name and picture on the title-pages of three songs published by the W. B. S. house, titled "Daddy Long Legs," "Heart of the Hills" and "The Hoodlum." The three songs were supposed to have been written around the pictures, the plaintiff alleging a guaranteed \$2,500 minimum royalty on them. The de-

fense contended a breach of the covenants in that the Broadway Music Corporation had issued another song titled "Dear Old Daddy Long Legs" but it was shown the latter publication was published on the authority of a member of the Pickford organization, and not Miss Pickford herself.

Miss Reilly is also plaintiff in another action against Waterson, Berlin & Snyder to recover \$2,000 accrued royalties on the "Heart of the Hills" and "The Hoodlum" songs, which has yet to come up for trial.

E. C. Mills, executive chairman of the Music Publishers' Protective Association, has circularized a form letter to the different members of the organization informing them of a practical idea which the Jack Mills Corporation has originated as an improvement for the industry. Sidney C. Cahan, a member of the Mills organization, is the author of the innovation which consists of a complete production record of each

## SHAPIRO, BERNSTE

## RELEASED

The greatest song in song history

## "LOVE BIRD"

By TED FIORITO and MARY EARL

REG. U. S. PAT. OFF.

THIS IS THE NUMBER THAT YOU HAVE BEEN HEARING PLAYED ALL OVER THE COUNTRY BUT NOT YET SUNG ON THE VAUDEVILLE STAGE. NOW IS YOUR CHANCE TO GET THE BIGGEST SONG IN THE COUNTRY TODAY.

We have some great Comedy

## SHAPIRO, BERNSTE

NEW YORK  
LOU FORDAN  
Professional Manager

CHICAGO  
BILLY STONEHAM  
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RENNIE CORMACK  
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SAN FRANCISCO  
FRANK SNOWDEN  
Pantages Theatre Building

# N & CO. MUSIC PUBLISHERS

LOUIS BERNSTEIN, President

## RELEASED

The smashing sensational ballad hit

# "OVER THE HILL"

By LOU KLEIN, EDGAR ALLEN and MAURIE RUBENS

THIS HAS BEEN THE BIGGEST THING NEW YORK HAS HEARD IN A GENERATION, BUT THEY HAVE NOT YET HEARD IT AWAY FROM NEW YORK CITY.

A SENTIMENTAL SOB BALLAD THAT MAKES A HIT THE VERY FIRST PERFORMANCE IT IS RENDERED. IT WILL FIT YOUR CLOSING SPOT TREMENDOUSLY.

and Novelty Songs just ready

# N & 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

song published, carefully systematized as to number of copies, orchestrations, royalties, etc., which will most likely be adopted in general by the other publishers.

George W. Meyer, Gene Buck and Joe McCarthy, representing the Songwriters' Union, are still negotiating with E. C. Mills, representing the M. P. P. A., on the question of a standard song writers' royalty contract. The association is in receipt of the songsmiths' contract form and are considering it. One or two points are still undecided, the song-writers among other things demanding quarterly royalty statements as against the usual semi-annual; and also a direct mechanical royalty statement from the phonograph and roll companies.

The Meyer Cohen Music Publishing Co., Inc., is named defendant in a \$2,301 Supreme Court suit by Robert Teller Sons & Dorner, music printers and engravers, for goods sold and delivered between a period

from Feb. 4, 1920, to April 20, 1920. Meyer Cohen, whose name heads the corporate title, has since died. Papers were served on William Suffes, who is alleged to be the vice-president of the corporation. The company itself is passe as far as its actual business activities are concerned, being continued only a short while after Mr. Cohen's demise. Of a \$2,701 bill, only \$400 was paid according to the complaint, and the balance is now being sued for.

Shapiro, Bernstein & Co., Inc., through Alfred Beekman of House, Grossman & Vorhaus, have brought suit in the Supreme Court against M. Witmark & Sons, Wilner & Romberg, Max R. Wilner and Sigmund Romberg for an injunction to restrain the defendants from further selling the sheet music of the songs of the "Love Birds" show (for which Ballard Macdonald wrote the lyrics), and an accounting of the profits. The cause for action is based on the fact Mr. Macdonald is under con-

tract to the plaintiff corporation and did not authorize the music publishers or other defendants to publish or negotiate for the publication of the song.

Macdonald's affidavit alleges that he granted Wilner & Romberg, the producers of the "Love Birds" show (starring Pat Rooney and Marion Bent) the stage rights only and made no stipulation as to the publication rights. Mr. Louis Bernstein's affidavit avers he had discussed the matter of publishing the music with Jay Witmark and Isidore Witmark at divers times, suggesting they both share in the profits, but had come to no final arrangement, only becoming apprised of the fact the Witmarks had published the music when purchased by an employee in a store.

"The Love Birds" book was written by Edgar Allan Woolf and composed by Sigmund Romberg. Mr. Romberg is under contract to the Witmark company, and this accounts for the clash which involves a very interesting problem in that two of the collaborators are tied up

with as many different publishers. Macdonald's contract with the producing managers of the show calls for a one per cent. royalty up to \$10,000 on the weekly gross receipts, and 1½ per cent. above that. Recently he threatened to bring legal action against Wilner & Romberg to recover some weeks' back royalties alleged due, but the matter was adjusted through the Equity Interceding in his behalf and promising to protect the lyricist's interests.

Argument on the motion for an injunction pendente lite was heard Tuesday morning with the court taking the matter under advisement for more deliberate consideration.

Three Stocks for Jessie Bonstelle. Jessie Bonstelle will have three stock companies next season, rotating from Buffalo to Rochester to a third city not yet announced.

Charles C. Shay, former president of the I. A. T. S. E., is now interested in Jersey politics.

### NEWS OF THE DAILIES

(Continued from page 14)

—for the firm that put the personal touch in all the relations. A combination of the roll-top desk and the dressing table is her recipe for feminine success. In other words, be a woman but keep your business sense.

The Dreamland site on Surf avenue, Coney Island, was sold for \$407,750, March 22, to William Fox, Eugene D. Wood and Mrs. Timothy D. Sullivan. The Fox Film Co. will erect an amusement park there. The sale was the result of foreclosure proceedings by the holders of the \$750,000 bonds. Efforts to delay the sale to get a better price were denied by the Appellate Division.

The decision to hold the music festival of the Oratorio Society of New York at the Manhattan instead of the 71st Regiment Armory, with its capacity of 5,000 seats, will cost Charles M. Schwab and other wealthy backers about \$25,000, because the opera house can sell only 3,000 seats. The change was made as the acoustics at the 34th street theatre are better.

Henry Miller, Jr., has been committed to the care of private attendants at the New York State Hospital, Bloomingdale.

Mary Jane Outcault, original of her father's famous child character in his "Buster Brown" comics, and lately with Frank Bacon in "Lightnin'," eloped Saturday with Frank E. Pershing, nephew of the General. The parents of Miss Outcault had announced her engagement, but the runaways did not let them in on the marriage.

Bert Leston Taylor, the Chicago "Tribune's" celebrated "B. L. T.," died in the Windy City Saturday. He was 54 years old, and for almost 20 years has held a place among America's foremost humorists. In addition to conducting "A Line o' Type or Two," he was the author of numerous books and poems.

The Aquitania last Saturday brought back to New York Arch Selwyn.

In 12 performances in New York Pavlova netted \$60,000. Her American tour is said to have grossed about \$750,000, from which the dancer and her manager, Gallo, each got \$100,000 net.

Louise Homer, concert singer and daughter of the famous prima donna, is to be married April 12 to Ernest Van Rensselaer Stires, son of the Rev. E. M. Stires, of New York. The latter will conduct the wedding ceremony.

Edith Mason, opera singer, has returned to New York. She is under contract to sing in Buenos Aires next season.

David Belasco has filed answer to a suit for damages brought against him and others by Willy Pogany, artist. Pogany declared use of his name in "Call the Doctor" as the monicker of a character who accepted money from women was slanderous. Belasco said he did not know the name belonged to a real person, and that he caused its elimination when so informed.

The "Sing Sing Bulletin," recently edited by Charles Chapin, former city editor of the New York "Evening World," and now serving a long time for wife murder, is to be suspended on account of the high cost of publication. This will be the first time Chapin has been out of a newspaper job in 40 years.

A Saturday matinee crowd saw a man leap to death from the fourth floor of the Hotel Normandie 39th street and Broadway. Patrolman Kellerman saw the man preparing for his fatal dive and tried to get to him, but was too late.

"June Love," a Sherman Brown production, will be tried out in Atlantic City April 11. Johnny Dooley, Lois Josephine and Elsie Adler are in the cast.

E. H. Daly and James C. Duff, of New York, have been appointed by the court to act as executors of the estate of the late Augustin Daly. Richard Dorney, long associated with Mr. Daly, and the last surviving member of the original trio of executors, died about two months ago.

Adelina Patti's castle in Wales has been purchased by the Welsh Memorial Association. Her cattle and other properties on the estate will be sold later.

The art works and furnishings in the London home of Gaby Deslys have been sold at auction for the benefit of the poor children of her native city, Marseilles.

It is definitely announced Caruso is out of danger and his removal to Atlantic City for convalescence is regarded as only a matter of days.

The circus got a raft of publicity in the dailies March 22 by trying to get into the Garden secretly. A (Continued on page 30)

# BILLS NEXT WEEK (MARCH 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 indicated as 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 (Two to fill)

**Keith's Palace**  
Wm. Rock Girls  
Eddie Ross  
Parker Bros  
Glenn & Jenkins  
Darnest & Co.  
Marie Nordstrom  
Kitty Doner Co.  
(Two to fill)  
**Keith's Riverside**  
Edwin George  
Avery & O'Neil  
H. Carroll Co.  
Sallie Fisher Co.  
Stephens & H.  
Jordan Girls  
(Others to fill)  
**Keith's Royal**  
Daley & Berlew  
Flank's Mules  
Tom Wise Co.  
Riggs & Wittche  
Mang & Snyder  
Muller & Staley  
Jim McWilliams  
Ruby Norton  
W. D. Pollard  
**Keith's Colonial**  
Lohse & Sterling  
Schlotz Minnikins  
Gina Granes  
Clifton Sisters  
Bushman & Bayne  
I. M. Chadwick & D.  
Jack Joyce  
(Others to fill)  
**Keith's Alhambra**  
Mr. & Mrs. Morocross  
Viol-Inn Girls  
Frisco Co.  
LaBilblaneta  
Julius Tannen  
Watts & Hawley  
Morgan & States  
(Others to fill)  
**Moss' Broadway**  
Ryan & Ryan  
Davis & Darnell  
Eva Shirley Co.  
Ara Sisters  
Fronzier & Klais  
Clara Howard  
"Haunted Violin"  
**Moss' Coliseum**  
"For Pity's Sake"  
Kane & Herman  
Harry Cooper  
Franklin Chas. Co.  
2d half (24-27)  
Peggy Carhart  
"Fixing Furnace"  
(Others to fill)  
**Keith's Hamilton**  
VanHorn & Inez  
Ana Munson Co.  
Kitty Gordon Co.  
Jack Wilson Co.  
Ben Berne  
Sully & Houghton  
(Others to fill)  
**Keith's Jefferson**  
Young & April  
Brooks & Powers  
Dicks & Parris  
Robbo Gordone  
Van & Corbett  
Pinto & Boyle  
Jed Dooley Co.  
(Others to fill)  
**Moss' Regent**  
"Fixing Furnace"  
(Others to fill)  
2d half (24-27)  
Sidney & Townley  
Kane & Herman  
Franklin Chas. Co.  
(Others to fill)  
**Keith's H. O. H.**  
2d half (24-27)  
Francis & Love  
June Innes & Co.  
Lloyd & Goode  
Ziegler & Co.  
(Others to fill)  
2d half (24-27)  
Starrett's Dogs  
Martha Pryor Co.  
(Others to fill)  
2d half (24-27)  
Bohemians  
H. & R. Sullivan  
Newhoff & Phelps  
(Others to fill)  
Proctor's 125th St.  
2d half (24-27)  
Holmes & Wells  
Howard & O'Goody  
Angle Cappelle  
Hall & Colborn  
Finlay & Hill  
Sig Franz Co.  
(Others to fill)  
1st half (24-27)  
Crown Seal  
N. Nazario Co.  
Hil'm & M'K M's  
(Others to fill)  
2d half (24-27)  
ommy Dooley  
O'Brien & Havel  
Polly Pearle

Shamrock & T  
Milt Collins  
King & Laverne

**BIRMINGHAM**  
Lyric  
(Atlanta split)  
1st half  
Valenti Bros  
Betty Bond  
Fisher & Bennett  
Demarest & Doll  
Lytell Revue  
2d half (24-27)  
Libonati  
Newhoff & Phelps  
Pearl Regay Band  
(Others to fill)  
2d half (24-27)  
Crown Seal  
Hubert Kiny & S.  
Swift & Kelly  
(Others to fill)  
Proctor's 23rd St.  
2d half (24-27)  
Leavere & Collins  
L. & Gillespie  
Sully & Mack  
Higgins & Bates  
Harry Johnson  
Canary Opera  
(Others to fill)  
2d half (24-27)  
Sankers & Silvers  
Boyd & King  
"Mabel Paige Co."  
G. M. Rosener

**BOSTON**  
R. F. Keith's  
Lynch & Zeller  
Bobby McLean Co.  
Waver & Weaver  
(Others to fill)  
2d half (24-27)  
Crown Seal  
Hubert Kiny & S.  
Swift & Kelly  
(Others to fill)  
Proctor's 23rd St.  
2d half (24-27)  
Leavere & Collins  
L. & Gillespie  
Sully & Mack  
Higgins & Bates  
Harry Johnson  
Canary Opera  
(Others to fill)  
2d half (24-27)  
Sankers & Silvers  
Boyd & King  
"Mabel Paige Co."  
G. M. Rosener

**BROOKLYN**  
Keith's Bushwick  
Hurlo  
Wilton Sisters  
Furman & Nash  
Marla Lo  
N. Nazario Co.  
Wood & Wyde  
Howard's Ponies  
(Others to fill)  
Keith's Orpheum  
Marletta's Minnikins  
Hostock's School  
Leo Children  
V. Borgers Co.  
Will Oakland  
Sylvia Clark  
Pierston N. & P.  
O'Callagher & R.  
Lerner Girls  
Patricia & Delroy  
3 Belmonts  
**CHARLESTON, S.C.**  
Victoria  
(Columbia split)  
1st half  
Homer Sisters  
Fred Elliott  
Green & Parker  
Scanlon D. Bros & S.  
Rode & Francis  
**CHARLOTTE, N.C.**  
Academy  
(Greensboro split)  
1st half  
Folia Girls  
Finigan & S.  
Patricia  
Brown & Spencer  
Morton Jewell  
**CHATTANOOGA**  
Rialto  
(Knoxville split)  
1st half  
LaVeige Duo  
Grindell & Esther  
Black & White Rev.  
D. Ferguson Co.  
LaVoles

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1st half (24-30)  
Kais & Indetta  
"Laugh & Waile"  
Polly's Pearls  
(Others to fill)  
2d half (31-3)  
Benson & Belle  
(Others to fill)  
**KNOXVILLE**  
(Chattanooga split)  
1st half  
McKenzie Sisters  
Marie Dorr  
Fate & Temptation  
Lorimer Hudson Co.  
(One to fill)  
**LOUISVILLE, Ky.**  
Mary Anderson  
Flying Henry's  
Princesses Nat. Tal. T.  
E. Shea Co.  
Hall & Shapiro  
Creole Fashion P.  
Lydia & Macey  
Muldron F. & R.  
Keith's National  
(Nashville split)  
1st half  
J. & B. McIntyre  
Middleton S. Co.  
Kubelick Vardo  
(Two to fill)  
**LOWELL**  
B. F. Keith's  
The Stenards  
Bobby Polson  
"Twas Ever Thus"  
Rome & Wager  
The O'Mearas  
Robins  
Perez & M.  
**MACON, Ga.**  
Grand  
(Augusta split)  
1st half  
Gus Bohm  
M. Romaine Co.  
Faden Trio  
Bert Stoddard  
Diaz Monks  
**MOBILE, Ala.**  
Lyric  
(New Orleans split)  
1st half  
Bohn & Bohn  
Ed & G. G. G. G.  
Jane Dillon  
Rita Gould  
Naynons Birds  
**MONTREAL**  
Princess  
(Sunday opening)  
Sealo  
Dotson  
Anderson & Burt  
Margaret Ford  
Willie Bros  
"Flasher"  
The Sharrocks  
4 Readings  
St. Denis  
Noel Lester Co.  
Leo Mort Bros  
Herbert & Dore  
3 Kervilles  
**MT. VERN, N. Y.**  
Proctor's

1st half (24-30)  
Kais & Indetta  
"Laugh & Waile"  
Polly's Pearls  
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2d half (31-3)  
Benson & Belle  
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Faden Trio  
Bert Stoddard  
Diaz Monks  
**MOBILE, Ala.**  
Lyric  
(New Orleans split)  
1st half  
Bohn & Bohn  
Ed & G. G. G. G.  
Jane Dillon  
Rita Gould  
Naynons Birds  
**MONTREAL**  
Princess  
(Sunday opening)  
Sealo  
Dotson  
Anderson & Burt  
Margaret Ford  
Willie Bros  
"Flasher"  
The Sharrocks  
4 Readings  
St. Denis  
Noel Lester Co.  
Leo Mort Bros  
Herbert & Dore  
3 Kervilles  
**MT.**

**Ramsdell & Deyo**  
Yokes & Don  
Janet of France  
Stuart Barnes  
C & F Usher  
J. & O. Walters  
Miniature Revue

**DES MOINES**  
Orpheum  
Herbert's Dogs  
Herbert Brooks  
Pritchard Co  
Joe Laurie  
"Summertime"  
Ray Samuels  
Kirkamith Sls

**DELUTH**  
Orpheum  
Buddie Walton  
"Fall of Eve"  
Frank De Voe  
Koscoe Allen Co  
Joe Browning  
Roy & Arthur  
White Bros & S

**EDMONTON, CAN.**  
Orpheum  
(28-30)  
(Same bill plays)

**"Moonlight"**  
Finn & Sawyer  
E. J. Tell  
Charles Irwin  
The Nagiyas  
A Farrell Co

**OMAHA**  
Orpheum  
Valentine & Bell  
"Hungarian Rhaps"  
Foley & La Tour  
De Wolf Gilla  
Low Dockstader  
Curzon Sisters  
Healy & Cross  
Morton & Glass

**PORTLAND, ORE.**  
Orpheum  
Four Fords  
Harriet Rempel Co  
Moas & Frye  
Everest's Circus  
Otto & Sheridan  
Margaret & Alvarez  
Holmes & La Vere

**SACRAMENTO**  
Orpheum  
(28-30)

**Dare Bros**  
**CHAMPAIGN, Ill.**  
Orpheum  
Monroe Bros  
Stanley & Blanes  
O'Brien M & P  
Lydia Barry  
Olson & Johnson  
Kavanaugh & E  
Golet & Luby  
Herbert Clifton  
Anger & Packer  
(Three to fill)

**CHICAGO**  
Seiball & Grovial  
Meridith & Swozer  
Horton & Haig  
Butler & Parker  
Sidney Phillips  
(One to fill)  
Doris Duncan  
Jack Lawler  
Kavanaugh & E  
(One to fill)  
Empress  
W & H Brown  
Thelma  
Damarel & Vall  
Cameron & Rogers  
Virginia L. Corbin  
Jack Lawler  
(One to fill)  
John N. Olms  
Freddie Berrens  
L. Mortimer Co  
Taylor & Francis  
Virginia L. Corbin  
Ishikawa Bros  
Kedzie  
Himmet & Riedl  
Helm & Lockwood  
Jas Grady Co  
Trivolo  
Briscoe & Rauh  
Royal Gascolignes  
(Two to fill)  
Great Rasso  
Tas Volunteers  
Oliver & Oip  
Brosius & Brown  
(Two to fill)  
Lincoln  
Jack Roshier  
Oliver & Oip  
Merchel Hendler  
Yates & Reed  
Dare Bros  
(One to fill)  
Selbail & Grovial  
"Four of Us"  
Lane & Moran  
(Three to fill)  
Logan Square  
America's Sisters  
Jewell & Raymond  
Lillian Mortimer Co  
Taylor & Francis  
Brosius & Brown  
(Two to fill)  
Samaroff & Sonia  
Thelma  
Briscoe & Rauh  
Arco Bros  
(One to fill)

**DAVENPORT, Ia.**  
Columbia  
Wilfred Dubois  
Beck & Stillwell  
"Step Lively"  
Francis Keassey  
Ray W. Brier  
Newell & Most  
(One to fill)  
Hayatake Bros  
Combs & Nevias  
Clark & Arco  
Yates & Reed  
Triz Frigiana  
Brown Gardner & B

**ST. LOUIS**  
Columbia  
Ward & Dooley  
Byrd & Alden  
"Rubtown Folies"  
Martell  
Four Balmains  
2d half  
Roof Garden 3  
Daniels & Walters  
Cameron & Rogers  
Aeroplane Girls  
(One to fill)  
Sullivan & Mack  
Meridith & Swozer  
Stanley & Blanes  
O'Brien M & P  
Olson & Johnson  
Redford & Johnson  
E. ST. LOUIS, Ill.  
Erber's  
Bulian  
Batty & Evelyn  
"Ruffies"  
(One to fill)  
Kennedy & Wilson  
Martell  
Will Fox Co

**EVANSVILLE, Ind.**  
Grand  
(Terre Haute split)  
1st half  
Sophie Kassemar Co  
Dreadner & Allan  
Bradley & Ardine  
(Three to fill)  
Galesburg, Ill.  
Orpheum  
O'Hara & Nisley  
Bottomley Tr  
(One to fill)  
2d half  
Stand Septet  
Joe Melvin  
Henchman  
(One to fill)

**GRANITE CITY, Ill.**  
Washington  
Walters Wanted  
Jack Lee  
(One to fill)  
Sultan  
Frank Martley

**JOIET, Ill.**  
Orpheum  
Rasso & Co  
"Volunteers"  
(One to fill)  
Burns Bros  
(Two to fill)

**KANSAS CITY**  
Globe  
Vagges  
Allman & Nevias  
"Tale of 3 Cities"  
Jack Polk  
(One to fill)  
McMahon & W  
Walsh & Austin  
"Old Black Jland"  
Bernard & Ferris  
(One to fill)

**KENOSHA, Wis.**  
Virginia  
Gus Henderson  
Fred & Green  
Cameron & Rogers  
(Two to fill)

**Bert Cowdrey**  
Bandy Fields  
Harrington Co  
Freddie Allen  
Cannon & Kirk

**MADISON, Wis.**  
Orpheum  
Garcentill Bros  
Roch & Co  
Harrington Co  
Leona Lamar  
Lane & Moran  
(One to fill)  
Jewell & Raymond  
Val. Vox  
(One to fill)  
Leona Lamar  
B. Monroes Co  
Wm Mandell Co  
(One to fill)

**MASON CITY, Ia.**  
Cecil  
Gilmore & Castle  
Pheary & Powell  
Johnson Baker & J  
(One to fill)  
Hill & Quinell  
G & M Brown  
Harrison D & H  
4 Milos

**PEORIA, Ill.**  
Orpheum  
Redford & W  
Combs & Nevias  
"Man Hunt"  
Chas Kenna  
Brown Gardner & B  
(One to fill)  
2d half  
"Girls Be Girls"  
Orren & Drew  
Herachel Henlers  
(Three to fill)

**QUINCY, Ill.**  
Orpheum  
Joe Melvin  
Stand Septet  
(One to fill)  
O'Hara & Neely  
Bottomley Tr  
(One to fill)

**RACINE, Wis.**  
Rialto  
Lamont & Wright  
"Under Apple Tree"  
Charles Nelson  
Wm Mandew Co

**1 Harmony Maids**  
Rawson & Claire  
Green & Dean  
1 Melvin Bros  
2d half

**MARCUS LOEW**  
Patman Building, New York City

**NEW YORK CITY**  
American  
Bollinger & R  
Mellor & Brown  
Coffman & Carroll  
Tommy Gordon  
Cabaret Deluxe  
Leonard & Porray  
Harold Selman Co  
H West & Chums  
(One to fill)  
2d half  
Rose Dell  
Two Wrenns  
Tripoli Trio  
Celia Weston Co  
Collins & Dunbar  
Modern Diana

**Fulton**  
Helen Jackley  
McConnell & West  
"A Modern Diana"  
Mills & Smith  
Odvia & Seals  
2d half  
Work & Mack

**Vagges**  
Allman & Nevias  
"Tale of 3 Cities"  
Jack Polk  
(Three to fill)

**Diaz Troupe**  
**DAYTON**  
The Ferraros  
Al Lester Co  
Overseas Revue

**DETROIT**  
Colonial  
Alvin & Kenny  
Hoy & Grace Harvey  
Larry Berry & M  
Mr & Mrs W Hill  
Jimmy Lyons  
Chap Stenette Co

**DULUTH**  
Loew  
Busse's Dogs  
Melville & Stetson  
Bob O'Connor Co  
Morey Senna & D  
Sherlock & S  
2d half  
Mr and Mrs Wiley  
Calvert & Shayne  
Ronald & Ward  
Arthur Deagon  
Wheeler 3

**FRESNO, Cal.**  
Hippodrome  
D & L Hurley  
Fred & Elsie Burke  
Great La Follette  
Rand & Gould  
The Cromwells  
2d half  
Billy Kinkaid  
Billy & Moran  
"Buzlin Around"

**FALL RIVER**  
Loew  
Pasquale & Powers  
Cooper & Lane  
Dana  
Laurie Ordway Co  
Al Golem Tr  
2d half  
Murphy & Klein  
"Nobody Home"  
Mulachy & Buckley  
3 Lees  
(One to fill)

**HAMILTON, CAN.**  
King St.  
Sinclair & Sulay  
King & Rose  
"Clothes Clothes"  
Show & Glass  
Summers 2

**LOS ANGELES**  
Hippodrome  
Christie & Ryan  
Norton & Wilson  
"Into the Light"  
Wells & De Verra  
6 Royal Hussars  
2d half  
Norman & Jeanette  
Kane & Childow  
"Voice of Money"  
Dave Manley  
Leon's Ponies

**LONDON, CAN.**  
Loew  
Paul & Pauline  
Eugene Trumett  
Lynard & M  
2d half  
Geo Gofford  
C & T Harvey  
Royal Harmony 5

**MEMPHIS**  
Loew  
Montambo & Nap  
Jack Goldie  
Kibel & Kane  
Lewis & Thornton  
Rose Revue  
2d half  
Mykoff & Vanity  
Gates & Finley  
Fallen Stars  
Wm Dick  
Apollo 3

**MINNEAPOLIS**  
Loew  
Weston & Marion  
Brennan & Murley  
"Let's Go"  
Craig & Catto  
Gray & Graham  
Ralph Seabury  
P & G DeMont  
"The Love Lady"  
Concia & Verdi  
Jussi & Oasi

**MONTREAL**  
Loew  
Wray's Manikins  
B & I Telask  
All Rajala Co  
Frank Terry  
"Rhyme & R 1921"

**MODESTO, Cal.**  
Strand  
(27-28)  
Billy Kinkaid  
Billy & Moran  
"Buzlin Around"  
(1-2)  
Victoria & Dupree  
Harvey & Stifter  
Nancy Boyer Co  
Cope & Hutton  
Pettie Musicale

**NASHVILLE**  
Verdome  
Mykoff & Vanity  
Gates & Finley  
"Fallen Stars"  
Wm Dick  
Apollo 3  
2d half  
Ajax & Emily  
Margaret Merle  
Renard & West  
Johnson Bros & J  
Brower 3

**NEW ORLEANS**  
Crescent  
J & J Gibson  
Patrice & Sullivan  
Rives & Arnold  
Criterion 4  
"Patches"  
2d half  
Montambo & Nap  
Jack Goldie  
Kibel & Kane  
Lewis & Thornton  
Rose Revue

**OKLAHOMA CITY**  
Liberty  
Lockhard & Laddie  
Rose Garden  
Eldridge & Blow & E  
Texas Comedy 4  
Ling & Long  
2d half  
Leon & Mital  
Clay & Robinson  
Del'be & Greenm  
Mahoney & Holmes  
"Nine O'Clock"

**OTTAWA, CAN.**  
Loew  
Harry La Toy  
Darby & Brown  
Cardo & Noll  
Tillyou & Rogers  
Burt & V Steppers

**OAKLAND, Cal.**  
State  
Victoria & Dyprae  
Harvey & Stifter  
Nancy Boyer Co  
Cope & Hutton  
Pettie Musicale  
2d half  
Geo W Moore  
Reece & Edwards  
Otis Mitchell  
L B Raymond Co  
Murphy & Lockmar  
Black & White  
2d half  
J & M Graham  
"Just Friends"  
Lee Mason Co  
Senna & Stevens  
Robert Gilles  
J Flynn Minstrels  
Arthur Deagon  
Wheeler 3

**OTTAWA, CAN.**  
Loew  
Harry La Toy  
Darby & Brown  
Cardo & Noll  
Tillyou & Rogers  
Burt & V Steppers

**OAKLAND, Cal.**  
State  
Victoria & Dyprae  
Harvey & Stifter  
Nancy Boyer Co  
Cope & Hutton  
Pettie Musicale  
2d half  
Geo W Moore  
Reece & Edwards  
Otis Mitchell  
L B Raymond Co  
Murphy & Lockmar  
Black & White  
2d half  
J & M Graham  
"Just Friends"  
Lee Mason Co  
Senna & Stevens  
Robert Gilles  
J Flynn Minstrels  
Arthur Deagon  
Wheeler 3

**ST. PAUL**  
Loew  
Mr & Mrs Wiley  
Calvert & Shayne  
Ronald & Ward

**SACRAMENTO**  
Hippodrome  
"Just Friends"  
Lee Mason Co  
Geo W Moore  
Senna & Stevens  
Robert Gilles  
J Flynn Minstrels  
3 Flynn Minstrels  
2d half  
The Larcenians  
Hoher & Gold  
Anne Kent Co  
Equitie & Blaque  
Marriage or Divorce

**SALT LAKE CITY**  
Casino  
Gordon & Delmar  
Fred's Pigs  
Gualano & M  
Brooks C & Co  
Chas Hart Co  
2d half  
Juggling Ferrier  
Lehman & Tcher  
Gypsy Songsters

**SUPERIOR, WIS.**  
Loew  
Marvelous DeOnzos  
E J Moore Co  
York & Maybelle  
Billy Hart & Girls  
Willing & Jordan

**Howard & Hoffman**  
Regal & Mack  
Mills & Monton  
Gleasons & I  
2d half  
Cliff Bailey 2  
Hodge & Lowell  
Burton & Shea  
Winchill & McC  
Stepping Stone Rev  
ST. GEORGE, MASS.  
Broadway  
Aerial Macks  
McBennett & V  
Fisher & Hurst  
Bart Doyle  
"Around Clock"  
2d half  
The Larcenians  
Hoher & Gold  
Anne Kent Co  
Equitie & Blaque  
Marriage or Divorce

**SALT LAKE CITY**  
Casino  
Gordon & Delmar  
Fred's Pigs  
Gualano & M  
Brooks C & Co  
Chas Hart Co  
2d half  
Juggling Ferrier  
Lehman & Tcher  
Gypsy Songsters

**SUPERIOR, WIS.**  
Loew  
Marvelous DeOnzos  
E J Moore Co  
York & Maybelle  
Billy Hart & Girls  
Willing & Jordan

**VIOLA MAY**  
A NEW DANCING STAR

Pollette Pearl & W  
Clemenceau Bros  
**SAN FRANCISCO**  
Hippodrome  
(Sunday opening)  
Beagay & Claus  
Rainbow & Mohawk  
Plunkett & R  
Armstrong & D  
Barlett Smith  
"Whirl of Variety"  
Casino  
(Sunday opening)  
Les Arados  
Eddie Hill  
R Rogers & L 4  
Maleta & Bonconl  
Jack Martin 2  
Smith & Cook  
Wigwam  
Clifton & Spartan  
Sherman & Pierce  
M Russell Co  
Harry Illnes  
Ector & Dena  
2d half  
Geo W Moore  
Emy Quintet  
Race & Edge  
J & M Graham  
Bond Berg Co

**SAN JOSE, Cal.**  
Hippodrome  
(27-28)  
Norman & Jeanette  
Kane & Childow  
"Voice of Money"  
Dave Manley  
Leon's Ponies  
(1-2)  
D & L Hurley  
P & E Burke  
Great La Follette  
Rand & Gould  
The Cromwells  
WACO, TEX.

**DR. JULIAN SIEGEL**  
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Ector & Dena  
**STOCKTON**  
Hippodrome  
Fred Rogers  
Geo W Moore  
Reece & Edwards  
Otis Mitchell  
"Welcome Home"  
Murphy & Lockmar  
Black & White  
2d half  
J & M Graham  
"Just Friends"  
Lee Mason Co  
Senna & Stevens  
Robert Gilles  
J Flynn Minstrels  
Arthur Deagon  
Wheeler 3  
2d half  
Weston & Marion  
Brennan & Murley  
"Let's Go"  
Craig & Catto  
Gray & Graham

**SPOKANE**  
Loew  
Canaris & Cleo

**PANTAGES CIRCUIT**  
New York and Chicago Offices  
**BUTTE, MONT.**  
Pantages  
(26-29)  
(Same bill plays)  
Anacanda 30, Mis-  
soula 31)  
Cliff Bothwell Co  
Eagle & Marshall  
Hickman Bros  
Hamlin & Mack  
Vardon & Perry Co  
Lottie Mayer Co

**CALGARY, CAN.**  
Pantages  
F. HEMMINGDINGER, Inc.  
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Alanson  
Gray & Askin  
Fern Bigelow & K  
Jones & Jones  
"Yes My Dear"  
**DENVER**  
Pantages  
3 Sons of Jazz  
"Salvation Mully"  
Maud Earl Co  
The Pals  
3 Bantos  
Harry Lewis  
**DES MOINES**  
Pantages  
(Saturday opening)  
Phil La Tosha  
Rhoda & Crampton  
Martha Hamilton  
Gallerini Sls  
"Love Shop"  
**EDMONTON, CAN.**  
Pantages  
"Chanden 2"  
Maud & De Long

**ST. LOUIS**  
Loew  
Branding & Day  
Carter's Minstrels  
Marston & Manley  
Hori & Nagami  
2d half  
Jack & Foris  
Rahua & Avey  
J K Emmett Co  
Monte & Lyons  
Russo Ties & R

**ST. PAUL**  
Loew  
Branding & Day  
Carter's Minstrels  
Marston & Manley  
Hori & Nagami  
2d half  
Jack & Foris  
Rahua & Avey  
J K Emmett Co  
Monte & Lyons  
Russo Ties & R

**ST. LOUIS**  
Loew  
Branding & Day  
Carter's Minstrels  
Marston & Manley  
Hori & Nagami  
2d half  
Jack & Foris  
Rahua & Avey  
J K Emmett Co  
Monte & Lyons  
Russo Ties & R

**DENTIST**  
McVICKER'S THEATRE BLDG.  
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Special Rates to the Profession.

Calgary 31-2  
Blossom Seely Co  
Lola Adler Co  
Prosper & Moret  
Four Gossips  
Larry Comer  
Selbail & Nagel  
Ned Norworth Co

**KANSAS CITY**  
Orpheum  
P Bremen & Bro  
Conroy & Howard  
Conlin & Glass  
Donovan & Lee  
"On Fifth Avenue"  
Friscoe  
Gordon's Circus

**LINCOLN, NEB.**  
Orpheum  
Wm Seabury Co  
Kenny & Hollis  
J C Nugent  
Dora Hilton  
McLallen & Carson  
Mr & Mrs G Wilde  
Oakes & De Lour

**LOS ANGELES**  
Orpheum  
Albertina Raach Co  
Johnnie Burke  
"Grey & Old Rose"  
Harry Kahne  
Flo Lewis  
Rice & Newton  
Flying Mayors  
A Kellerman

**MEMPHIS**  
Orpheum  
Courtney Sls Band  
Lillian Walker  
Emily Darrell

(Same bill plays)  
Fresno 31-2  
Valeska Suratt Co  
Roy Conlin  
Gene Greene  
Emerson & Baldwin  
Brown & Brown  
Page & Green  
A Latell Co

**ST. LOUIS**  
Orpheum  
Helen Keller  
Edith Clasper Co  
Murphy & White  
The Le Grohs  
McCormick & I

**Rialto**  
Imhof Conn & C  
B Arlington Co  
Mullen & Francis  
Clay Crouch  
Swell & Vernon  
Teschow's Cats

**ST. PAUL**  
Orpheum  
Irene Franklin  
Clayton & Rennie  
Bill Robinson  
Oscar Lorraine  
El Rey Sisters  
Breakway Barlows  
R Morgan Co  
Newell & Most

**SALT LAKE**  
Orpheum  
E Brice Co  
"For Pity's Sake"  
Tuscano Bros  
Burke & Betty  
Murdy & Duncan  
Hampton & Lee  
Davenport & Blake

**ROCKFORD, Ill.**  
Palace  
B Monroes Co  
Valentine Vox  
Trize Frigiana  
Ishikawa Bros  
(Two to fill)  
Cecilia Weston Co  
Dancers Supreme  
2d half  
Cedric & Lindsay  
Coffman & Carroll  
Robinson McCabe 3  
"Money is Money"  
(Two to fill)  
Delaney St.  
Esther Trio  
Downing & Lands  
Williams & Taylor  
May 3 Hill  
Artie Mehlinger  
Janes Family  
2d half  
Mellor & Brown  
Stevens & Carroll  
"In Wrong"  
Artie Mehlinger  
Bollinger & R'hoids  
(One to fill)  
National  
Eddie Montrose  
Robinson McCabe 3  
Steve Carle Avery  
Joe Whitehead  
Melody Festival  
2d half

**ST. LOUIS**  
Columbia  
Ward & Dooley  
Byrd & Alden  
"Rubtown Folies"  
Martell  
Four Balmains  
2d half  
Roof Garden 3  
Daniels & Walters  
Cameron & Rogers  
Aeroplane Girls  
(One to fill)  
Sullivan & Mack  
Meridith & Swozer  
Stanley & Blanes  
O'Brien M & P  
Olson & Johnson  
Redford & Johnson  
E. ST. LOUIS, Ill.  
Erber's  
Bulian  
Batty & Evelyn  
"Ruffies"  
(One to fill)  
Kennedy & Wilson  
Martell  
Will Fox Co

**EVANSVILLE, Ind.**  
Grand  
(Terre Haute split)  
1st half  
Sophie Kassemar Co  
Dreadner & Allan  
Bradley & Ardine  
(Three to fill)  
Galesburg, Ill.  
Orpheum  
O'Hara & Nisley  
Bottomley Tr  
(One to fill)  
2d half  
Stand Septet  
Joe Melvin  
Henchman  
(One to fill)

**GRANITE CITY, Ill.**  
Washington  
Walters Wanted  
Jack Lee  
(One to fill)  
Sultan  
Frank Martley

**JOIET, Ill.**  
Orpheum  
Rasso & Co  
"Volunteers"  
(One to fill)  
Burns Bros  
(Two to fill)

**KANSAS CITY**  
Globe  
Vagges  
Allman & Nevias  
"Tale of 3 Cities"  
Jack Polk  
(One to fill)  
McMahon & W  
Walsh & Austin  
"Old Black Jland"  
Bernard & Ferris  
(One to fill)

**KENOSHA, Wis.**  
Virginia  
Gus Henderson  
Fred & Green  
Cameron & Rogers  
(Two to fill)

**AMERICA'S MOST**  
PROGRESSIVE MANAGER  
**MERCEDES**  
ACTS MADE GOOD  
ROMAX BLDG.,  
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N. Y. CITY

Amoros & Jeanette  
(Two to fill)  
Victoria  
Skating Macks  
Jack Reddy  
Leigh DeLacey Co  
Amoros & Jeanette  
Fortune Queen  
(One to fill)  
Lawrence Bros & T  
Merrick & Wing  
May & Hill  
H West & Chums  
Cabaret Deluxe  
Lincoln Sq.  
Lawrence Bros & T  
Van Dyke & Devlin  
Herman Lieb Co  
5 Musical Buds  
(One to fill)

Manon & Co  
Van Dyke & Devlin  
Anger & Adelon  
Odvia & Seals  
Palace  
The Stanleys  
Jerome & Albright  
Toy Shop  
Salle & Robles  
J Singer & Dolls  
2d half  
Ben Linn  
Hank Brown & Co  
Tappan & Armat's  
La Temple & Co  
(One to fill)  
Warwick  
Lain & Green  
Nine Krazy Kids  
Frank Sabini Co

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2d half  
Catland  
Leonard & Porray  
Jones Family  
Salle & Robles  
Dancers Supreme  
Greeley Sq.  
Work & Mack  
Two Wrenns  
Moore & Fields  
"In Wrong"  
Celia Weston Co  
Dancers Supreme  
2d half  
Cedric & Lindsay  
Coffman & Carroll  
Robinson McCabe 3  
"Money is Money"  
(Two to fill)  
Delaney St.  
Esther Trio  
Downing & Lands  
Williams & Taylor  
May 3 Hill  
Artie Mehlinger  
Janes Family  
2d half  
Mellor & Brown  
Stevens & Carroll  
"In Wrong"  
Artie Mehlinger  
Bollinger & R'hoids  
(One to fill)  
National  
Eddie Montrose  
Robinson McCabe 3  
Steve Carle Avery  
Joe Whitehead  
Melody Festival  
2d half

2d half  
Hanlon & Clifton  
(One to fill)  
2d half  
Jerome & Albright  
"Toy Shop"  
Lane & Smith  
Delto Bros  
(One to fill)  
ATLANTA, GA.  
Grand  
Palermo's Canines  
Gene & Menette  
Alf Ripon  
May Stanley Co  
Pep-o-Mint Revue  
2d half  
Mankin  
Reeder & Armstr's  
Morris & Towne  
Mumford & Stanley  
Virginia Belles

**BALTIMORE**  
Hippodrome  
Kavanaugh & Kenyon  
Rose & Lee Bell  
A Sullivan Co  
Ralph Whitehead  
Grazer & Lawlor

**BIRMINGHAM**  
Blou  
Ajax & Emily  
Margaret Merle  
Renard & West  
Johnson Bros & J  
Brower 3  
2d half  
Palermo's Canines  
Gene & Menette

2d half  
G Ayres & Bro  
Fads & Frolics  
Koler & Irwin  
Mystic Hanson 3  
(One to fill)  
HOBOKEN, N. J.  
Loew  
Tyler & St Clair  
Halls & Penton  
Lane & Smith  
Eary & Eary  
Maxine Dancers  
2d half  
Helen Moretti  
Jones Family  
Jack Reddy  
Fads & Frolics  
(One to fill)  
HOUSTON  
Princess  
Maxore & Meris  
Gordon & Gordon  
Bell & Belgrave  
Julia Curtis  
Dancers De Luxe  
2d half  
J & J Gibson  
Patrice & Sullivan  
Rives & Arnold  
Criterion 4  
"Patches"  
2d half  
Montambo & Nap  
Jack Goldie  
Kibel & Kane  
Lewis & Thornton  
Rose Revue

**NEW ORLEANS**  
Crescent  
J & J Gibson  
Patrice & Sullivan  
Rives & Arnold  
Criterion 4  
"Patches"  
2d half  
Montambo & Nap  
Jack Goldie  
Kibel & Kane  
Lewis & Thornton  
Rose Revue

**OKLAHOMA CITY**  
Liberty  
Lockhard & Laddie  
Rose Garden  
Eldridge & Blow & E  
Texas Comedy 4  
Ling & Long  
2d half  
Leon & Mital  
Clay & Robinson  
Del'be & Greenm  
Mahoney & Holmes  
"Nine O'Clock"

**OTTAWA, CAN.**  
Loew  
Harry La Toy  
Darby & Brown  
Cardo & Noll  
Tillyou & Rogers  
Burt & V Steppers

**OAKLAND, Cal.**  
State  
Victoria & Dyprae  
Harvey & Stifter  
Nancy Boyer Co  
Cope & Hutton  
Pettie Musicale  
2d half  
Geo W Moore  
Reece & Edwards  
Otis Mitchell  
L B Raymond Co  
Murphy & Lockmar  
Black & White  
2d half  
J & M Graham  
"Just Friends"  
Lee Mason Co  
Senna & Stevens  
Robert Gilles  
J Flynn Minstrels  
Arthur Deagon  
Wheeler 3

**ST. PAUL**  
Loew  
Mr & Mrs Wiley  
Calvert & Shayne  
Ronald & Ward

**SACRAMENTO**  
Hippodrome  
"Just Friends"  
Lee Mason Co  
Geo W Moore  
Senna & Stevens  
Robert Gilles  
J Flynn Minstrels  
Arthur Deagon  
Wheeler 3

**SALT LAKE CITY**  
Casino  
Gordon & Delmar  
Fred's Pigs  
Gualano & M  
Brooks C & Co  
Chas Hart Co  
2d half  
Juggling Ferrier  
Lehman & Tcher  
Gypsy Songsters

**SUPERIOR, WIS.**  
Loew  
Marvelous DeOnzos  
E J Moore Co  
York & Maybelle  
Billy Hart & Girls  
Willing & Jordan

**VIOLA MAY**  
A NEW DANCING STAR

Pollette Pearl & W  
Clemenceau Bros  
**SAN FRANCISCO**  
Hippodrome  
(Sunday opening)  
Beagay & Claus  
Rainbow & Mohawk  
Plunkett & R  
Armstrong & D  
Barlett Smith  
"Whirl of Variety"  
Casino  
(Sunday opening)  
Les Arados  
Eddie Hill  
R Rogers & L 4  
Maleta & Bonconl  
Jack Martin 2  
Smith & Cook  
Wigwam  
Clifton & Spartan  
Sherman & Pierce  
M Russell Co  
Harry Illnes  
Ector & Dena  
2d half  
Geo W Moore  
Emy Quintet  
Race & Edge  
J & M Graham  
Bond Berg Co

**SAN JOSE, Cal.**  
Hippodrome  
(27-28)  
Norman & Jeanette  
Kane & Childow  
"Voice of Money"  
Dave Manley  
Leon's Ponies  
(1-2)  
D & L Hurley  
P & E Burke  
Great La Follette  
Rand & Gould  
The Cromwells  
WACO, TEX.

**ROBISON and PIERCE**  
"NO MORE SALOONS"

Barnes & Freeman  
Pistel & Johnson  
El Cleve

**MILWAUKEE**  
Majestic  
Leightner Sls & A  
B Montgomery & A  
Harry Holman Co  
Harry Conley Co  
Wright & Dietrich  
Dance Fantasies  
B & L Walton  
Davis & Pelle  
Palace  
Owen McGlveney  
"Flirtation"  
Bevan & Flint  
Joe Towie  
Dancing Kennedys  
Bayes & Fields  
1 Bobs  
Lester & Moore

**MINNEAPOLIS**  
Orpheum  
The Langdons  
G Yeoman Co  
Tracey & McBride  
Geo McFarlane  
E A Wellman  
Mjaries Co  
Wilton Bros  
Hibbert & Malle

**NEW ORLEANS**  
Orpheum  
H Santry & Band  
Victor Moore Co  
Galletti & Kokin  
H Dyer & Partner  
H A Seymour  
Price & Bernie  
Mrs G Hughes Co  
Lord & Fuller

**SAN FRANCISCO**  
Orpheum  
Williams & Wolfus  
B & B Wheeler  
Alice Lloyd  
Oscar Mirano 1  
Paul Nolan Co  
Cressey & Dayne  
Ash & Hyams  
B O'Neil & Queens

**SEATTLE**  
Orpheum  
Franklyn Ardell Co  
J C Morton Co  
Tom Smith Co  
Bert Melrose  
Murray Girls  
Delmar & Kolb  
Edith Clifford

**SIoux CITY**  
Orpheum  
Johnson Baker & J  
Bobby Randall  
Singer's Midgets  
Melville & Rule  
Lachman Sisters

**VANCOUVER, B.C.**  
Orpheum  
Cummins & White  
Ben Harney  
Alan Brooks  
Williams & Pierce  
McConnell Sisters  
Hilly Beard  
Sylvester Family

**WINNIPEG**  
Orpheum  
Sansone & Dellia  
Daly Nellis  
E B Conrad  
Grant Gardner

**ST. LOUIS**  
Columbia  
Ward & Dooley  
Byrd & Alden  
"Rubtown Folies"  
Martell  
Four Balmains  
2d half  
Roof Garden 3  
Daniels & Walters  
Cameron & Rogers  
Aeroplane Girls  
(One to fill)  
Sullivan & Mack  
Meridith & Swozer  
Stanley & Blanes  
O'Brien M & P  
Olson & Johnson  
Redford & Johnson  
E. ST. LOUIS, Ill.  
Erber's  
Bulian  
Batty & Evelyn  
"Ruffies"  
(One to fill)  
Kennedy & Wilson  
Martell  
Will Fox Co

**EVANSVILLE, Ind.**  
Grand  
(Terre Haute split)  
1st half  
Sophie Kassemar Co  
Dreadner & Allan  
Bradley & Ardine  
(Three to fill)  
Galesburg, Ill.  
Orpheum  
O'Hara & Nisley  
Bottomley Tr  
(One to fill)  
2d half  
Stand Septet  
Joe Melvin  
Henchman  
(One to fill)

**GRANITE CITY, Ill.**  
Washington  
Walters Wanted  
Jack Lee  
(One to fill)  
Sultan  
Frank Martley

**JOIET, Ill.**  
Orpheum  
Rasso & Co  
"Volunteers"  
(One to fill)  
Burns Bros  
(Two to fill)

**KANSAS CITY**  
Globe  
Vagges  
Allman & Nevias  
"Tale of 3 Cities"  
Jack Polk  
(One to fill)  
McMahon & W  
Walsh & Austin  
"Old Black Jland"  
Bernard & Ferris  
(One to fill)

**KENOSHA, Wis.**  
Virginia  
Gus Henderson  
Fred & Green  
Cameron & Rogers  
(Two to fill)

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**MERCEDES**  
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N. Y. CITY

Amoros & Jeanette  
(Two to fill)  
Victoria  
Skating Macks  
Jack Reddy  
Leigh DeLacey Co  
Amoros & Jeanette  
Fortune Queen  
(One to fill)  
Lawrence Bros & T  
Merrick & Wing  
May & Hill  
H West & Chums  
Cabaret Deluxe  
Lincoln Sq.  
Lawrence Bros & T  
Van Dyke & Devlin  
Herman Lieb Co  
5 Musical Buds  
(One to fill)

Manon & Co  
Van Dyke & Devlin  
Anger & Adelon  
Odvia & Seals  
Palace  
The Stanleys  
Jerome & Albright  
Toy Shop  
Salle & Robles  
J Singer & Dolls  
2d half  
Ben Linn  
Hank Brown & Co  
Tappan & Armat's  
La Temple & Co  
(One to fill)  
Warwick  
Lain & Green  
Nine Krazy Kids  
Frank Sabini Co

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2d half  
Catland  
Leonard & Porray  
Jones Family  
Salle & Robles  
Dancers Supreme  
Greeley Sq.  
Work & Mack  
Two Wrenns  
Moore & Fields  
"In Wrong"  
Celia Weston Co  
Dancers Supreme  
2d half

# IN AUSTRALIA

By ERIC H. GORRICK.

HER MAJESTY'S—Gilbert & Sullivan Opera Co. Next, "Humpty Dumpty" pantomime.

CRITERION—"Baby Bunting." Feb. 26, Joe Coyne in "His Lady Friends."

PALACE—"Welcome Stranger." TIVOLI—"Lilac Domino."

G. O. H.—Allan Wilkie Shakespearean Season. Vaudeville.

FULLER'S—Vaudeville. MAJESTIC (Newton)—"Labor Leader."

HAYMARKET. APOLLO. LYCEUM. STRAND. AUSTRALIAN. CRYSTAL PALACE—Films.

## Melbourne.

HER MAJESTY'S—"Humpty Dumpty." Feb. 26, "Baby Bunting."

ROYAL—"Maid of the Mountains." KING'S—"Marriage of Figaro."

TIVOLI—"Chu Chin Chow." PRINCESS—"Cinderella."

BLUJ—Helen Charles, Fredo and Son, Cleo and Barty, Baron, Louis London, Les Wharton, Brinkman and Stelle Sisters, The Darraghs, Marshall and Graham, Carlton and Sutton.

PARAMOUNT, AUDITORIUM—Films.

## Adelaide.

ROYAL—"Sinbad, The Sailor." GARDEN—"The So and So's" (J. C. Williamson).

MAJESTIC—Vardell Bros., Gibbon Duo, Campbell and Mayo, Doff Duo, Verne and Whaitte, Hal Rae, Champion's Dogs, Bellora.

WEST'S—Film.

## New Zealand.

HIS MAJESTY'S—Marie Tempest and Graham Browne.

KING'S—Fuller Stock. HIPPO—Ratana, Marie Man.

OPERA HOUSE—Rev. Frank Gorman, Hurd, Hurley and Bent, Ross Bros., Keely and Aldous, Eddy Duo, Nat Hanley, Adelaide Taylor, Leonard Nelson.

## Christchurch.

ROYAL—William Lints and Co. QUEENS—"The Midnight Bride" and "The Crimson Gardenia."

OPERA HOUSE—Walter Johnson Co., Harrington Reynolds, Jr., Lias Birt, De Wilfred, Hart & Clegg, Alberto, Vaude & Verne.

## Dunedin.

HIS MAJESTY'S—"Irene." OCTAGON—"Red Lane."

GRAND—Film. PRINCESS—Walter George Co., Sinclair Bros., Wall Tate, Jas. Schofield, Evans and Deen, Hall and Menzies.

## Wellington.

G. O. H., KING'S, PARAMOUNT—Films.

HIS MAJESTY'S—Gladys Verona, Miller, Rainey, Carlton Max, Ken McLaine, Hurley H. and Bent, The Cracknells, Louis Bloy, Henri French.

"Welcome Stranger, eighth week at Palace."

Dorothy Brunton shortly returning to London.

Marie Iika will join the Fuller Stock in Brisbane.

Arrivals by the "Sonoma" for the Fuller Circuit, Gardiner and Revere, Barnum and Yant.

Rubi Trehouse has arrived from America for "His Lady Friends."

Owing to a dispute back stage, Harry Crocker and Billy Young, stage directors at Fuller's New Theatre, have resigned.

"Irene" is still breaking box office records in New Zealand.

John D. O'Hara has renewed with Williamson-Tait, which expires 1922.

Charged with inflicting grievous injury on Mrs. Emery, of the Yank and Jean act, Lou Le Brun, a skater, was found not guilty in New Zealand last week. Trouble arose over an argument back stage at the opera house, and Le Brun was alleged to have struck Mrs. Emery in the face, causing disfigurement.

Business at the Melbourne theatres has been bad during the past month owing to a strike of street car men.

The Allan Wilkie Shakespearean season is a boom at the G. O. H.

Work is being rushed to open the Theatre Royal at Easter.

Clinton and McNamara and Archie and Gertie Falls return to the States this week.

Ben and John Fuller purchasing Australian Variety, the only theatrical weekly in this city. Paper was previously run by Martin Brennan and Andy Kerr. Reason for selling is given because of trouble between the partners. Brennan may be retained by the Fullers as editor.

Ward and Sherman are to produce

duce tab revue for the Fullers. Season commences March 12.

W. Hamilton Webber has returned to the New Theatre as musical director.

"The Maid of the Mountains" looks like being one of the big hits. Seats two weeks ahead.

Mitcha Levitzki, Russian pianist, has been engaged by Hugh D. McIntosh for concerts throughout Australia.

Doris Duane has arrived from England under contract to Williamson-Tait to appear in "His Lady Friends."

Jascha Heifetz, violinist, has been secured by J. and N. Tait for a concert season in this country.

The State Orchestra is to disband in March. The orchestra was to have toured New Zealand, but owing to the shipping strike the tour was abandoned.

Maggie Dickinson, the dancer, is to marry her partner, Sydney Culver, this month. The couple will leave early next month for a tour of the United States.

Farnum and Farnum were to have produced the revue for Ben and John Fuller. Owing to the act being a flop all over the circuit, their time was cut short.

# IN LONDON

London, March 6.

The future of the Scala is always a lucrative matter on which to grow rumor. Of late it has been said that the theatre would be pulled down and flats built on the site, that it would open as a cinema—it has already tried this—and as a Jewish theatre. The latest story is that John Murray Anderson will take it over and establish an American theatre. Meanwhile it is mentioned as the locale of the Fred J. Nettlefold production of Hesketh Pritchard's "Don Q." Nettlefold has produced several dramas there and after his last venture took a hunting trip into the wilds of Africa as an antidote to the excitement of management.

"The League of Nations" is now playing much more compact and the curtain falls at eleven instead of round about midnight. The interval also comes before ten o'clock, an important matter, as those who know our grandmotherly licensing laws will admit. Bert Coote is leaving the cast and ominous signals—voice trials, the call for numbers of tall chorus girls, lead to the opinion the American beauties will soon be only a memory in the show.

Among the American acts due here in June are Johnny Dooley and Yvette Rugel, Sally Fields, Bobby Symonds, Phil Baker, Jack Denny, "The Creole Fashion Plate," and Kaiser and Victoria.

## ACTOR CHARGES EQUITY

(Continued from page 23)

indicting and circulating libelous letters, and does not such practice, unless rigorously punished undermine the very reason for the existence of the association? Shall it (A. E. A.), if successful in its present attitude, establish the precedent of protecting members who violate the law, not to speak of those higher sanctions and considerations which the association,

above individuals and above fear, should foster?

"The case at issue is flagrant enough to test the moral courage and backbone of the association. Will it countenance libel? Or will it aid the common cause in seeking to establish a deterrent to other members who are under the illusion that criminal libel is a legal weapon in the struggle for professional recognition?"

Mr. Cavanaugh appeared first for Mr. O'Brien and the introduction of Paul N. Turner for Equity was a subsequent development of which the complainant's counsel was not apprised in advance. Turner is Equity's attorney, and is associated in the same office with Mr. Cavanaugh. In the recent dispute between Valeska Suratt and Walter J. Percival over a contract, Kendler & Goldstein appeared for Percival and Cavanaugh appeared as attorney of record for Miss Suratt. Subsequently, when a stipulation was drawn up, it was signed on behalf of Miss Suratt by Paul N. Turner.

Equity's brief in the Stark-O'Brien matter is signed by Mr. Turner as counsel for the Actors' Equity Association. It recites in part:

"The point in the matter which the association desires to have sustained is that communications of this character are privileged to the extent that the burden of proof as to malice is switched from the defendant to the complainant, and that in the instant case the complaint of Mr. Stark must be dismissed because no evidence is introduced showing that in preferring these charges he acted with any malicious intent."

"It is conceded that as between two strangers a charge of theft is presumably made with malice, but the association contends that when such a charge is made by one member to the council of the association against another member, there is no presumption of malice, and that the burden is upon Mr. Stark to show that Mr. O'Brien acted with malicious intent."

"The reason such a ruling is desired is this:

"The Actors' Equity Association is a business association endeavoring to improve the morale of the business. In exercising supervision over road companies its work will be greatly hampered if its members face a criminal charge if, in good faith, they present a complaint to the council alleging misconduct on the part of the member complained of."

At the time the Percival-Suratt complaint was decided in arbitration in favor of Miss Suratt, Percival was reported to have instructed his attorney to bring a civil action against Miss Suratt, through dissatisfaction with the award in her favor. According to the story, Percival was called before Equity officers or its council and informed he would not be permitted to test the justice of the award in a civil court while an Equity member, and it was said by friends of Percival, when that occurred, the inference was plainly conveyed to Percival that if he persisted in his civil suit against Miss Suratt, he could not expect to be retained upon the Equity's membership rolls.

Percival is said thereupon to have discontinued his suit. Percival's plea, according to the story, as the reason why he wanted to bring a civil action, was that the arbitration board was prejudiced. One member of that board is reported to have once played with Miss Suratt under contract to her, and another member was Miss Suratt's theatrical agent for several years and may have been representing Miss Suratt at the time of the hearing. The board consisted of three members.

# IN PARIS

By E. C. KENDREW

Paris, March 12.

A small theatre devoted uniquely to marionettes has been opened on Boulevard de Clichy (near the ruins of the Moulin Rouge). "Cendrillon" is the preliminary show, accompanied by music of Massenet performed by an invisible orchestra and singers. There is even a ballet danced by the puppets, with scenery of first class order.

Following Mme. Polaire we now have Mme. Cassive at the little Theatre Marjol in an excellent revue, "On n'en Sortira pas," by Noziere and Wilned. Cassive is supported in this new production by Signoret, Jr., who has been absent from the Paris stage for a long while, and Louisa de Mornand.

The new revue at the Casino de Paris, "Aves le Sourire," by Jacques Charles, is now announced for March 26, the press performance being given on the previous Thurs-

day, and the house will be dark this year on Good Friday. Leon Volterra has a big show on hand.

In the vaudeville program offered for a fortnight by Jacques Hebertot at the Theatre des Champs Elysees he presented to the Parisians two choreographic artists of talent, Alexandre and Clotilde Saknaro, who opened the show in a series of solo dances and which formed the only novelty on the bill. The couple offer an artistic number without any particular big feature, though an amusing negro dance (American) obtained an encore.

Rehearsals of a new comedy by Sacha Guitry have commenced at the Theatre Edouard VII to follow his "Le Comedien."

Billy Reeves opened at the Alhambra March 11 and made good as usual in a sketch, for which he has booked some local people for the small roles.

# SOUTH AFRICA

By H. HANSON.

## CAPE TOWN.

Cape Town, Feb. 17.

OPERA HOUSE—"The Duchess of Dantzic," final production for the Ada Reeve season, week Jan. 22, success, and the best of the repertoire. As "Sans Gene" Ada Reeve proved her reputation as a clever and brilliant actress. Her playing was a revelation. Jess Sweet as Napoleon second honors. Farewell night stage was like brilliant garden, covered with flowers. Feb. 1, Leonard Rayne's "Sign of the Cross" opening play. Stock season.

TIVOLI—Jan. 26. Fortnight with dramatic stock in comedy "French Leave"; amusing. Percy Ballard, C. W. Dane and Gretta Yates carried honors. Week Feb. 9, variety, Alfonso, equilibrist, Key and Keyworth, return, La Belle Marie, aerial, Jack Win and Nora Windle, The Miller Stilleffs, Scottish, return, Charibert Bros., acrobats, Ray Kay and Betty Bush, Americans, assisted by Tony O'Brien, failed to impress. Poor material, and only comic antics of thin Ray Kay for laughter. Week Feb. 16, Kay and Bush, Charibert Bros., Alfonso, La Belle Marie, Win and Windle, Carlton and Rosslyn, Lucan and McShane. Feb. 23, revue "What Next?"

ALHAMBRA—In spite of great heat this picture hall doing good business.

GRAND—Pictures, doing well.

WOLFRAM'S—Good business with films.

GLOBE (Woodstock)—Picture hall, big business.

A company called Select Film Co. is here, announcing no connection with any other company. At the Railway Institute Feb. 7-9, screened Ivan Abramson's "Someone Must Pay"; 10-12, "White Heather." Another company screened previous week, "Are You Fit to Marry?" They worked advertising stunt. Matinees for women and evenings for men. Drew curiosity crowd.

Leonard Rayne's new company, headed by Alfred Paumier, open at the Opera House Feb. 21, in "The Right to Strike."

The Citizens' Amusements, Ltd., has withdrawn from the organization of concerts, etc., on the Cape-town Pier, Seapoint Pavilion, etc., having lost £1,200 since Nov. 1. Loss due to bad weather. Intend

to keep to the importation and supplying of films in future.

## Johannesburg

HIS MAJESTY'S—Capacity pantomime "The Sleeping Beauty," produced by Barry Lupins. Season closed Feb. 10, opened Opera House, Pretoria, Feb. 14.

STANDARD—Allen Doone & Co., with Edna Keeley, doing well with "Captain Kidd, Jr."

EMPIRE PALACE—Capacity for variety hall week. Jan. 31, J. W. Rickaby, character comedian, Jen Latona, songs, Audrey Knight, character, Ivor Vintor, midget comedian, June Sisters, dancers, Clifford and Gray, jugglers, Bailey and Cowan, jazz musicians, Cooper and Lait, burlesque act. Feb. 7, "What Next?" revue, produced by Jimmy Taylor.

ORPHEUM—Well filled nightly. Week Jan. 31, Wish Wynne, Loader and Laney, comedy. Pictures: Week Feb. 7, Audrey Knight, character, Gorton, Girts, cycling. Pictures. Week Feb. 14, Cooper and Lait, Jephson and Du Barri, Anglo-French comedy act. Pictures.

NEW BLUJ—Pictures.

CARLTON THEATRE—Pictures.

JEPPESS—Pictures.

LYRIC—Pictures.

A meeting was held in Johannesburg for the purpose of forming an Actors' Union. Barry Lupins, as chairman, laid his views before a representative assembly of professionals. He said it was desirable to protect the artist, to relieve under-paid or never-paid actors. Lupins stated the African theatres paid its chorus people the second highest rates in the world, viz.: £5 weekly. England, £3-10; Australia (with a union), £4-17-6. America was not mentioned.

Allen Doone, an old White Rat, also spoke. He put his name down for 50 guineas.

The South African Industrial Federation promised assistance, and want the newly formed union to join with it. One hundred and fifty members were enrolled. It is understood variety artists are eligible for membership.

Reports from other towns state that business is good.

Carter, illusionist, has arrived from Australia, and opened at the Criterion, Durban, Natal, under the management of the African Theatres, Feb. 14.

## BILLS NEXT WEEK

(Continued from Page 27)

### MINNEAPOLIS

Pantages (Sunday opening) 3 Ambler Bros Green & La Fell Chas. Gull Co Barton & Sparling Thornton Flynn Co Darling's Circus

### OAKLAND, CAL.

Pantages (Sunday opening) "Apple Blossoms" Gaudschmidt Sterling Sax 4 Sampsel & Lech'd Tom Kelly Torillie's Circus

### OGDEN

Pantages (21-22) Redmond & Wells Baldwin Blair Co Doll Froiles Howard & Rose 4 Bellhops Norville Bros

### PORTLAND, ORE.

Pantages White Bros Hinkey & May Pernaide & Selley Molera Revue Paul Klein 6 Stevens & Lovejoy

### REGINA, CAN.

Pantages (28-30) (Same bill plays Saskatoon 21-22) Ann Vivian Co Leonard & Willard B Armstrong Co Grace Hayes Co "Not Yet Marie"

### SALT LAKE

Pantages The McIntyres Countess Vernon Claire Vincent Co Beck & Stone Norville Bros Brosini Troupe

### SAN DIEGO

Savoy Bedini's Dogs Peerless 3 Rahn & Beck Browning & Davis Geo Haund Troupe

### SAN FRANCISCO

Pantages (Sunday opening) Palace Theatre Building, New York

DALLAS, TEX. Majestic Zola Duo Reed & Tucker

### SEATTLE

Pantages The Rossires Sammy Duncan Hector's Dogs J Thomas Saxnot Seaman & Sloan Mme Zuleika Co

### SPOKANE

Pantages 4 Paldrons Ernest Hiatt L & M Hart Temple 4 Shaw's Circus R Cummings Co

### TACOMA

Pantages The Norvellos 3 Quillian Boys Fox & Roy Svengali Meyers Burns & O Gevenne Troupe

### TORONTO

Pantages Katie & Wiley Lillian Ruby Gaylord & Herron Aleko Panthea & P Cooper & Ricardo Little Nap

### VANCOUVER, B.C.

Pantages Rose Ellis & R Rhinehardt & Duff Wells & Bogas Bruce Buffett Co De Michels Bros Royal's Elephants

### VICTORIA, B.C.

Pantages Gordon & Day Belle Oliver Capps Palmer & T Britt Wood House David Bond

### WINNIPEG

Pantages C & M Burries Cragg Luigues Tracy Palmer & T Camilla's Birds Burton & Dwyer Nechitt

### INTERSTATE CIRCUIT

Palace Theatre Building, New York

DALLAS, TEX. Majestic Zola Duo Reed & Tucker

### Mary Marble Co

Billy Schoen "Varieties 1920" Kellam & O'Dare Lillian's Dogs

### FT. WORTH, TEX.

Majestic Roy Harrah Co Glad Moffatt Co "Rubeville" Babcock & Dolly Laura Pierpont Co Jimmy Lucas Co Corradini's Animals

### GALVESTON, TEX.

Majestic (28-30) (Same bill plays Austin 31-2) York's Dogs Susan Tompkins Wilfred Clark Co Saxton & Farrell Bits & Pieces Bobbe & Nelson McHann

### HOBSTON, TEX.

Majestic Oakli & Taki Tuck & Clare Bessie Rempie Co Nate Leipzig Lorraine Sis Harry Fox Co B Bouncer's Circus

### LITTLE ROCK, ARK.

Majestic Roof Garden 3 Maria Stoddard Bert Baker Co Powers & Wallace (One to fill) 2d half Paul Levan & M Higelow & Clinton Sheila Terry Co Blair White Co Al Espe Co

### MUSKOGEE

Majestic (21-22) Tozart Story & Clark

### MILES-PANTAGES

CLEVELAND Miles Posol Duo Godfrey & Henden "Rising Generation" Mason & Bailey Doris Humphrey Co

### Grand

Samoyta Orr & Hager Richard Day Co Three Keltons Kenny, Mason & S

### DETROIT

Miles Russell & De Witt

### "5,000 a Year"

Laurel Lee B'th'w'll Browne Co

### OKLAHOMA CITY

Majestic (28-30) Tozart Story & Clark "5,000 a Year" Laurel Lee B'th'w'll Browne Co Adler & Dunbar James & E Mitchell

### OKMULGEE

Orpheum 3 Lordens Leonora Kern June Elvidge Genaro & Gold "Night on B'way" 2d half Billy Barlow Ferguson & Sidi'nd N de Ononni Band Adler & Dunbar J & E Mitchell

### S. ANTONIO, TEX.

Majestic Cavanna Duo Carleton & Bellaw Charles Trainor Co Cahill & Romaine A Friedland Co Claude & Marion The Brantia

### TULSA, OKLA.

Orpheum Elley Ward & Green Frank Wilcox Co Neal Abel Barr Twins Nellie Nichols Wm Brack Co

### WICHITA FALLS

Majestic P George Harry & Layton G A Moore Corinne Tilton Rev Lloyd & Good Wilhat 2

### 4 Collins Sisters

Pat & Nora Barrett 814 Harlequins (One to fill) Regent H & A Seranton De Vore & Taylor Bawks & Von K Wilson & McEay Clemens Bellings

### Orpheum

Amoros & Oney Lisle & Emerson 6 Musical Novices La Petite Cabaret (One to fill)

# TO VAUDEVILLE ARTISTS

**In Reference to their Acts, Pictures, Costumes, Appearance on the Stage, Etc.**

*Besides being printed in the trade papers, the following letters have been sent to every manager in the United States and Canada and to every artist:*

## TO VAUDEVILLE ARTISTS:

Vaudeville has taken such tremendous strides in the past ten years that the patrons of the theatres are getting more critical each day, and on account of the high standard set, my advice to artists is to keep up to that standard. Even an act with fair material can get by many times with fine wardrobe, appearing in dainty costumes, carefully studied, and as up to date as possible. All this has an interest to the audience. The first impression of the public, in looking at the pictures in the lobby before the act comes to the theatre, and during its engagement, has a good or bad effect according to the pictures. If the pictures are poorly taken, costumes ordinary, and there is no effort on the artists' part to create a high standard for themselves, the impression is bad. On the other hand, if the pictures are of a high standard, the effect is favorable, and that impression is carried into the theatre by the audience. Vaudeville artists are inclined to be a little lax in this very essential of vaudeville, and many of them suffer on this account. A manager is impressed with a fine line of photographs. If they are cheap and tawdry, and the costumes are the same, he is liable to put them to one side, although the act might be excellent and worthy of the greatest consideration. Inasmuch as costumes and pictures are the artists' principal stock in trade, outside of the merit of the act itself, my advice is to first try and have a good act. If there are any shortcomings, work hard to overcome them. Don't stick to the same old act year in and year out. Add something new to it. Keep up with the times. Remember that the majority of the greatest successes in the dramatic field are not good for over two seasons. Vaudeville audiences are more liberal, but they want new acts. Don't grumble and blame it on someone else because you cannot get work. Ninety-nine times out of a hundred, it is the artists' fault for not having the proper material, and the act properly dressed and properly presented. I build a new theatre, and I build another one, and still another one, and then I cannot stop. If I do, some other manager will be forging ahead and I will be left standing still. It is the same way with the artists. They think they can continually present the old material, and they wonder what it is all about when they don't get work. They find new artists with new material coming into the field. The only way to safeguard this condition, as far as the artists are personally concerned, is to beat the other fellow to it; keep up with the times. Instead of complaining that you cannot get this, and you cannot get that, read the newspapers, study theatricals, work on new material, and if you find you are not qualified for the theatrical business, try some other. Surround your act with good dressing. The higher class, the better. Have plenty of photographs, and see that they are kept up. Don't have these taken as cheaply as you can. Spend a few dollars more, and get something that will give a little distinction to your act, and furnish plenty of them. If you find they are misused, write a letter to this office about it.

I started in here to advise the artists about photographs, and I have rambled on into general conditions, as I personally find them, especially in view of the number of letters I receive from different artists. My greatest desire is to help vaudeville artists. The antagonistic feeling prevalent prior to the past three years is very nearly, if not altogether, wiped out; but no matter how much interest is taken in improving conditions as far as the theatres, the contract, and the consideration in many ways which is evident between artist and manager today in vaudeville, are concerned, it will never be anywhere near perfect until the artists take an interest in themselves, their act, their personal appear-

ance, and their personal behavior. Keep your act clean, and free from anything that can be criticized in an objectionable way. I refer both to dress and speech. The acts that live the longest are those catering to the human interest, to the hearts and minds of clean thinking people. Let the vaudeville public carry home with them some sweet thought that they can talk about in their family circles; something that they will want to take their children to see and hear.

**E. F. ALBEE.**

March 14, 1921.

## TO MANAGERS OF ALL VAUDEVILLE THEATRES:

Please find enclosed copy of a letter written for the benefit of the artists. I think it behooves every manager to interest himself in the artists in a kindly way; speak to them of their shortcomings in a manner which will not offend, but be taken as advice. Then I suggest you carry out these precepts in a practical way. Take care of the artists' photographs when they come to you; see that they are sent to the next town, or wherever advised to send them. Don't allow your man to rip them out of a frame, or throw them around in your billing room, or leave them exposed in the lobby where the urchins on the street can handle same. Have a glass put over the frame containing them. Give a little thought to helping out this condition, and you won't find so many things to complain of. To the manager who sits in his office and grumbles about artists' photographs that come to him in bad condition, which he says cannot be remedied except in the Booking Offices, let me offer a little advice: If a manager has the real instinct of a manager and patrols his house to see that his help is neatly clad, their shoes shined, their hair combed, and that they wear clean collars and cuffs; if his theatre is clean; if his lobby is attractive, and the pictures not torn and covered with dirt, then he is doing his part to elevate our business. Set a standard for it, and by working together, the artists with the managers, and the managers with the artists, something is going to be accomplished, and the first thing you know, the managers who are working for others will receive promotion, and that promotion will come because they have taken an interest; they have taken the initiative; they have shown that there is something else in them outside of mere office work.

I don't know what right I have to advise people outside of my own circuit what to do, but inasmuch as the burden of this work has fallen on my shoulders, having been appointed, as I have, by the Vaudeville Managers' Protective Association to look after the ethics of that institution, and inasmuch as the Vaudeville Managers' Protective Association covers about all the vaudeville houses in the United States and Canada, perhaps I haven't gone entirely out of my province in advising you personally of the things which I consider will improve all of our conditions. I have a lot to learn, and I have been in the vaudeville business forty years. When I started, there was a world of room for improvement. Today, conditions are far better, but we want to continue to improve them, and you can not only help the general cause, but you will be surprised to see how your own institution will advance, by co-operating in the above mentioned manner.

**E. F. ALBEE.**

### NEWS OF THE DAILIES

(Continued on page 25)

chattering monkey managed to call attention to the move and the result was (darn it all) every New York newspaper carried half a column on the invasion.

Rights to the Somerset Maugham play, "The Tenth Man," have been acquired by Frederick Stanhope, who staged "In the Night Watch."

Lawrence Langner of the Theatre Guild arrived this week from London with Bernard Shaw's new play, "Methuselah," tucked under his arm. He also has new plays by Arnold Bennett and St. John Er-

vine and first rights to productions by Jacques Copeau in Paris, and Nigel Playfair at the Queen's in London.

Out in Pittsburgh Fire Marshal Pfarr has begun a crusade against women ushers in theatres. He has issued a booklet, distributed 40,000 copies, and in it remarks that women are as courteous and efficient as men, but lose their heads in times of danger.

The Detroit police served notice on Henry Ford that newsboys hawking the Dearborn Independent must not cry out reference to the publication's attacks on Jews. Citizens had

complained of the practice, said William P. Rutledge, superintendent of police.

Mary Garden, whose contract to manage the Chicago Grand Opera Company has two more years to run, announces she will retire at the end of next season.

Plans have been filed for the alteration of the Broadway front of the Hotel Astor. They call for the expenditure of \$150,000 to convert the frontage into a series of stores, to be ready for occupancy by Oct. 1. Eight stores will be arranged facing Broadway and opening upon an inside promenade within the hotel.

One of them has already been leased to the International Millinery Co. The main lobby will be entirely changed. Carpenters were at work building sheds on the 45th street side this week.

W. W. Hinshaw has relinquished his lease on the Park to William Fox, who will present pictures there for six months. Hinshaw is planning a permanent theatre for English opera, to be presented by the Society of American Singers.

Anna Pavlova finished her American tour last week, having established a new record with a gross of \$750,000. Her own net earnings are

estimated at \$100,000 and those of her manager, Fortune Gallo, the same. Her last twelve performances in New York are said to have grossed \$60,000.

Elba Wood has been made general understudy in "The Rose Girl."

"Dreamland," the old amusement site at Coney Island, was ordered sold at auction this week by the New York Supreme Court.

Counterfeit "Annie Oakleys" for "Veronica's Veil," the Passion Play which has been running at West Hoboken, N. J., came to light during the last week. How much the pur-

# KITTY DONER

WITH  
**SISTER ROSE & BROTHER TED DONER**  
Return engagement B. F. KEITH'S PALACE next week, March 28  
Direction HARRY WEBER

chasers thereof lost to the confidence man who sold them is not known, but a goodly number were presented at the door.

The New York "American," announcing the results of an investigation into history of "Mrs. Florence Leeds," the "mystery woman" in the Stillman divorce scandal, publishes statements that she is Flo Lawlor, daughter of a Sixth avenue plumber, and that she has been a cabaret girl, member of the "Century Girls" chorus and a picture actress.

Hugh Herbert, vice-president of the N. Y. A., has written the lyrics for "The Pepper Pot," a musical comedy to be produced in June. The music is by Charles Potter and Sam Hearn.

"The Prodigy," whose authorship is not revealed, will be produced soon by Oliver Morosco. It is a drama with music, and has three acts and a prologue. Doris Levene, a child pianist, has been engaged to act and play the music of the prologue.

Henry W. Savage will revive "The Merry Widow" next fall, the production to be staged by Joseph Urban.

F. Ray Comstock has returned to New York from Palm Beach.

Suit to recover \$1,526.86 has been filed against the widow of Oscar Hammerstein in the Bronx County Supreme Court by a firm of monument builders, who allege that amount remains due on the monument over the grave of the impresario in Woodlawn Cemetery.

The estate of James G. Huneker, late music critic of the New York "World," was valued at \$500. Ada Deaves, an actress, who died last September, left an estate worth \$10,590 net, after all taxes and expenses were paid.

Freeman Bernstein and his wife (May Ward), Ben Blumenthal and his wife and William Brandell, who brings back two plays from Vienna, returned to New York from Europe aboard the Olympic.

It is charged by the K. of C. that the New York Sabbath Society is trying to prevent Margaret Anglin's performance of "The Trial of Joan of Arc" Easter Sunday, which the K. of C. is giving for the benefit of starving babies in Europe.

"The Hero," which Sam H. Harris started last week as a matinee attraction with Grant Mitchell featured, has been withdrawn and will be put out as a regular attraction in the fall.

Ethel and John Barrymore, in "Claire de Lune," written by Mr. Barrymore's wife, will follow Ruth Chatterton into the Empire, April 11. Miss Chatterton, in "Mary Rose," closes April 9.

#### NEW INCORPORATIONS.

Burnside Theatre Corp.; capital, \$5,000; directors, R. L. Schwerfner, M. Butler, J. A. Lewis, 562 West 114th street.

Bar-Stern Amuse. Corp.; capital, \$10,000; directors, L. Lowy, A. E. Mayo, J. Levy, 1108 Prospect place, Brooklyn.

South Yonkers Amuse Co.; capital, \$25,000; directors, M. N. and F. Christmos, W. Ambas, Yonkers.

Solomons Picture Dept.; capital, \$10,000; directors, D. Herman, M. Neichin, S. B. Solomons, 1054 Fille street, Brooklyn.

Classic Theatre Corp.; capital, \$25,000; directors, M. A. M. Schwartz, 207 Grand avenue, Bronx.

Frivol Films; capital, \$35,000; directors, C. and M. Kloth, C. H. Ferrell, 1476 Broadway.

Jack Curley pictures and boxing; capital, \$10,000; directors, A. Doremus, F. Kaepfel, J. Curley, Great Neck, L. I.

Boulevard Amuse. Co., pictures; capital, \$20,000; directors, J. Brandt, A. and P. Kalfus, 845 East 180th street, Bronx.

Feldson Amuse. Corp., pictures; capital, \$20,000; directors, S. and P. Kornfeld, H. Robinson, 676 Cleveland street, Brooklyn.

Capital Increase—World-Wide Distributing Corp., Manhattan, \$50,000 to \$100,000.

Dissolution—Al Jennings Feature Films, capitalized at \$20,000; directors, W. J. Dole, J. M. Callahan, Wyndham Chant, Chicago.

Designation—T. J. Flanagan & Co., of Delaware, music publishing, capital, \$25,000; agent, T. J. Flanagan, 1545 Broadway.

#### DELAWARE INCORPORATIONS.

Dover, Del., March 16.

The following charters were granted this week:

Niagara Talking Machine Co., capital, \$50,000; directors H. K. Hoch, C. J. Hoch, J. J. Jolls, Wilmington, Del.

Rothacker—Allen Laboratories, capital, \$700,000; directors, T. D. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

Walker Motion Picture Service; capital not given; directors, T. L.

# CALL! CALL! CALL! TO BURLESQUE PRODUCERS

(FIRST WHEEL PREFERRED)

## The MORETTE SISTERS

finish their two (2) year contract with the "All Jazz Revue" (Iron & Clamage) this season, and are open to consider offers.

### WHAT WE HAVE TO SELL:

#### ANNETTE MORETTE

21 years old  
5 feet 3 inches  
Weight 128 lbs.  
Black hair  
Ingenué  
Character Numbers  
Ballads  
Speaks Lines  
Does Bits  
Leads Numbers  
Dances  
Plays:  
Violin,  
Cello,  
Harp,  
Flute,  
Bass Viol,  
Cornet,  
Slide Trombone,  
Saxophone,  
Xylophone,  
Snare Drum,  
Bass Drum,  
Accordion

#### LILLIAN MORETTE

21 years old  
5 feet 3 inches  
Weight 128 lbs.  
Black hair  
Soubrette  
Comedienne  
Character Numbers  
Speaks Lines  
Does Bits  
Leads Numbers  
Dances  
Plays:  
Violin,  
Cello,  
Harp,  
Flute,  
Bass Viol,  
Cornet,  
Slide Trombone,  
Saxophone,  
Xylophone,  
Snare Drum,  
Bass Drum,  
Accordion

OLIO: 16 MINUTES IN "ONE," COMEDY, SINGING, DANCING, PLAYING "IN LITTLE ITALY"

OUR PRESENT CONTRACT CALLED FOR FEATURE BILLING—STAGE DRESSING ROOMS, DRAWING ROOM (whenever possible), THREE FARES TO OPENING POINT.

## WE WANT TO ADVANCE YOU WANT SOMETHING NEW

Write or wire MORETTE SISTERS, enroute, "ALL JAZZ REVUE," or Morette Sisters, 522 State-Lake Bldg., Chicago, Permanent Address. (We advertise to save us, and thereby you, the middle man's Commission.)

Croteau, M. A. Bruce, S. E. Dill, Wilmington.

#### JERSEY INCORPORATIONS.

Trenton, N. J., March 16.

This week's incorporations include: Killegarry Amuse. Co., Camden, N. J., capital, \$50,000; directors Herbert Ellinger, James Ellinger, Thos. Love, Camden.

Surf Theatre Co., Keyport, capital, \$100,000; directors, H. S. Bedle, W. C. Muth Louis Stultz, Jr., Keyport, N. J.

#### JUDGMENTS.

The following judgments have been filed in the New York County Clerk's office. The first named is the debtor, followed by creditor and amount.

Gaumont Co.; Screen Products Co., Inc.; \$1,292.70.

Morris Green; G. D. Pamphills; \$150.12.

Jack Mills; Harper & Bros; \$62.88.

Frances White; M. Mallard;

\$348.48.

Frank E. Backer; Signet Films, Inc.; \$215.

Evelyn Nesbitt, Frances & Co., Inc.; \$3,223.34.

Adrian Johnson Photoplay System, Inc.; Egan Printing Corp.; \$1,152.34.

Gloria Film Co., Inc., and John Stojowski; State Realty Co.; \$339.70.

Paul M. Potter (deceased); A. Pavenstadt et al.; \$7,778.05.

Arthur L. Davy; Woolf Laboratories; \$1,274.32.

Pace & Handy Music Co.; N. Y. Telephone Co.; \$28.08.

#### Satisfied Judgment.

Norman Trevor; Beau-Site Co., Inc.; \$52.40.

Sherman S. Krellberg; S. Goldstein; \$1,294.88.

Oily Logsdon; 1493 Broadway Corp.; \$125.65.

American Musicians' Syndicate, Inc., and John H. Betz; R. J. E. Schwartzbach; \$10,509.91.

Harry Fox; Fifth Nat Bank of N. Y.; \$1,260.32.

Andre Sherri; Biltwell Garage Corp.; \$118.28.

John W. Grey; Continental Guaranty Corp.; \$997.02.

Myron C. Hagan; Hotel Chiffade; Inc.; \$27.34.

Jack Glogau and Bud Green; Morris Plan Co. of N. Y.; \$113.70.

Waterson, Berlin & Snyder Co.; E. A. Reilly; \$2,803.70.

Oliver Films, Inc.; N. J. Edison Co.; \$168.77.

Charles O. Seesell; L. Plate; \$360.55.

Cinemaphys, Inc.; Henry Bosch Co.; \$109.03.

P. W. Pictures, Inc.; Henry Bosch Co.; \$237.37.

Crystal Film Co.; B. C. Rule; \$305.20.

Broadway Previews, Inc., and Stephen G. Clow; Hudson Trust Co.; \$165.57.

#### Attachment

Albert Capelland Productions, Inc., will move uptown by May 1.

Inc.; N. J. Studio Co.; \$14,450.

Stoll Film Corp. of America; Nicholas Kessel Labs., Inc.; \$13,611.62.

Samuel Hahn; O. Proctor; \$11,260.

#### Satisfied Judgments

Charles Cornell; Anna Spender, Inc.; \$374; Dec. 20, 1920.

Emilie Kittel; Destinn; Maison Agnes; \$1,362.07; Nov. 18, 1920.

The Brooklyn Heights Community Players, a newly organized company of former professionals of Brooklyn, have started rehearsals in "Wedding Bells," under the direction of Arthur Bend. They will present it in connection with various Masonic Lodges, the proceeds of which will go towards the erection of a community theatre in the Brooklyn Heights section.

Davis & Davis, theatrical attorneys, will move uptown by May 1.

# STOP, LOOK AND READ

WHAT

# JACK LAIT says about LAMBERT and BALL

MAJESTIC THEATRE, CHICAGO, WEEK MARCH 14

## JACK LAIT in *Variety*

Out comes a piano. Out comes Ernest Ball. If there is one thing that looks good on a rainy, oppressive day it's Ernie Ball's face. It wears a smile that would make even a blue-Sunday advocate chuckle. He tears into the piano and gags lightly.

On comes Maude Lambert. Maudie looks like a chubby bundle of sunshine. Ernie kids her—he thinks he does. She kids him right back—he doesn't think she does. Song. Very good. Exit. Ernie plays and sings his old ones. And that bimbo has a few to pick from.

Maude again, in green. An Irish ditty; not so, by jingo. Exit. Back again. "Mother of Pearl." Whew! Here is a mother song right out of the heart of one man and the throat of one woman into the souls of a thousand men and women. Not a program is heard rustling, not even a breath is heard; the audience is mesmerized with its sentiment, thrilled with its melody. A great crash of applause follows after one moment of suspended animation as the people come back to normality from their dreamland—their dreamland where mother is the good fairy, for they have seen her and felt her and heard her heavenly voice.

Ernie and Maudie get away to what goes for a show-stopper here.

# "MOTHER OF PEARL" is my pet song--

Poem by a Great Lyricist,

George Graff, Jr.

Published by M. WITMARK & SONS

Music by Yours Truly

# ERNEST R. BALL

## JOLLITIES OF 1920

(Continued from page 10)

Worthy of special mention. They both wear clothes like Broadway leading men, handle business and situations like veterans and generally add class to every bit they enter into.

Carr and Bragdon have a musical specialty just before the finish of the show that's strong enough for the best of vaudeville. Both play brass and dance, jazzing it up strong, in the modern way, with Bragdon lending a distinctive touch through some nifty eccentric stepping. And then there's the band. Six boys, led by Franklin Perry, who have a satin set to class up their musical efforts. They play well, these boys, and their specialty is placed in a strategic spot where it does the show a lot of good.

The show has its faults, like most of 'em. The first part is a bit slow in spots, and some of the bits end nowhere. One of the best comes in the second half, a paraphrase of the old Harry Tate "Motoring," with a decrepit automobile which refuses to move, except when Sammy Howe tries to get into it. This holds a continuous series of laughs and is capably handled by Howe and Bragdon. It is a holdover from last season, but apparently changed about and pepped up considerably.

The final scene is devoted to specialties, Sammy Howe changing from bearded to clean shaven He-brew. He puts over an imitation of Al Jolson here that landed heavily, and deservedly so. A comedy quartet in the earlier section of the show, with Howard and Bragdon clowning it for laughs, assisted by Mallahan and Carr, also went over.

Addison Burkhardt and Sam Howe are credited with the book. Robert Marks staged the ensembles and the ballet numbers were put on by H. Fletcher Rivers. A butterfly ballet attested Mr. Rivers' ability in staging.

The show held 'em in till the finish at the Columbia Tuesday night. Rather unusual for the house. It was the band that did it. There must be something in that band thing after all. Attendance was very good Tuesday night, in consideration of the fact of it being Holy Week.

Bell.

## TIDDLEDY WINKS.

Able Leschinski ..... Harry S. LeVan  
Noodles ..... Dick Hahn  
Jack Swift ..... George Reynolds  
Dick Manly ..... Arthur Harrison  
Winning Prima Donna ..... Ruth Hastings  
Dainty Ingenue ..... Edythe Lyons  
Chic Soubret ..... Pearl Briggs

The sponsors of this American Wheel organization are not named on the program the current week at the Olympic. It is a singularly dull burlesque show, remarkable in the absence of anything like spontaneous fun. It has two hard working comedians. They do work hard—too hard, indeed—but the result is devoid of natural humor. It simply is not there.

No familiar device to snare the elusive laugh is lacking and certainly no fault can be found with the players for failure in a desire to get it over. The material is a lot to blame, for the two acts make up the nearest approach to a compendium of overworked bits and business that has come through these parts so far.

They have cafe table scenes galore; every variety known to burlesque history of money changing and gambling and those comic serials in which three men principals try to kiss a girl, the first and second getting their faces slapped and the third, usually the straight man, being presented with wealth and walking off triumphant over the other two boobies. Harry Le Van, Dick Hahn and George Reynolds did this over and over again and as a rule got nothing.

They did a generous eight-hour day's work in punishing comedy falls and labored through long periods of mutual maltreatment without starting much and then to cap the climax the two principal funmakers went out into the audience for ad lib clowning. When they do that in a burlesque house these days they have tried every other expedient and failed. It was just labored, uninspired effort to be funny, without enthusiasm and without spontaneous impulse.

Le Van's Hebrew characterization has nothing to distinguish it from that of scores of mechanical workers of the kind. Dick Hahn's tramp is of the same sort, and in addition is made obnoxious by the comedian's idea that uncleanliness is humorous. Hahn wears the reddest nose in burlesque and adds a glittering spark on the point of it, but there is not much fun behind the grotesque makeup. He and Le Van monopolize the running time of the show, giving only the shortest intervals to the numbers, but from first to last have not been provided with a really bright line of dialog. The absence of material has a good deal



## New York "Times"

"THE RIGHT GIRL" ARRIVES.  
Robert Woolsey's Comedy and Some  
Lively Tunes Please.

The life of this party is unquestionably Robert Woolsey, who accomplishes a great deal with a pair of horn-rimmed spectacles and about two jokes. His amusing legs and comic effervescence carried several licenses to triumph last evening.

## New York "American"

ALAN DALE

Robert Woolsey was the comedian, and he was by no means an incompetent person.

## "Women's Wear"

"THE RIGHT GIRL" DIVERTING  
MUSICAL COMEDY.

Robert Woolsey, New to Broadway, "Discovered" as Excellent Comedian.

There are many hearty laughs in "The Right Girl," due chiefly to the comedy efforts of Robert Woolsey, a comedian new to Broadway. He is an excellent comedian. His methods recall Eddie Cantor and Frank Moulan. His comedy song numbers were well rendered. We don't know where Mr. Woolsey has been hiding all these years, but he can now consider himself "discovered."



# "ROBERT WOOLSEY"

PRINCIPAL COMEDIAN

## "RIGHT GIRL" CO.

(TIMES SQUARE THEATRE, NEW YORK, NOW)

## "Evening Telegram"

"The comedy was furnished by Robert Woolsey, as a New Jersey Justice of the Peace, who had many clever lines."

## "Morning Telegraph"

"Robert Woolsey, in the role of Henry Watkins, New Jersey Justice of the Peace, who is an anathema on all jurists, provides plenty of excellent comedy for the play and does several good eccentric dances. His facial expression and his method of interpretation are highly amusing."

## "The Mirror"

"Particularly agreeable is Robert Woolsey, who had been hiding himself away in vaudeville for several years; he is a very promising young comedian."

## "Variety"

"But the honors were allotted to Robert Woolsey, who took care of all the comedy material. He walked away with the book of the entertainment."

## New York "Herald"

"Robert Woolsey drew the most notice of the evening, dancing and speaking glibly."

## "Evening Mail"

BURNS MANTLE

"The cast is competent and boasts an excellent comedian in Robert Woolsey."

## New York "Journal"

"Robert Woolsey, as a New Jersey Judge, has all the meat of the play; his is a genuine comedy role, with plenty of fat lines, and he makes the most of them; besides he is a decidedly attractive eccentric dancer."

## New York "Sun"

"Robert Woolsey imitates a certain other Broadway comedian in his manner of executing steps, but is successful in some originality of his own."

## "Evening World"

CHARLES DARNTON

"Robert Woolsey is amusing in his dancing and other antics."

## New York "World"

DE FOE

"Robert Woolsey, one of the school of skinny comedians, supplied the humor which best lived up to the meaning of the word when it took the form of eccentric dancing."



Personal Direction, MAX HART

DR. FRANK CRANE endorses "Right Girl," and says:

"I consider the comedian first class."



to do with their ineffectiveness, but they must be an unusually resourceless or indifferent pair of workers not to have created some "fat" for themselves.

The principal women make a highly likeable trio. It is painful to imagine what the show would have been without some such enlivening influence. They dress well, handle their numbers with agreeable ease and refrain from too aggressive attacks upon the audience. The only specialty moment in the show was the neat, hard shoe dance of Edythe Lyons, designated in the cast as the ingenue, but in reality the soubret. Miss Lyons is all to the Dillingham, both as to figure and face and plays with a quiet charm that is refreshing. Also she has better ideas of dress models than the average, running to scant frocks in pastel shades somewhere midway between skirts and full tights. Add a light, mildly pleasing voice and you have a first rate equipment for the part.

Pearl Briggs is rather a more bolsterous worker in all departments, with an opulent pony figure and a rather robust, breezy way of leading numbers. She goes rather more, in-

sistently after her audience and thereby makes a good running mate for Miss Lyons. The third of the trio is Ruth Hastings, prima donna, a super-Amazon, but a likeable, smiling person whose singing is easy to listen to. She has a smooth manner of handling such bits of feeding as come her way from time to time.

Maybe the fact that the end of the season approaches has something to do with the haphazard performance. Perhaps the same thing contributes to the indifference of the audience on Fourteenth street. Certainly the costumes of the chorus are beginning to show the strain of two-day and travel. Still the crowd was willing enough to be amused. They showed this late in the proceedings when they demanded repetition after repetition by Le Van and Hahn of endless parodies strung on the refrain of "Memphis Blues," accompanied by Hahn's ukelele. An audience that could be stirred by so worn a device must be a willing one. This bit, by the way, brought out the only unmistakable demand for an encore of the evening with the exception of Miss Lyons' dance at the end of the first part.

Jean Bedini's grievance against George M. Anderson to the effect the latter had interfered with Bedini's efforts in staging the Anderson "shows" (including the "Trivialities") were amicably adjusted this week following a conference between counsel.

In the separation action by Rufus T. Moody, the theatrical photographer, against Clara Moody, the defendant, was denied her motion for alimony and \$300 counsel fees before Justice Newburger. The plaintiff alleges cruelty and desertion.

Belle Montrose was entertained last week at Culver City, Colo., by Joe and Vera White, who recently arrived from Australia and are appearing in Harry Pollard's Comedies.

The Professional Women's League will close its season with a ball at the Hotel Pennsylvania, April 7. Francesca Redding is chairwoman

of the ball's arrangement committee. March 28 at 2 p. m. the League will hold its Easter reception in the East Room of the Waldorf-Astoria.

A professional, who has been seriously ill, has asked Variety to thank Henry Waterson, Eddie Foy, Charlie Purcell and others for their generous help to him.

Frank Sheen has left vaudeville and now is in the real estate business, having connected himself with the Queensboro Corporation. He is Clara Morton's husband.

Marc Klaw and his two sons will abandon their present offices in the Commercial Trust Building, moving to the offices in the (new) Klaw theatre May 1.

Construction on the new Miles, Scranton, began Wednesday. The Miles will occupy the site of the old Lyceum, Scranton. When completed, the house will play vaudeville.

# RAY CONLIN

NOW PLAYING ORPHEUM CIRCUIT

Understands that THE GREAT LESTER, a ventriloquist, claims the three cushion championship of show business

## RAY CONLIN

does not claim championship but will wager LESTER money he can beat him playing three cushions, pool, golf or will run a foot-race.

### THE ACTOR AS AN ATHLETE

If you walked up to an actor playing one of the small time or intermediate circuits—doing three or four shows a day, leaving the theatre at night, dog tired, to eat a late repast and tumble into bed for one of those near restful sleeps—if you approached this gentleman and advised him that he wasn't getting enough of the proper kind of exercise, the chances are that you would have a fight on your hands or forfeit his respect for your sanity.

Despite this there are thousands of artists who are in need of just such advice and to whom four, five or six shows a day would come under the heading of amusement if they used a little common sense and gave about five minutes of intelligent consideration to the fresh air, food and rest problem.

There have been reams of paper and oceans of printer's ink used to emphasize the value of moderate eating and exercise. Most of it has been aimed at the business man who has come along toward middle age and who can't indulge in the strenuous activities of youth through physical inability and lack of leisure. To this class of man golf has proved one of the boons of the century, and its ever increasing popularity is the answer to the recognition of its benefits.

But the actor on the road who doesn't play golf, who is playing several shows daily and who is thereby chained more or less to the vicinity of the theatre, who is eating a different variety of food, differently prepared, every week or so,

who is voraciously hungry after the last show at night, and who goes to bed with his stomach hitting on high, trying to digest the equivalent of enough fuel to operate a boiler factory, this particular knight of the grease paint can prolong his theatrical activities, save doctors' fees and royalties and advance to Olympian heights in his profession by adopting immediately the oft preached doctrine of physical exercise and moderation.

It doesn't mean that an actor, to keep himself physically fit, must join a gymnasium or take to early morning road work, but it does mean that 15 minutes of a setting-up drill performed in his bedroom upon arising, with the windows open, will start the day right, keep him in fair condition and send him down stairs to breakfast with a hearty appetite and a feeling of zest for his day's work that will be discount before many seasons by the progress that goes hand in hand with good health.

Somewhere, some time, someone said that a man was a cracked glass after forty. An equally learned diagnostician has countered with, "A man is as old as his arteries." The latter is the odds-on bet.

#### Personality Plus.

An acrobat will do three or four shows a day cheerfully and doesn't take it amiss when his partner suggests an early rehearsal for some new lift or trick to be added to the routine. His work in time becomes more or less mechanical. So does

the constant repetition of dialog which occurs in the life of a vaudeville artist. And unless the mind is actuated by the functioning of a healthy body, the monotonous repetition of the same voice inflection at the same point in an act will in time smother personality.

There are many actor-athletes and many athlete-actors. Of the latter class some of the more prominent are Jim Corbett, ex-heavyweight champion; Jimmy Britt, one of the best lightweights of his time, and "Bat" Nelson, the ex-lightweight king.

Corbett, one of the most intelligent professional pugilists who ever stepped into a ring, found the stage a natural field for his tremendous personal following. By perseverance, clean living and study he has accumulated a neat fortune by his activities before the camera and behind the footlights. Corbett now is a splendid example of the value of health conservation, and his physique shows no signs of distention, despite the years of strenuous activity since the adoption of theatricals as his life work.

Jimmy Britt also finds time to keep the blood pumping through his veins, and though considerably heavier than in his days of hit and get away, can still give a good account of himself with a pair of five-ounce gloves.

"Bat" Nelson is earning a living with his vaudeville act, in which he exhibits his own invention, "The Dummy Sparring Partner," and also stages a battle royal between five colored men and himself. The "Battler" shows the scars and gashes of many a battle, but these are only superficial disfigurements. The vital organs of the Nelson that fought Gans are still in wonderful shape and they have enabled the old timer to rehabilitate his fortune after setbacks that would have driven an ordinary mortal to the nearest river.

Among members of the profession who were artists first and athletes afterward are some surprisingly able representatives. Baseball players of the profession will be treated in detail in another article.

Jack Kennedy, Boyce Combe and Fred Irwin are golfers of the first water and their entries may be found in many tournaments. All three are members of standard acts, but they find time to devote to their favorite pastime whenever they are within reasonable distance of a golf course.

#### Actors' Temptations.

In no other profession are the temptations for self-indulgence so accentuated as they are for the actor. The wear and tear of constant travel, good, bad and indifferent hotel accommodations, the irregularity of meal hours—particularly with the vaudeville artist—and the continual wear and tear on the nervous system by the constant worry about the details pursuant to the proper presentation of a vaudeville vehicle, will eventually take their toll. But the daily exercise habit, be it for only a few moments in the morning, and the exercise of a little will power in the choice and quantity of liquid and solid nourishment will postpone for years the day of reckoning.

During the recent world war Walter E. Camp, on behalf of the government, conducted exhaustive experiments and evolved a series of setting-up exercises that were found to be equally efficacious when indulged in by either the young "rookie" at the training camp or the middle-aged "dollar-a-year" men at Washington. They were reprinted some months ago in Collier's Weekly and can be obtained by anyone interested.

Large industrial corporations  
(Continued on page 34)

### THE SPECIAL

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FEB. 6—LYRIC, HAMILTON  
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REST OF NEW YORK TIME TO FOLLOW

We extend our sincere thanks to MR. ARTHUR BLONDELL

Personal Management, EDDIE RILEY

Direction, PHIL MORRIS

## ACTOR AS ATHLETE.

(Continued from page 33)

have found it money well invested to install gyms, playgrounds, physical culture experts to map out intelligent recreations and other means of raising the morale of the men. They have discovered that discontent and bad health are synonyms and that dyspepsia and agitation go hand in hand.

Why not apply the same reasoning to the actor? Mr. Theatre Owner, in the construction of your new and modern edifices, would it not be worth the experiment to install a small gym with showers for the actor who is individualist enough to want to keep himself at the highest possible point of bodily perfection? Con.

William McKinnon, well known restaurant man of Houston, numbering more friends among the profession than anybody in that part of the country, will be married March 30 to Rosina Mary Phillips, at the All Saints Church there.

Edith Helena, the operatic singer, who has made a number of tours in vaudeville, has opened a studio in the Metropolitan opera house building for vocal training.

A workman was hurt Wednesday morning in the new Loew State building by a falling timber. It is

the first accident since the building was started.

Joe Payton has turned over the management of his repertoire company, playing through Jersey, to Dave J. Ramage. Ill health is the reason for the switch.

P. Dodd Ackerman is building a special Italian sunken garden stage setting for Max Spiegel's new Sheridan Sq. Theatre, nearing completion.

The house to be erected by Harding and Blumenthal at 138th street and Willis avenue the Bronx will be called the Belmont.

Work on the stores to be made part of the Hotel Astor building was started this week.

The Bowman Brothers "Blue Grass Minstrels," a car show, opened this week in Perth Amboy, N. J.

The Premier Amusement Co. operators of the Stadium, East New York, have started excavating for a house seating 3,100 at Sutter avenue and Hinesdale street, in which they will play vaudeville. The house will be ready to open January 1, 1922.

Moore and Megely have disposed of their act, "Once Upon a Time,"

to Charles L. Marsh, who has been playing the juvenile in it.

Will Davidson, in pictures for five years, will return to the stage. He will sing the lead in "June Love," due on Broadway next month.

The Hannefords have been out of "Good Times" at the Hippodrome since February 25. The Hanneford Family is under contract for the Sells-Floto show and will open with that outfit. The act has been at the Hip for two seasons.

Van and Corbett reported as being engaged to do a show during the summer, will continue to play vaudeville until June when Billy Van will leave for the coast to complete a picture contract which should keep him out there until September.

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Clipping from "Variety," March 11.

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Numerous Dressing Room Robberies Lately.

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The Smith Brothers, owners and managers of the Rialto and Orpheum, Tulsa, Okla., received word in New York Monday that the safes of both houses had been blown Sunday and between the two robberies \$5,000 stolen. The Rialto is a picture house and the Orpheum plays the Interstate vaudeville road shows.

Griff Williams, of the Gus Hill managerial staff, has organized the Columbia Theatrical Exchange, a licensed agency to do a general booking business.

Bill Vidoq left New York this week for a two weeks' sojourn at "Laurel in the Pines," Lakewood, N. J. He is a Keith agent and former vaudeville artist, and is recovering from a recent pneumonia illness.

## LETTERS

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Bolin Carl  
Blessing C Mrs

Cahill Jack  
Clifford Ruby J  
Cooper "Fitch"  
Clarke Frank  
Cummings Ray  
Casell Sidney  
Cassidy Otto Mrs  
Cassidy Eddie  
"Cervo" Dan

Dare F R  
Dale Geraldine W  
Davenport Orrin  
Duffy James J  
Donney George P  
Davenport Earl

De Vine Dottie  
Dawson Sis & Stern  
Dayton Sylvia  
Davis & McCoy  
DuNord Leo

Edmunds Glen  
Ellsworth Fred  
Edmunds Joe  
Earl & Lewis  
Evol  
Earl Ruby

Fulton Jack  
Foster May  
Flak Bert Band  
Faber & McGowan  
Franziska Mlle  
Ford Chas H  
Fields Billy  
France & Hamp  
Fluhrer & Fluhrer  
Foster & Clark  
Foley Thomas J

Glenmar Pauline  
George Fred  
Gray Bee Ho  
Gordon J'n Players  
Gorman Jean  
Gue & Haw  
Gould Laura  
Gish Leo

Harris Honey  
Howard Bert C  
Hollen & Navarre  
Harris Dave  
Hart Chas Co  
Harrison Happy  
Hart Hazel  
Herman Felix  
Hamilton C C  
Haywood Harry  
Harty Bob  
Hazelton Blanche  
Henderson Norman

Johnson Paul  
Joseph Jack  
Jordan Marion  
Jupiter George  
Jones Helen M  
Jason & Haig  
Joyce Jack

Kean Richard  
King Madeline  
Kirke Hazel  
Kiloh Ez  
Keane & Walsh

Lowerie Glen  
Lorraine C A

Lynn & La Rose  
Lewis & Norton  
LaFollette Jack  
Levy Ethel  
Lazar Liza  
Lloyd Wilkes  
Lubin  
Lund Chas  
Lane & Harper  
Leroy Vick  
Lingard Billy  
Luke Eda Ann  
Lee Bryan

Martin Felice Alex  
Mannard Virginia  
Morgan June  
Moore E J  
McGreery & Doyle  
Martyn Maude  
Mayes Jack  
Mudgo Mr  
Miller Cleora  
Moran F & B  
Murray Edith  
Mac & Macher  
McGuire Anthony  
Miller Dixie  
MacKay & Earle  
Miller M & P  
Morrell Frank  
Mansfield & Riddle  
Mitchell A P  
McCullough Carl

Narder Vike

O'Dea Jimmy  
O'Mar Cuzie

Page Joseph A  
Pittenger Vira  
Phillips Geo  
Perry Alice  
Posty Dot

Roberts Sam  
Renard & Jordan  
Regan James  
Richey R Keith  
Roberts Peggie  
Rogers Jack  
Riley Mae  
Rolls & Royce  
Royal Phillipine  
Rogers Wilson S  
Relian Estelle  
Riggs Mary  
Rogers Frank Mrs

Stanton Walter  
Smith Oliver Co  
Stafford Edwin  
Seymour Dolly

Spahman Alb't Mrs  
Sackett Albert  
Single Billy  
Scott John Geo  
Sperling Philip  
Skinner J J  
Schrein Bert  
Sully Lew  
Seamans Mabelle  
Smith Willie

Tucker Dave  
Temple Joe  
Tracey Sid  
Thayer Chas Ellery  
Thiele Otto

Vincent Jewel  
Vogt Eddie  
Vox Valentine  
Valda Rosa  
Vyvyan & Kastner  
Vail & Cooper  
Voyer Guy

Wilbur Elsie  
Williams Connie  
Williamson Geo  
Weeks Leroy  
Wilson John Mrs  
Wilson Misses  
White Bob  
Wells Marie

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Gordon Bobby

Howard Margaret

Lane Helen

Machadan Alexander

Nichols Joy

Sargent Dolly

Sydney Mr & Mrs P

Vail Muriel

Vogt Eddie

## Burlesque Routes.

MARCH 28—APRIL 4

"All Jazz Revue" 23 Majestic  
Scranton 4-5 Armory Binghamton  
6 Elmira 7-9 Inter Niagara Falls  
"Around the Town" 23 Empire  
Hoboken 4-6 Cohen's Newburg 7-9  
Cohen's Poughkeepsie  
"Bathing Beauties" 23 Academy  
Pittsburgh 4 Penn Circuit  
"Beauty Revue" 23 Star Toronto  
4 Academy Buffalo

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For the Theatrical Profession  
Strand Luggage Shop

The Luggage Shop With a Conscience.  
693 SIXTH AVE., Bet. 39th and 40th Sts.  
"Open Evenings Till 7"

## READ

BOOTH and NINA.  
Cyle and Banjo.  
Full Stage; 11 Mins.  
State-Lake, Chicago.

Chicago, March 16.

Coming out of nowhere, this pair opened the show here entirely unknown, and mopped up as no opener in the history of this theatre had ever done.

Booth is a trick cyclist who runs a pretty routine cycling up to a Ralph Johnstone stair-mountain on his bicycle, then to a leap on a pedestal, then off. He had a mechanical accident, something breaking on his wheel. But he fixed it, and as the applause started, rose and reverberated through this huge auditorium, completed the stunt.

Nina is a sweet confection, who, as the assistant to Booth and with such charms and ingratiating personality, might be forgiven if she only stood by and looked nice. But she produces a banjo and tears the heart out of it. She could do a single on her appearance and ability.

The act went over for a memorable wallop and can stand up to open, close or hold up any spot in any bill in any man's theatre.

Latt.

Sincere thanks to Jack Lait for above wonderful notice

## READ

## BOOTH AND NINA

PRESENTING

"A 20th Century Novelty"

Offering you an act which we claim to be absolutely unparalleled and unprecedented for novelty of conception and skill of execution, to totally eclipsing all our previous efforts, establishing for itself the coveted standard of quality by which all other acts are measured as to value and real merit.

Success in the past our credentials. Success in the future our guarantee. Many thanks to Mr. George Gottlieb, Mr. Harry Singer, Mr. Work, Orchestra and Stage Hands for their co-operation in making our act the huge success it was.

This week, Majestic, Milwaukee, Wis. Next week, Palace, Chicago, Ill. Sole management, Arthur Goldsmith (Bentham Office), Palace Theatre Bldg., N. Y., Charles Crowl, Woods Theatre Bldg., Chicago.

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SOME OF THE ACTS I HAVE MADE

HENRY CHESTERFIELD

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I WILL MAKE YOU.

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After the Play

When you have had supper and are ready to turn in for the night, take

## ANALAX

The Fruity Laxative

Attractive little pink pastilles—in a neat tin box—that look and taste like candied fruit. As effective in a gentle non-gripping way as castor-oil.

At all druggists and dealers  
McKesson & Robbins, Inc.  
Manufacturing Chemists, Established 1893  
91 Fulton Street, New York



# THE SAME SENSATIONAL ACT—WITH—THE SAME SENSATIONAL ROUTE

## GLENN AND JENKINS

### "WORKING FOR THE RAILROAD"

READ 'EM and SING 'EM

READ 'EM and PLAY 'EM

**Kansas City "Star"**  
The individual hit of the bill, however, is the team of Glenn and Jenkins, two blackface boys, who provide an amusing spasm of original patter. They also contribute a few eccentric dance steps cleverly.

**"Globe-Democrat," St. Louis**  
Glenn and Jenkins, blackface, in new stuff, new dances and swift repartee wouldn't have to go far to "stop the show."

**San Francisco "Call"**  
Whenever men are travelling they will remember Glenn and Jenkins, for their broom dance. And every once in a while, whether travelling or not, they will remember one of their "cross words" and chuckle. They were encored once and then the audience was not satisfied.

**Variety, San Francisco**  
Glenn and Jenkins, who as a pair of colored porters working in a railway depot, have a novel line of humor, jazz blues and freak dancing.

MARCH 14—COLONIAL  
MARCH 21—ALHAMBRA  
MARCH 28—PALACE  
APRIL 4—RIVERSIDE  
APRIL 11—HAMILTON  
APRIL 18—JEFFERSON  
APRIL 25—FLATBUSH  
MAY 2—ROYAL  
MAY 9—FORDHAM-COLISEUM

MAY 16—ORPHEUM  
MAY 23—BUSHWICK  
MAY 30—COLONIAL  
JUNE 6—BROADWAY  
JUNE 13—NEWARK  
JUNE 20—5th AVE., MT. VERNON  
JUNE 27—HENDERSON'S, Coney Island.

All above New York Keith Theatres  
And all of next season booked

THOS. J. FITZPATRICK  
THE SAME SENSATIONAL AGENT

The Same Sensational Notices—By—The Same Sensational Critics

**Jack Lait, Variety, Chicago**  
Glenn and Jenkins, with much new material and many new laughs, assassinated the mob, wrung it dry, and left it yowling for more.

**"Billboard," Chicago**  
Glenn and Jenkins were an applause and laughing hit. The boys have dug up some new "wise cracks" since last around, and they shot the whole works over to a solid hit. Two encores and a heavy hand at the finish.

**Los Angeles "Chronicle"**  
Glenn and Jenkins in "Working for the Railroad" were shoved way back on the bill, but even, at that, the boys got away with so many real he-man laughs, that that position meant nothing. Working in blackface and assuming the roles of colored porters in a railroad station, these different entertainers had the critical first nighters holding on to their seats, from start to finish. Introducing what they were pleased to term the "Broom Blues," Glenn and Jenkins stopped the show, as the saying goes.

"Hurly Burly" 28 L O 4 Trocadero Philadelphia.  
"Jazz Babies" 28 L O 4 Gayety Brooklyn.  
"Jingle Jingle" 28 Columbia Chicago 3-5 Berchel Des Moines.  
"Jollities" 28 Empire Brooklyn 4 Empire Newark.  
"Joy Riders" 28 Lyceum Columbus 4 Empire Cleveland.  
"Kandy Kids" 28 Gayety Brooklyn 4 Olympic New York.  
"Kelly Lew" 28 Empire Albany 4 Gayety Boston.  
"Kewpie Dolls" 28 Empress Cincinnati 4 Lyceum Columbus.  
"Lid Lifters" 28 Plaza Springfield 4 L O.  
"London Belles" 28 Gayety St. Louis 4 Star & Garter Chicago.  
"Maid of America" 28 Empire Providence 4 Casino Boston.  
"Marion Dave" 28 Orpheum Paterson 4 Majestic Jersey City.  
"Million Dollar Dolls" 28 Star Cleveland 4 Empire Toledo.  
"Mischief Makers" 28 Gayety Minneapolis 4 Gayety St. Paul.  
"Monte Carlo Girls" 28-29 Lyceum St. Jose 4 Gayety Minneapolis.  
"Naughty Naughty" 28 Trocadero Philadelphia 4 Majestic Scranton.  
"Parisian Flirts" 28 Gayety Milwaukee 4 Haymarket Chicago.  
"Parisian Whirl" 28 Gayety Detroit 4 Gayety Toronto.  
"Peek a Boo" 28 Gayety Omaha 4 Gayety Kansas City.  
"Powder Puff Revue" 28 Casino Philadelphia 4 Hurlitz & Seamon's New York.  
"Puss Puss" 28 Grand Worcester 4 Plaza Springfield.  
"Razzle Dazzle" 28 Gayety St. Paul 4 Gayety Milwaukee.  
"Reeves Al" 28 Olympic Cincinnati 4 Columbia Chicago.

### SUBLET

Beautiful little office—3 windows—partition—must buy furniture—reasonable. 11 to 1 and 3 to 5. Reference. ROOM 705, 114 WEST 44th ST.

Reynolds Abe 28 Palace Baltimore 4 Gayety Baltimore.  
"Record Breakers" 28 Academy Buffalo 4 Cadillac Detroit.  
"Roseland Girls" 28 Gayety Pittsburgh 4 Park Youngstown 7-9 Grand Akron.  
"Singer Jack" 28 Empire Newark 4 Casino Philadelphia.  
"Snappy Snaps" 28 Miner's Bronx New York 4 Orpheum Paterson.  
"Social Follies" 28 Park Indianapolis 4 Gayety Louisville.  
"Social Maids" 28 Jacques Waterbury 4 Miner's Bronx New York.  
"Some Show" 31 Rajah Reading 1-2 Grand Trenton 4 Bijou Philadelphia.  
"Sporting Widows" 28 Grand Hartford 4 Jacques Waterbury.  
"Step Lively Girls" 28 Gayety Montreal 4 Empire Albany.  
"Stone & Pillard" 28 Empire Cleveland 4 Avenue Detroit.  
"Sweet Sweeties" 28 Haymarket Chicago 4 Park Indianapolis.  
"Tempters" 28 Standard St. Louis 4 Century Kansas City.  
"Tid Bits of 1920" 28 Century Kansas City 4-5 Lyceum St. Jose.  
"Tiddley Winks" 28 Gayety Newark 7 Rajah Reading 8-9 Grand Trenton.  
"Tittle Tattle" 28 Bijou Philadelphia 4 Star Brooklyn.  
"Town Scandals" 28 Lyric Dayton 4 Olympic Cincinnati.  
"20th Century Maids" 28 People's Philadelphia 4 Palace Baltimore.  
"Twinkle Toes" 28 Gayety Kansas City 4 L O.  
"Victory Belles" 28-30 Park Youngstown 31-2 Grand Akron 4 Star Cleveland.  
"Whirl of Mirth" 28 Cadillac Detroit 4 Englewood Chicago.  
"White Pat" 28 Gayety Baltimore 4 L O.  
Williams Mollie 28 Perth Amboy 29 Plainfield 30 Stamford 31-2 Park Bridgeport 4 Empire Providence.

### ATLANTIC CITY.

By CHARLES SCHEUER.

Edgar McGregor introduced Atlantic City to "A Dangerous Maid," a farce shown here quite some months ago as "A Dislocated Honeymoon," to which had been added a few songs of small caliber.

"Scandal," with Charles Cherry and June Walker, will close here this week.

Woods theatre may enter vaudeville. Rumors have not brought definite bookings, but next week remains unfilled.

Eva Tanguay is drawing to the Blackstone Cafe this week, where she is playing her second week in cabaret. The local engagement is for eight days, ending Easter Sunday night.

### BALTIMORE.

By F. D. O'TOOLE.

**AUDITORIUM.**—Despite opening of "The Prince and the Pauper" week before Easter large house on hand opening night. Getting away to a very dragging first act the play failed to hold interest until after the beginning of the second act and the appearance of William Faversham, but after that everything was smooth sailing and drew good notices. Will do well here this week.

**ACADEMY.**—Alexander, second week, gained lots in popularity since opening night and first class drawing card.

**FORDS.**—The largest Monday evening crowd of the season saw the opening night of the engage-

ment of "Marcus Show of 1920" despite advance hope that all of the entertainment and feminine display would be found on the bill posters, quite a number had to see to believe. When their opinion and the local paper reviews are circulated lighter houses for the remainder of the engagement should be in order.

**PLAYHOUSE.**—Billy Allen, comedian, and his company of girls are still drawing well in their third week. The house management seems to have at last struck on the proper entertainment for this theatre, stock burlesque for the family.

**GAYETY.**—"Hurly Burly Girls." **LYCEUM.**—Dark. **HIPPODROME.**—Pop vaudeville. **GARDEN.**—Pop vaudeville. **POLLY.**—"Merry Rounders," stock burlesque, has as its feature "Rosalee's Parisian Living Models," with the garb of the "Parisiennes" approaching that of a woman's underwear advertisement rather than that of the Latin quarter.

**PALACE.**—"The Girls of the U. S. A.," with Margaret White as the whole show.

**PARKWAY.**—"Forbidden Fruit," film.

**RIVOLI.**—"The Devil," picture. **NEW.**—"The Greater Claim."

**STRAND.**—"Song of Souls."

Due to two bad breaks in the cables of the local lighting company within 30 minutes of each other the local picture houses and theatres had a bad set back in their box office receipts Saturday night. The accidents occurred at 8.30 before the shows had really gotten underway. In the downtown section the picture houses were in total darkness, with film projection stopped from 20 to 40 minutes. Part of the audience left, in some instances receiving their money back or return tickets for another show. Explanations by managers of the cause of the difficulty served to allay apprehension and no disorder was reported. At the New Lyceum theatre all the lights in the auditorium went out just before the opening curtain. Stage lights, which are on a direct current line, were not affected and

the performance proceeded. Flood lights on the stage were directed upon the audience during the intermissions until later in the evening when the auditorium lights came on again. The other theatres with makeshift lighting did the best they could until the repairs were made.

The Kafe Kaluna, Madison avenue near North, known before the war as the Kaiser and during the war as the Columbia, and the nearest thing this city ever had to a real first class cabaret, has been acquired by Jos. Castleberg. It is his intention to erect on the site a picture theatre to be known as the Castle. Application has been made for the permit to start building. The plans are being prepared by E. G. Blanke, architect, and while still in the preliminary stages the new theatre will have a seating capacity of 2,000. As soon as the permit to build has been granted the present building which is now being used for the storage of sacramental wine will be razed and building operations begun. Bernard Depkin, Jr., will be managing director of the theatre. Mr. Castleberg is now the owner of the Strand and the New Pickwick theatres with Mr. Depkin as manager.

Suit for \$15,000 was filed in the City Court by Maurice Levi through his attorney against the Sandy Beach Amusement Co. for services last summer as band master for the resort. He sets forth that he was engaged to furnish 17 musicians at \$335 weekly for the entire season, but was permitted to play at the beach only one week.

Although no definite announcement has yet been made by the local officials of the Erieanger interests of their plans for the purchase of the Academy of Visitation convent on the northeast corner of Howard and Centre streets, it is known that Architect Thomas Lamb, a specialist in theatre designing, is preparing plans for a

### ON PUBLIC VIEW

Monday, March 28th, 1921

SAMUEL MARX,  
Auctioneer

SELLS BY PUBLIC AUCTION  
By order of ALFREDO BACCIGALUPI  
Tuesday, March 29th, 1921,  
at 11 A. M.  
AT HIS SALESROOMS  
115-117 West 23d St., W. of 6th Ave.  
A LARGE STOCK OF

### Stage and Masquerade Costumes

COMPRISING COMPLETE OUTFITS OF  
Grand and Comic Opera  
Productions

such as "Carmen," "Lohengrin," "Aida," "Barber of Seville," "Thaïs," "Faust," "Cavalleria," "Miklo," "Rigoletto," and many Miscellaneous Costumes.  
ALSO A LARGE ASSORTMENT OF High Boots, Shoes, Sandals, Slippers, Suits of Armor, Swords, Spears, Helmets, Shields, Etc. Full Dress Suits, Uniforms, Evening Gowns, Dresses, Japanese, Turkish and Spanish Costumes, Tights, Stockings, Belts, Hats, Trunks, and Stage Accessories.  
SPECIAL—Complete orchestras and vocal scores for grand and comic opera and musical comedies.  
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### ROOM AND PRIVATE BATH

\$3.50 Day and Up (1) \$6.00 Day and Up (1)  
\$4.00 Day and Up (2) \$10.00 Day and Up (2)

Restaurant Conducted on Both a la Carte and Table D'Hote Plans.  
Real, Old-Fashioned, Home-Cooked Food Served  
In That Good Old-Fashioned Way.

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30c to \$1.00

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\$1.25

(7 A. M. to 11:30 A. M.) 11:30 A. M. to 2:30 P. M. (5:30 P. M. to 8:30 P. M.)

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"FOOD THAT SATISFIES"

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THEISS

# "THE SPIRIT OF MARDI GRAS"



## H. HICKS & SON

675 Fifth Avenue, at 53d Street

Have a little fruit delivered to your home or your friends—take it to your week-end outing

## EDDIE MACK TALKS:

No. 23

The Four Marx Bros. are now in their second week at the Palace, New York, but they are the second generation of the Marx family to wear the famous Eddie Mack Clothes.

It's generally the sons who follow in the father's footsteps, but with Eddie Mack's fashionable suits it's the reverse; the father comes to Eddie to get a suit or overcoat that he admired so much on his son and had apraised with his experienced eyes as a good buy.

1582-1584 Broadway

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Opp. Strand Theatre

Opp. Columbia Theatre

JUST TO  
REMIND YOU  
"I FOUND  
A ROSE  
IN THE

# DEVIL'S GARDEN"

IS THE  
BIGGEST HIT  
BALLAD

FRED FISHER, Inc.

224 West 46th Street

New York City

theatre on this site. The Shriners are in the market for a site for their new home and it is quite possible that they will make arrangements for part of the large lot for their purpose.

According to the Fire Prevention Board's report the Vagabond theatre is a "serious menace," situated on the mezzanine floor of the St. James apartment, and the Stagecraft Studios little theatre on the first floor also presents a fire hazard until some of its old scenery is removed. The matter has been turned over to the Board of Public Safety. Investigation was made at the request of Walter Garland, a tenant of the St. James, who said the presence of these two theatres made the apartment house a veritable fire trap.

## BUFFALO.

By SIDNEY BURTON.

Majestic.—"The Famous Mrs. Fair." Big flash of the season. Doing bang-up business during worst week; \$3 top; will come close to house record.

Shubert Teck.—"Passing Show of 1919."

Picture Houses.—Shea's Hipp. "Hush"; Shea's Criterion, "The Faith Healer"; Strand, "Worlds Apart."

The Gayety (Columbia), after about a month's lay-off from billboard advertising, is back on the boards again in practically all of its former locations. The house is still out of the Saturday night editions of the papers, but is plugging space in all the dailies, Sundays, Mondays and Tuesdays.

The General Theatres Corporation has purchased the Central Park theatre at Main and Fillmore, formerly operated by Joseph Schuckert and Art Schmidt. This makes the sixth added to the General's list.

Ralph Barr, an actor, arrested several weeks ago, charged with attempted assault upon girls answering his advertisement for a vaudeville partner, was released from custody this week and the indictment dismissed on the ground of insufficient evidence to substantiate the charge. Barr's attorney also succeeded in having a technical construction placed upon his "residence" as charged in the indictment.

Advance men for the circuses have been scouting through town signing up wall space for advertising purposes. Although the first date is over two months off, the annual merry war for location priority appears to be on.

Rumors floating into Buffalo from across State and vouched for by those supposed to be in the know have it that the defeat of the present proposed State picture censorship bill is certain.

## CLEVELAND.

By J. WILSON ROY.

OHIO—"Apple Blossoms." SHUBERT-COLONIAL—"Linger Longer Letty."

PROSPECT—"Daddies," stock. KEITH'S—"Mecca."

Vaudeville at Priscilla, Grand, Miles and Loew's Liberty.

STAR—"Bon Ton Girls." EMPIRE—"Beauty Trust."

Film houses—Opera house, "Way Down East"; State, "Black Pawl";

Orpheum and Knickerbocker, "It's a Great Life"; Hoffman's Palace, "Mountain Madness"; Euclid, "The Mask"; Metropolitan and Strand, "His Own Law"; Stillman, "The Passionate Pilgrim"; Gaiety, "Two Moons"; Standard, "All Dolled Up"; Heights, "Hush."

Tony Novak, a Cleveland boy, headlines the Priscilla bill this week.

Next week, Ohio, "Century Midnight Whirl"; Shubert-Colonial, "Broadway Brevities of 1920."

The new Hanna is scheduled to open Monday with "The Prince and the Pauper."

The Orpheum's bill now consists of eight acts instead of seven, which has been the number for some time.

Departing from its customary policy, the Kansas City Star Sunday gave burlesque a complimentary reading notice in its "Stage and Stage People" column. The Gayety, of the Columbia Circuit, with Hurling's "Big Wonder Show," were the favored ones.

## DETROIT.

By JACOB SMITH.

"Broadway Brevities," second week, Shubert-Detroit. Business held up big both weeks. Next, "Tickle Me."

"Bird of Paradise," Garriek. Next, Walter Hampden.

"The Storm," New Detroit. Next, "Girl in the Spotlight."

At the photoplays: "Kazan," at Madison; "The Test," Broadway-Strand; "Extravagance," Colonial; "Hold Your Horses," Adams; "The Cheater Reformed," at Washington.

W. D. Ward, former Universal manager in Detroit, has been appointed general manager of the Strand Features.

Angell and Codd have taken over the new Riviera at Niles, Mich., recently erected at a cost of \$150,000.

Emmons and Colvin will complete their season at the Kunsky theatres in April and return again in September.

The musical reviews at the various Chinese restaurants are not proving as popular as they did earlier in the season. Several of these places have already closed or ready for the bankruptcy court.

Jess Fishman, of the Standard Film Service, has been elected president of the Detroit Board of Exchange Managers.

## DENVER.

By THOMAS H. FERRIL.

A deal of considerable local import was completed this week when lots and buildings at the corner of 18th and Curtis streets, including the Iris theatre, were purchased by the Denver Theatre and Amusement Co., which has hitherto been conducting the theatre under a

## EVELYN BLANCHARD

1193 BROADWAY, NEW YORK CITY  
See me for big time restricted material, sketches, comedy acts, singles, scenarios, etc.  
ACTS REWRITTEN, REHEARSED AND OPENINGS ARRANGED

lease. The total price paid was \$133,000, it was stated, \$143,000 for four lots occupied by the Iris and an adjoining building, and \$35,000 for one lot and an adjoining building west of the theatre. The entire space, it is understood, will be used for building a huge new picture theatre. J. M. Silcox is president of the company and Orson Adams, secretary and theatre manager.

BROADWAY—Third week, "Way Down East."

DENHAM—Wilkes' stock players in "Kindling."

AMERICA—Film, "The Old Swimm'n' Hole."

PRINCESS—"Straight is the Way."

RIALTO—"The Faith Healer."

RIVOLI—"Outside the Law."

TABOR—"Whispering Devils."

Martinelli, Metropolitan tenor, will sing in Denver, Monday evening. Max Rosen is scheduled for violin recital March 28. Levitzki's piano recital Monday evening evoked the greatest demonstration since Rachmanninoff's appearance a year ago.

Preparations are under way for the observation of annual music week in Denver, May 15-20.

## KANSAS CITY.

By WILL R. HUGHES.

With the mercury hovering around 80, reaching 85 Friday afternoon, for a March record, and the streets crowded, the playhouses, with the exception of the Grand, did not fare so well last week. Lenore Ulric, in "The Son-Daughter," at the Grand at \$2.50 top, drew steadily, although not capacity at any time. The star and piece were most enthusiastically received. This week Herbert's Colored Minstrels at \$1 top, with both balconies reserved for the colored trade.

At the Shubert "Way Down East" will close its four weeks' engagement March 26, giving way to Al Jolson, who opens for a single week at \$3 top, with Charlotte Greenwood in "Linger Longer Letty" to follow for a week. The "Way Down East" business failed to come up to the expectations of either the house or picture managements.

The film houses offer "Mamma's Affair," Newman; "The Price of Possession," Royal; "Jesse James, Under the Black Flag," New Twelfth Street; "The Furnace of Matrimony," Liberty.

Eddie Sullivan, manager of the "Mischief/Makers," developed a genuine case of mumps upon his arrival here. The gang around the house thinking perhaps he had reached his second childhood, sent him toy balloons and marbles.

George Muehlebach, owner of the Kansas City "Blues" base ball team, and Mrs. Roxanne Landfried, sur-

prised their friends last week by slipping over to Liberty, Mo., where they were married. Both parties were recently divorced from former partners.

The Consolidated Amusement Co., of this city, in addition to its recent affiliation with the Gus Sun interests, has formed a working affiliation with F. M. Barnes, Inc., of Chicago, to handle the out-of-door amusements for fairs, etc., in the central west.


The new paper sent out by the Columbia Amusement Circuit, for the spring campaign, has arrived here, and Manager Waldmann, of the Gayety, has it now showing on some of the choicest locations in the city.

A musical novelty at the Newman theatre this week. All of the orchestral numbers are of local composers. Among them are H. O. Wheeler, J. Henry Menn, Powell Weaver, Carl Busch, Richard R. Canterbury and N. de Rubertis.

The Hi Jinks Musical Comedy company, playing its seventy-fourth consecutive week at the Empress, presented an original comedy "Miss Timothy," by Margaret Echard, a local writer, which proved a pleasing surprise to the regulars. This is the third of Miss Echard's plays to be used by the Hi Jinks company. Business at this house holds up in a remarkable manner and the engagement continues indefinite.

Theatre managers here are attempting to secure the repeal of a city ordinance requiring the presence of a city fireman in every house, at every performance. The ordinance specifies that each fireman shall be paid 75 cents an hour, while on duty, which makes an added expense to each house.

The new theatre at Ottawa, Kansas, erected by the city at a cost of \$125,000 as a memorial to the soldiers and sailors of the home county, was formally opened last week. The new house will be in charge of the local post of the American Legion, which had charge of the opening programme, which consisted of an army play and a minstrel show. This is the first memorial building



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to be dedicated in the state. A number of others, however, are contemplated, as a state law allows cities to vote bonds for such buildings.

A merry little contest is being waged between the musical interests of St. Louis and this city for the services of Rudolph Ganz, the eminent Swiss conductor. He is wanted to take charge of the symphony orchestras in both cities. Mr. Ganz says that he does not wish the two cities to bid against each other for his services, but the fact remains that is just what is going on. Those mentioned in both cities are working hard to secure him and some interesting offers will undoubtedly be made public in the very near future.

#### LOUISVILLE.

By JOHN M. FRANCIS.

MACAULEY'S. — "Turn to the Right," last half; dark first half; "Bab" next.

PICTURES. — "The Price of Possession," "Majestic," "Roads of Destiny" and "Highest Bidder," "Alamo," "The Scoffer," Strand; "Great Redeemer," Tourneur production, Walnut.

Arguments in the case of the Shubert interests in their fight to gain

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LYRIC.—Bennett's Colored Carnival.  
F. F. Proctor is here en route to Los Angeles where he will remain for a protracted period.

With the presentation of eight-act bills at the Orpheum, the musicians have come forward with a request for an additional ninth in weekly salary.

Spring weather walloped the business at Loew's Sunday, the house being off the first time this season. Out at the local ball yard Babe Ruth drew sixteen thou, which may have c t in some also. The show was sprightly enough.

Santry and Norton cyced to the mode began it. They pirouette with the neck swing tagging. It is a peppy starter of the sort that gets a bill off on the right foot. They left the crowd brimful for the next act. Dixie Hamilton, to wit, who sang from behind her piano and sneaked out later to shoot some "blues" at the mob. Dixie had in a few nifties that sent her score along healthily. She left after bouncing across a jazzy melody.

"Breakfast for Three" proved domestic in trend. It is not a screech, but has a laugh hither and yon. The interpreters were trying, which helped immeasurably.

Weston and Eline swiped the show minus any competition. Miss Eline was all over the place, following one punch with another. Energy is her middle name.

Leach Wallin Trio remain as formerly a standard closer of the bet-

ter sort and gathered their usual meed.

Twin headliners and an eight-act layout at the Orpheum this week. The two features were Corinne Tilton and Revue and Clark and Arcady. Ed and Mack Williams, boys who dance a la Tux, were the first arrival. The stepping was different at moments, but their effort were quite negligible. Bigelow and Clinton, who followed, passed away completely. They lack personality, magnetism and decided ability. Added to the shortcomings mentioned the songs employed were quite colorless and utterly bereft of sparkle.

Corinne Tilton sent over a hit in third position. Her score would have been larger with her boudoir scene entirely eliminated and a punch climax, evidently her drunk impersonation, struck resoundingly. Her revue is not as good as some, but it is better than most.

Al Espe and assistants were rather cold the first few minutes. The crowd warming toward the end, which is much the best of the number. The first section could be quickened.

Elize White was in her usual vein and might have achieved more with better material. The head dresses worn are not becoming and might be eliminated altogether.

Clark and Arcady stepped to the front at once, making every post a winning one. Real farceurs this pair who sell travesty in manner terse and trenchant. When one of the sallies missed, Clark remarked sotto voice "that was a perisher."

George Austin Moore flopped ter-

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ribly which meant that he has been doing his Alexander and the self same tales too long. Moore must have realized as his gags like those about the anvils, horsefly and mid-dlesex regiment fell into space that too much is quite enough. Conclusively he fought them with the old German parody on "Dixie" but was compelled to throw in the sponge.

Slovenly dressing militated against the general impression of the Pantages show this week. Several of the acts were of the sort demanding a flash to bring the best result and it was unfortunate the costuming should have been so frayed and dull. Possibly the worst offender in this regard was "The Carnival of Venice," one of those Italian singing affairs which was headlined. The singing was first rate and some of the business employed bizarre enough to merit approbation, but the clothes worn cheapened the spectacle in such manner as to earn for the whole only passing notice.  
Cook and Vernon did nicely open-



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ing. The girl slips the turn over with Cook rather stiff for a straight. The straw hat he carries about seems to be in his way. Miss Vernon's rompers would have looked so much better if in satin.

Harry Bussey missed from all sides. His nut stuff has been used here countless times. The suit worn by Bussey is not in keeping with present day vaudeville. Pot Pourri, a cockatoo and novelty offering, earned the honors Sunday afternoon. It is neatly routined and possesses enough engaging matter to hold the interest at all times. John King and Dave Irwin got little with "coontown divorcons," which has been surefire. King seems to have tired of playing in the vehicle considering the way he

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now slurs its best points. Irwin was very stagey as the lawyer never approaching Vaughn comfort in the part. A trip to the cleaners would do something for the clothes worn by both, especially the dress used by King in the female impersonation.

Rather listless show at the Palace first half, minus color and sparkle. Jim and Bee McIntyre followed the overture with rural trappings to cloak their acrobatics. They style the bit "Hokum Corners." The title



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is adhered to. Comedy like falling trousers and the ladder stuff employed is all wrong for the larger places. The McIntyres received only slight attention.

Cleveland and Dowrey stalled around interminably with the man chewing a banana as an aid to his humorous intonation. The auditors were palpably bored.

Middleton and Spellmeyer, still projecting "Lonesome Land," were hot and cold intermittently. The gun play at the end awakened them as of yore. The interpreting remains first rate.

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Kubie and Vardo received and merited applause, disclosing several novel instruments of fine tonal qualities. It is an act that is going forward.

Lorimer Hudson and Co. were a surprise, the cycling of the quartet being removed in part for which deviation they received recognition. The comic should get away from the Joe Jackson stuff altogether. It means nothing to him.

## PITTSBURGH.

By COLEMAN HARRISON.  
Pictures—Shubert, "Way Down East" (third month); Grand, "The Nut"; Olympic, "O'Malley of the Mounted"; Blackstone, "The Devil"; Liberty, "The Nut"; Cameraphone, "The Sin That Was His"; Regent, "Heliotrope."

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"A Buck on Leave" show at the Syria Mosque as originally planned, the 18th Regiment has decided upon the Duquesne, recently abandoned by stock.

The Nixon has been devoting more space to advance billing of "The Famous Mrs. Fair" than for any other production in some time. The names of Douglas Fairbanks, Mary Pickford, George Cohan and several other stars are printed in the same type as that announcing Henry Miller and Blanche Bates as the leads in "Mrs. Fair." Below the names of the former are their short endorsements.

"Tickle Me" opened to capacity at the Shubert Alvin. "Mecca" next is getting heavy publicity, with no advance in prices.

Ernest Truex is featured with "Pitter Patter," drawing fair attendance. Mary Nash in "Thy Name Is Woman" next

The Academy, managed by Jake Lieberman, and running American burlesque, is continuing its Tuesday night boxing contests, which are attracting increased audiences. The management put on bouts between local rivals and usually the rival precincts are well represented with all the usual spirit.

Harry Bryant was here in advance of "The Girl in the Spotlight." He was here recently, managing "William Rock's Revue."

A story got much publicity here recently about Joseph Dowling, formerly in a local stock. When Oliver Morosco was a lad working in his father's theatre in San Francisco, Dowling was in the height of popularity there and an idol of the young Morosco. The two became close friends. That was twenty years ago. The other day Morosco received a wire saying, "Can you give your old pal a job in your picture troupe?" Morosco immediately cast

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Ascher Brothers are to build a theatre here soon. The new house is to be located at Grand and Olive streets, the central part of the city.

Paul Behman, treasurer and publicity manager for the American, and Zola Kieffer, assistant treasurer for the theatre, were married here March 17

Griffith's "Way Down East" started on its fourth week at the Shubert-Jefferson. This will be the last week. The picture will give way next Sunday night to "Linger Longer Letty," with Charlotte Greenwood.

Attractions this week: American, "The Son Daughter"; Gayety, "The Golden Crooks"; Standard, "Tid Bits of 1920"; Columbia, vaudeville, headed by James Gray and Co.; Grand (Junior Orpheum), headed by Fox and Kelly; Rialto (Junior Orpheum), Cameron Sisters head; King's (Loew's), musical comedy,

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**ALLYN KING** and **EVELYN GOSNELL**

**"GOOD TIMES"** AT THE  
MATINEE DAILY

**HIPODROME**

SEATS SELLING EIGHT  
WEEKS IN ADVANCE

Brock Pemberton's Productions

**ZONA** "Miss Lulu Bett"  
**GALE'S**  
**Belmont** W. 46th St. Eves. 8:30.  
Mats. Thurs. & Sat. 2:20.

**GILDA VARESI**

**ENTER MADAME**  
NORMAN TREVOR  
**FULTON** W. 46th St. Eves. 8:30.  
Mats. Wed. & Sat.  
GOOD SEATS AT THE BOX OFFICE

**LIBERTY** West 42 St. Evenings at 8:15  
Pop. Mats. Wed. and Sat. 2:15.

**MITZI**

To the Musical Comedy Hit, "LADY BILLY"  
BEST SEATS WED. AND SAT. MATR. \$2.00

"Let's Go," tops; Empress, vaudeville, Fridkin's Russian Dancers head.

**SYRACUSE, N. Y.**

By **CHESTER B. BAHN**.

**EMPIRE**—Reopens with Howard Rumsey as lessee Monday when the Knickerbocker Players start sixth season of dramatic stock. "Civilian Clothes" first.

**WIETING**—21-22, Y. M. H. A. Minstrels, local talent. Next week, first half, the Opera Association, Syracuse Plan, will give "The Mikado."

**B. F. KEITH'S**—Nell McGillivray, of this city, introduced as the third "Inspirational" artist last week, found a permanent place on the current Keith bill, starting Monday. She is a vocalist, and is being whipped into shape for a trip over the Keith circuit. To boost business Good Friday there will be a stage reception to Bushman and Bayne. The present bill is said to have cost the management a record sum, but the wisdom of the move was apparent Monday when two unusually large audiences were present. Ordinarily, Syracuse managers use fish hooks on their pocket, during Holy Week.

**BASTABLE**—First half, "Step Lively Girls." Don Barclay has excellent supporting company, and net result is one of the really good burlesques of the season. In fact, it's nearer musical comedy than travesty. Last half, "Clarence," marking the return of the house to the ranks of the first class local theatres, under the Erlanger booking compact.

Nelson Merceck is now directing the editorial department of the Sy-

**EMPIRE** B'way 40th St. Eves. 8:15  
Mats. Wed. & Sat. 2:15

LAST TWO WEEKS

**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"**

ALBERT HOPWOOD'S Sparkling Comedy.

**GEORGE COHAN'S 3 BIG HITS**

**Hudson** West 44th St. Evenings 8:30  
Mats. Wed. and Sat. at 2:30

LAST WEEK

**"THE MEANEST MAN IN THE WORLD"**

Cast includes OTTO KRUGER & Maria Coslay

**GEORGE COHAN** Theatre, B'way & 43d St.  
Eves. 8:30. Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL.

**"THE TAVERN"**

"WHAT'S ALL THE SHOOTIN' FOR?"

**Knickerbocker** B'way, 38 St. Eves. 8:15  
Mats. Wed. & Sat. 2:15

**GEORGE COHAN'S**

**"MARY"**

COMEDIANS'

(ISN'T IT A GRAND OLD NAME)

**ASTOR** THEA., B'way & 45th St. Eves. 8:25  
Mats. Wed. (Pop.) & Sat. 2:25

**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.

GLEERICH Presents

**"THE RIGHT GIRL"**

A New Musical Play

racuse Film and Stage Review, which Francis P. Martin established the week before he accepted the managerial post at the Eckel. Merceck has been engaged in theatricals for years, as company manager and press representative.

Kathleen G. Osborn, 22, of Harrisburg, Pa., a member of the "Polly's Pearls" musical comedy tab, playing the Temple last week, secured a marriage license here to wed Erwin W. Reiland, 30, of New York, insurance man. The vaudevillian is known on the stage as Marie Osborn. She's a divorcee.

To be bossed by six different managers in one year is the record claimed by James McDonnell, treasurer of the Empire. "Chippy" started the year under W. Dayton Wegfarth at Keith's. Then he went to the Empire where he served under Francis P. Martin, then W. R. Corris, next A. C. Robinson, then John Major, and now he's under Howard Rumsey, who took over the house for stock purposes after the K. & E. lease ended.

Hal Burton, in "Polly's Pearls," at the Temple, was taken suddenly ill on Thursday after the matinee, and removed to the Crouse-Ingalls Hospital for treatment. To fill the gap, one of the chorus girls stepped into the breach, essaying the male role. She was a distinct hit.

Laura David, who left Syracuse

for

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**"The Grand Army Man"**

**JOE BOGGS**

of WELLS and BOGGS

TOURING FANTAGES CIRCUIT

Direction, SAM BAERWITZ



RUBEN & JACOBSON

Present

PAULINE SAXON

and "SIS"

THE

MONEY

KIDS.

## SKATING MACKS

Artistic Whirlwind Oddities.

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—ERNIE YOUNG.

**Charlie Wilson**

**"The Loose Nut"**

I'll take a little credit

**MILTON WALLACE**

COMEDIAN WITH

**"VOICE OR MONEY"**

LOEW CIRCUIT

28 years ago to go on the stage, and whose present whereabouts are a mystery, is cited as one of the heirs to the estate of her mother, Mrs. Sarah Davis, who died here recently. Brothers and sisters of the missing actress share the estate with her.

Professionals engaged for the Knickerbocker Players, who open at the Empire here next week in "Civilian Clothes" include Raymond Bramley, also with the Manhattan Players last year; Mark Kent, Ralph Murphy, Edward Pointer, Florence Roberts, Mabel Colcord, Frances McLaughlin, Edith Speare, Charles Halton will be director.

Thomas W. Dooley has resigned as president of the Dooley Exchange, Inc., of this city, and has opened the Exhibitors Supply & Service Co. here.

A reported combine by the managements of three of the local picture houses—Strand, Crescent and Eckel—to cut down newspaper advertising costs by using not more than 20 inches of space in the local papers on Saturday and Sunday went on the rocks this week, when the Eckel placed a contract for a quarter page. The Eckel is under new management, and the present regime declined to continue the agreement, it is said.

After a fight lasting months, the Bastable went back in the Post-Standard this week.

Oscar I. Lamberger, Ph. D., one of the organizers of the National Board of Censorship, now known as the National Board of Review of Moving Pictures and also producer of the first five reel motion picture in this country, has been added to the directorship of the Hillcrest Moving Picture Co., whose incorporation papers were filed recently in Syracuse. Mr. Lamberger, it is said, has made a considerable investment in the motion picture concern and probably will locate in this city as soon as the production of pictures starts.

The Arcadia Theatre Co. has purchased the Williams property adjoining the Coles Hotel in Wellsboro, Pa., just across the State line, and will begin work immediately toward erecting a picture theatre seating 1,000.

The Avon, Watertown, N. Y., is once more in the control of local capital. The new owner is Frank A. Empsall, former head and controlling stock holder of the big department store. Title passed from the Bardavon Theatres Corporation of Poughkeepsie to Mr. Empsall March 18, but the deed was not recorded in the office of County Clerk Fred H. Moore. The deed carried revenue stamps to the amount of \$130, indicating that the amount paid was \$130,000, and the purchaser assumed a mortgage of \$70,000 which continues as a lien against the property. Arthur G.

Forbes, the present manager of the Avon, is to continue as manager.

**WASHINGTON, D. C.**  
By **HARDIE MEAKIN**.  
Holy week found one theatre with its doors closed and others spending money on extra advertising with the hope of attracting the jaggard theatre-goer during this, the most "unhappy" week in the show business. Poll's is announcing the new musical piece, "Blossom Time," for next week.

The Shubert-Belasco has "Take It from Me" doing well, considering everything. Show got good notices. The Shubert-Garrick is on its last week with Griffith's "Way Down East" and has another film announced for the 27th, "Over the Hill."

National, "Mary," with different cast than for first showing. Best money getter of the week.

The two popular priced vaudeville houses are offering the following: The Cosmos has "A Japanese Romance," Shepherd and Dunn, Harry and Netta Rose, James Thornton, Mile. Onri and Brother, the Gladiators, "Past, Present and Future," The Strand has Ralph Whitehead, Three Kanazawa Boys, Rose and Lee Belle, Arthur Sullivan Grazer and Lawlor, Feature films.

Loew's Palace, film, "The Frontier of the Stars."

Loew's—Columbia—"What Every Woman Knows."

Moore's Rialto—"A Perfect Crime."

Crandall's Metropolitan—"The Greater Claim."

The Cosmos and Strand seem to be vying with each other to secure headliners. Ralph Whitehead is the big attraction at the Strand for the week, while the Cosmos has James Thornton.

**Our New Address**  
**EDWARD GROPPER**  
INC.  
NOW AT  
**1390 BROADWAY**  
Hotel Normandie Bldg.  
S. E. Corner 38th Street

Entire Stock Trunks, Bags, Leather Goods, Highest Grade Standard Makes  
HALF REGULAR PRICES

HARTMANN — BELBER — NEVERBREAK — INDESTRUCTO  
LIKLY — TAYLOR — MURPHY — H & M — OSHKOSH

**SPECIAL FOR ONE WEEK ONLY**  
\$25.00 FIBRE THEATRE TRUNK ..... \$12.50  
\$45.00 "NEVERBREAK" WARDROBE TRUNK ..... \$22.50  
\$60.00 FULL SIZE "MURPHY" WARDROBE ..... \$30.00  
\$75.00 "INDESTRUCTO" MAKE WARDROBE ..... \$37.50

ALL OTHER MAKES PROPORTIONATELY REDUCED  
PREPAID MAIL ORDERS FILLED.  
SATISFACTION GUARANTEED OR MONEY REFUNDED

**EDWARD GROPPER, Inc.**  
1390 BROADWAY  
PHONE: FITZ ROY 3848 OPEN EVENINGS UNTIL 11 P. M.

**BEAUMONT STUDIOS**  
VELVET, SILK, SATEEN SCENERY  
PRODUCTIONS, REVUES and ACTS  
THEATRE & STAGE DECORATIONS

SCENERY HAS AT LAST COME UNDER THAT MOULDER OF MODERN FORM—STYLE. TODAY YOUR SCENERY CAN BE AS MUCH OUT OF STRICT STYLE AS LAST SEASON'S CLOTHES—AND AUDIENCES ARE GETTING WISE TO THE FACT, TOO. THE BACK- GROUND OF YOUR ACT MUST HAVE NOVELTY, LIKE EVERYTHING ELSE IN YOUR ACT. WE ARE SHOWING ATTRACTIVE "STYLES" IN FIGURED BROCADES, PERSIAN SILKS, FANCY VOILES, SATEENS, PLUSHES AND OTHER UNIQUE NOVELTY SETTINGS. IF YOU WANT CLASS WE CAN GIVE IT TO YOU. SETTINGS TO RENT, RENTALS APPLYING ON PURCHASE PRICE.

220 W. 46TH ST., N. Y. CITY Bryant 9448 Opp N. Y. A CLUB HOUSE

**BEAUMONT STUDIOS**

**GUY RAWSON**

and

**FRANCES CLARE**

BOOKED SOLID

The Irresponsible Comedian

**GRIFF**

At the N. V. A. Club

"It was up to our old friend Griff to create a sensation, and create it he did. HE WAS A RIOT."

"This great artist, who always introduces something new, did not disappoint on this occasion. The reception which his name received was something out of the ordinary, as was his reception when he finished." — Joe Daniels in "Morning Telegraph."

THE KEITH SOUTHERN CIRCUIT.  
MORRIS & FEIL, Agents.

Arthur Lloyd and I went hunting last week, but we shall never go hunting again, don't you know. A rabbit dashed right at us—and we with nothing in our hands to protect ourselves only shotguns.

**MENNETTI & SIDELLI**

Direction, NORMAN JEFFERIES.  
KEITH TIME

P. S.—This week we are a couple of laughing LAY-OFFS—Ha-Ha-Ha!

**"Tew Funey Buoys"**

PAUL HARRY

**MOHER and ELDRIDGE**

IN

**"I DON'T CARE"**

Booked Solid, LOEW TIME

Direction, HORWITZ & KRAUS

Loew's Palace, film, "The Frontier of the Stars."

Loew's—Columbia—"What Every Woman Knows."

Moore's Rialto—"A Perfect Crime."

Crandall's Metropolitan—"The Greater Claim."

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220 W. 46TH ST., N. Y. CITY Bryant 9448 Opp N. Y. A CLUB HOUSE

**BEAUMONT STUDIOS**

**WATCH**  
for the  
**LOEW NUMBER**



**OUT**  
**EARLY IN**  
**JUNE**

# \$1 A YEAR MAN.

Franklin Pinney.....Roscoe "Fatty" Arbuckle  
 Peggy Bruce.....Lila Lee  
 Kate Connelly.....Winifred Greenwood  
 Tipton Blair, a Socialist.....J. M. Dumont  
 The Prince.....Edward Sutherland  
 Colonel Bruce.....Edwin Stevens  
 General Osborne.....Henry Johnson

Jesse Lasky "presents" Roscoe ("Fatty") Arbuckle in the Paramount feature, this week's attraction at the Rialto. It is hard to classify, partaking of diverse elements of a Harold Lloyd comedy, trick photography, boisterous farce and romantic comedy. Perhaps the comprehensive name "picture comedy" would cover the ground.

Where it pretends to anything above the grade of slapstick it is dull, but there are passages of fantastic nonsense which are amusing, and from the first to the last a good many honest laughs are registered by rather clever, jazzy titling. All in all the little writer gets the lion's share of credit, although the round comedian is not without honor of his own. He has a breezy way of getting over rough stuff that is engaging, and in the present instance makes no pretense of legitimate intent.

It is just an unrestrained effort to make laughs by any device short of breaking crockery and spilling a custard pie around the cast. Walter Wood wrote the scenario, apparently under general orders to go as far as he liked, and James Cruze, as the director, took up the merry work from that point. The partnership was ingenious and in a work of clowning for laughs got over five passable reels with a whoop-hurrah finale in a free-for-all.

"Fatty" appears as a small-town laundry impresario who worked as an amateur sleuth during the war and bores his friends thereafter telling about his adventures. He makes a nuisance of himself in the yacht club and his fellow members put up a job on him. A foreign prince is about to visit the town, and the frame-up is to make "Fatty" believe he is to be kidnapped and lured to a haunted house. A parlor Bolshevik in the club is involved in the scheme, but he intends to kidnap the prince in dead earnest. Meanwhile all the younger set of the club makes court to "Fatty's" sweetheart, and "Fatty" gets into a jam with her papa, who is a real Secret Service man detailed to protect the visiting prince.

It turns out (wonder if "Just Suppose" inspired this) "Fatty's" sweetheart meets the prince and runs off with him on a motor escapade; "Fatty" is lured to the haunted house and the prince reaches the same rendezvous, where both the club jokers and the accomplices of the parlor Bolshevik are assembled. There follow all manner of ridiculous complications. The practical jokers seize "Fatty" and terrify him with all sorts of ghostly manifestations, such as self-opening doors, trap-doors that gape at his feet, weird noises and apparitions of faces in the dark.

When the nightmare is at its height the real Bolsheviks arrive on the heels of the prince and all forces plunge into a rough-house carnival upstairs, downstairs and in the garret, until the police arrive and capture the badly battered jokers and real kidnappers. "Fatty," victorious, departs with his sweetheart to be the guests of honor at the prince's royal banquet, sweetie's papa being at length reconciled to the good humored, bungling hero as a son-in-law.

The trick stuff in the haunted house is funny and so are several of "Fatty's" maneuvers to outwit his rivals, such as sending them off in his speedboat, after starting the engine and whisking the belle back to the dock as the boat sweeps out of control. It is fast, suit ned nonsense, better adapted to the amusement of juvenile audiences than the adult crowd at the Rialto, where the Monday evening showing was exceedingly slim. Another thing

about "The Dollar a Year Man" is that it does not fit into a program with a two-reel comedy.

"The Jockey," an especially ingenious Fox comic with Clyde Cook, was the comedy in the bill and the two subjects made rather a lopsided show with no dramatic values to give it balance. *Rush.*

# WITHOUT LIMIT.

Ember Edwards.....Anna Q. Nilsson  
 David Marlowe.....Robert Frazer  
 The Rev. Ambrose.....Frank Corvick  
 Mrs. Marlowe.....Kate Blanche  
 Clement Patter.....Charles Lane  
 Bunny Fish.....Robert Schable  
 Charley.....Thomas W. Ross  
 The Landlady.....Nellie Anderson

"Without Limit" is a visualization of "Temple Dusk," a short story by Calvin Johnston, published in the Saturday Evening Post last October. Sawyer & Lubin produced and George D. Baker directed the picture, which is in six reels and distributed by Metro. In fictional form the story was notable for its charm, the authoritative manner in which its theme was treated, the convincing note of human interest that characterized its narration and the unusual qualities of entertainment it contained. It led the Post the week it appeared and caused considerable comment through the fact of its being "away" from the general run of tales of Broadway life appearing regularly in the magazines, most of them written by "authors" whose knowledge of the real Broadway could be written on the back of a postage stamp.

"Temple Dusk" was different, but it had one fault, and the picturization has the same—both hold so much material the action at times is abrupt. In magazine form this was due to the condensation into a short story of a plot that encompassed enough for a six week's serial. In visual form the story could have been better told in eight than in six reels. Not that "Without Limit" isn't a good picture. It is. But it could have been a better one even in the six reels it embraces.

The film follows the fiction version closely, bringing out vividly for the better part the human characteristics of the persons involved in the simple problem presented. The hero is a good-for-nothing son of a poor clergyman, the heroine a lazy grafter who permits her clergyman father-in-law to support her for four years on his slender pastoral stipend, and the villain a wealthy woman chaser. The dominant trait of these four is selfishness. Contrasted with the three "bad" people and one "good" one is a gambler-cynical, worldly and keenly intelligent, but with a philanthropic streak in his makeup that prompts him to take up the burdens of others. He's the real hero.

In his portrait of the gambler Charles Lane realizes the complete significance of the character, shading every scene he appears in. Bob Fraser is the dissipated son of the clergyman, playing with ease and repression, and Anna Q. Nilsson is the girl, whose hasty consent to a hasty marriage causes a Gettysburg full of trouble. The naturalness of her performance is commendable. Robert Schable makes the villain lifelike, as does Frank Currier, playing the minister. Thos. Ross and Kate Blanche in contributory roles both play with ease and distinction.

"Without Limit" has to its advantage that it tells a story of real depth, although a bit sketchily in one or two spots, but notwithstanding any slight shortcomings it may have it is head and shoulders above nine-tenths of the films supposedly depicting phases of Broadway life.

In a production way it shows evidence of a heavy financial outlay. The gambling house scenes are accurate, and while not holding anything of a startling scenic nature or lighting effects the general ensemble comes up to requirements. The picture was well received at the Capitol Sunday afternoon. *Beil.*

# THE LOVE SPECIAL.

Jim Glover, railroad engineer.....Wallace Reid  
 Laura Gage.....Agnes Ayres  
 President Gage.....Theodore Roberts  
 Allen Harrison, director.....Lloyd Whitlock  
 Mrs. Whitlock.....Sylvia Ashton  
 William Bucks.....William Gaden  
 Morris Blood.....Clarence Burton  
 Zola Logan.....Snitz Edwards  
 "Gloomy" Ernest Butterworth  
 Young Widow.....Julia Faye  
 Stenographer.....Zelma Maja

Jesse Lasky, in presenting "Wally" Reid as a construction engineer in an adaptation from the novel, "The Daughter of a Magnate," by Frank H. Spearman, has provided the male star with a picture that may pass as an average program feature and be acceptable to the Reid "fans." It will never cause comment to arise concerning the merit it contains, either as to direction, action, interest or photography.

The scenario was done by Eugene B. Lewis, who evidently didn't give Frank Urson, the director, an overabundance of material with which to work. Either that or the original story lacked body as a novel. Certainly the cast, which comprises enough known ability, must have found it easy going in the making, as they have all gone through the identical action time and again, and it is in that respect, the repetition of many films that have gone before, where most of the fault will be found.

It's a railroad story, having to do with Jim Glover (Reid), a construction engineer of the road, assigned to guide the president's (Theodore Roberts) party over an inspection tour of a section of the line for the ultimate purpose of building a short cut that will shave five hours off the time to the coast. The party, including Laura Gage (Agnes Ayres), the magnate's daughter, his matronly sister and Allen Harrison (Lloyd Whitlock) a new director of the line.

Glover is told to hop on the special car after just returning from a 96 hours' job in damming a river and preventing the tracks from being carried away. The gathering stops off at a resort which is decidedly dull, and the daughter stages a charity bazaar to liven the place up. It looks like a flop until Glover puts across a fake hold-up that has the men redeeming their valuables at the stipulated sum stated by the instigator of the affair. This party, incidentally, allows for the only comedy and special interiors.

Immediately after the framed stick-up Glover is called away to direct the excavating of three men caught in a cave-in with the presidential party following up to offer congratulations when the work is successfully completed. The engineer then leaves the party for a few days, and during that time the daughter, Laura, discovers Harrison is making an attempt to jump her father's option on the land required to complete the proposed short cut and starts out in a blizzard to reach him at a town further down the line. Meets Glover at a station on the way, and as he's about to set out for the same destination aboard an engine, she accompanies him. The ride through the storm follows, in which there is a sad lack of suspense despite the supposed running into a snowdrift, another train coming against them and the raging of the elements. The windup is satisfactory, as Glover is on the spot with the option and grabs the girl.

Mr. Roberts, as usual, gave a sterling performance and runs Reid an even race for honors. Miss Ayres impresses with her photographing value, though not to the extent she did in "Forbidden Fruit," and played easily here in a part not calling for any special effort. Others who showed to advantage were Mr. Whitlock as the heavy, Snitz Edwards in the key character, a rube farmer possessing the needed spur of land, and Julia Faye, who flashed on long enough as a widow during the hotel scenes, making a play for the railroad president, and succeeded in bringing to the role attention it might otherwise have missed, though entirely subordinate to the plot.

"The Love Special" shapes up as a fair feature for the better houses which will neither better nor injure Mr. Reid's prestige on the screen, but should make it easy going for his next release, if it should be superior to this one.

# THE SCOFFER.

Hampered by a story of undue morbid character, "The Scoffer," a First National production featuring James Kirkwood, has as its main assets a capable cast and excellent photographic work. The director has wasted much energy on a story that will appeal to but a small portion of the picture-going public. The tale centres around a young surgeon who is wrongfully sentenced to five years' imprisonment as the result of an illegal operation performed by a rival. Upon his release life holds nothing for him and he seeks solace in the west, however, scoffing at God and the world in general. The inevitable occurs when a woman makes him see the light. There is considerable action, but the continuity is not always of the best. Mary Thurman, playing the lead

opposite Kirkwood, does some excellent work. This young woman is making rapid strides towards stardom.

Scenically the picture has strength, but, regardless of its appeal in many ways, the story holds it back.

# THE BIG PUNCH.

Buck.....Buck Jones  
 Hope Standish.....Barbara Bedford  
 Flash McGraw.....George Siegmann  
 Jed, Buck's brother.....Jack Curtis  
 Jed's Pals.....Jack McDonald  
 Al Fremont  
 Buck's Mother.....Jennie Lee  
 The Sheriff.....Edgar Jones  
 Dance Hall Girl.....Irene Hunt

It is rare that a cowboy hero can get away from his constituted character, but in "The Big Punch" (Fox) Buck Jones does it with unexpectedly good results. He appears here as a religious student and subsequently as a circuit rider, making a convincing picture of a clergyman.

The story is stereotyped in plot, being the narrative of a good brother who strives to save a bad one and gets a term in prison for his pains, only to come forth, redeem himself and claim the girl, who in this case happens to be a Salvation Army lassie.

Despite the antiquity of the motif "The Big Punch" is a satisfactory program feature and will be especially pleasing to the family theatres, where the audiences prefer their adventure sugar-coated. Jack Ford, who directed the picture, has done a neat job and maintains splendid atmosphere throughout. He introduces some fast action and faster riding in two or three places and has brought out the human interest phase of his story convincingly. This is especially true of the place where the pennyweight Christians turn up their noses and "walk out" on the new preacher simply because he has been a prisoner.

The comedy spots in the picture help it considerably and there is no dearth of pathos.

Buck Jones gives a capital performance, and the three men closely associated with him contribute some fine character work. The mother and the dance hall girl also are to be commended. The picture is smooth throughout, the photography and lighting being excellent.

# THE UNKNOWN WIFE.

Just another of the numerous variations of the "Turn to the Right" plot. It opens with Donald Grant released from prison after serving his time, determined to go straight, is met by his two old cronies—comedy types just as were used in "Turn to the Right," and like the piece, he refuses to listen to temptation. He goes to a small town, falls in love with a nice girl, the New York detective recognizes him, but gives him a chance, the two pals continue their old life, one is captured and the other killed trying to escape, and so on. Obvious, elemental, mawkish twaddle, rather well played for popular appeal by Edith Roberts and Casson Ferguson in the leading roles. The feature runs less than an hour, but it seems like twice that amount of time.

It is a Universal, directed by William Worthington, scenario by Wallace Clifton, from a story by Bennett Cohen. *Jolo.*

# ALL DOLLED UP.

At very rare intervals Universal turns out a good picture, and "All Dolled Up" is one of them. Its value lies chiefly in the personality and youthful spirit of Gladys Walton—a young woman who gives every appearance of being destined for a big place in the sun of picture popularity. In addition to the star the story is ingenious and the direction of Rollin Sturgeon far above what is usually offered in a Universal product.

The story is a comedy melodrama, and Miss Walton is called upon to put up a couple of fights, which she does with all the vigor and pep of a Fairbanks. She is a little department store clerk, who saves a rich spinster from a pickpocket, and later is instrumental in thwarting a plot to blackmail the woman. Under the capable hand of Sturgeon the play moves along with rapidity and sequence to its climax, where the only false note creeps into the story. That is the announcement by the spinster that she intends to give the heroine and her

# JIM THE PENMAN.

James Ralston.....Lionel Barrymore  
 Nina Bronson.....Doris Rankin  
 Baron Hartford.....Anders Randolf  
 Louis Percival.....Douglas MacPherson  
 Agnes Ralston.....Gladys Leslie  
 Lord Drelincourt.....Arthur Rankin  
 Capt. Redwood.....Charles Coghlan  
 E. J. Smith.....J. P. Laffey  
 Enoch Bronson.....Ned Burton

Whitman Bennett has turned this famous old melodrama into a screen story that interests but does not grip in the way the stage version did, at least to a theatregoer of ten years ago. The fault is not the producer's nor is it the star's, for Lionel Barrymore gave one of his polished interpretations, but, rather, the trouble is that the "punch" of the play does not thrill in its film form and all the exaggerations of the melodrama of a generation are over-emphasized in the screen medium looked at with a modern eye.

As a commercial attraction, however, it has fine possibilities as a box-office attraction. At the Strand, New York, Sunday the feature demonstrated its ability to draw. The afternoon and evening were mild and June-like, but the theatre was nearly filled during the "off show," between 5.30 and 7.30. The combination of the famous title and the presence of Barrymore doubtless was sufficient to arouse public interest.

These revivals of success from the past generation are seldom happy, anyhow. In the present case the characters of the old play are sadly unconvincing. The audiences of these days demand a good deal more realism in story and character than the Victorians. They demand to be convinced and are acutely alive to theatrical absurdities. They, too, are sophisticated in "crook" stories, thanks to a long and thorough education in underworld operations. Both the stage and magazine fiction have played their part to this end.

It was all very well for Jim the Penman to succeed in a long series of forgeries that brought him untold wealth, but just to be told he did so was scarcely enough. The audience wanted to know how it was accomplished.

It was a little too brusque to see Jim forge a "cheque" for \$500,000 and then enjoy the ill-gotten proceeds. A modern scenario writer would have shown the whole process of ingenious accomplishment of the fraud. In the same way the old playwrights appear to have taken a good deal of license in making coincidence work for their peculiar purpose, such as the easy introduction of the detective into the household of the forger.

Still Mr. Bennett has dealt gently with the play. The structure of the original piece has been followed, closely for the most part, especially as to the passages leading up to the big scene—the chain of evidence leading up to the wife's realization that her husband is a criminal. This classic bit of play construction has been quoted for a quarter of a century as a unique dramatic contrivance, a gripping passage in which there is scarcely a spoken word. On the stage it may have been tremendously effective, but on the screen, where drama seems to require a certain element of physical action, it does not hold.

Mr. Bennett has made some effort to bring the story up to date, as, for example, where he has the young detective claim acquaintance with Lord Drelincourt on the score of having met him "in a German detention camp." But this modernity couldn't have been carried too far and Mr. Bennett has skillfully refrained from making it too modern. The styles of clothing are of no period or of any. There are no motor cars in evidence and in general the period has been quietly disregarded.

Mr. Barrymore's playing of the famous role is intelligent, as always. In the hands of a less polished player the whole thing might easily have been made absurd. Doris Rankin is an especially beautiful Nina, a part in which she is peculiarly at ease. She is beautiful in repose, but when demand is made upon her for expression she somehow fails to convince. Douglas MacPherson was rather a pale Percival.

The feature is offered as a First National attraction. *Rush.*

chauffeur sweetheart a million dollars—just like that. Untypical of Universal pictures, this one has some attractive sets, and the photography and the lighting are above the average. All classes of audience will like the picture, but it will make special appeal in the neighborhood houses.

# ROBERT EDGAR LONG

ROBERT EDGAR LONG, for three years General Eastern Press Representative for D. W. GRIFFITH, producer of "The Birth of a Nation," "Hearts of the World," "Broken Blossoms," "Way Down East" and other super motion pictures, has resigned from his association with Mr. Griffith and is now in business for himself.

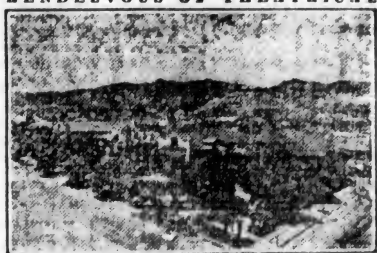
Mr. Long will act as personal representative and counsel in Advertising, Exploitation and Publicity for Producers, Directors and Artists of the stage and screen.

Headquarters have been established in Suite 605 Fitzgerald Building, 1482 Broadway, New York City. Telephone, Bryant 6380.

BY APPOINTMENT ONLY

# HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS BEST



# HIMMEL DEPENDED ON U. S. CAPITAL FOR FILM TRUST

Promoter of Franco-American Cinema Corporation. Testifies His Only Funds Were Loans of 1,200,000 Frs. in France—Sues Americans.

Paris, March 22.

Andre Himmelfarb, promoter and directing manager of the Franco-American Cinematograph Corporation, the \$100,000,000 concern which was designed to dominate the world field of the screen, admitted before an examining magistrate that his only cash for the enterprise was 1,200,000 francs borrowed from J. Rivory in France and he depended upon American capitalists to finance the venture.

Himmel asserted he had not a cent when engaging to buy options on immense masses of film and depended entirely upon the promises of New York men to finance these operations. He says he had a letter from Gustav J. Fleischmann of New York, a director in the company, directing him to buy up as much French and other European film as he could. It was later that J. Rivory decided to come into the enterprise.

The arrest of Himmelfarb with one hundred million dollar capital, on the arrival of the "Savole" at Havre, from New York, came as a surprise to many. The young man was at once brought to Paris and a preliminary examination held. Himmel indignantly protested at his apprehension, declaring he could account for all funds confided to him and that he had always acted in good faith. As a matter of fact, he explained, he had started a suit against the American directors who

had deceived him. He was certain if the Americans had not dropped him he would have succeeded. (At this point Himmel wept.)

## Confirm Charge.

The examining judge confirmed the charge against the accused of swindling and he was ordered to be detained pending the judicial investigation. The complaint was filed by J. Rivory who had deposited 1,200,000 francs in the Equitable Trust Company in Paris, representing 700 shares in the monster corporation. When the plaintiff learned this money had been withdrawn by Himmel he rushed to New York and immediately on his return brought the charges which led to Himmelfarb's arrest on his arrival on French soil.

The suit filed against the Board in New York is said to involve Fleischmann, MacDougall Hawkes, Castello, Miller and other directors. Himmel declares he spent the money legitimately in the preliminary organization of the corporation, options, etc. It is stated the great propaganda banquet held in Paris, attended by the big people of the Society of Authors, members of the Academy and other literary lights, cost over 25,000 francs. The speeches on that occasion, praising Himmel on his wonderful achievements, are now recalled and some of the people would like to see their names off the toast list.

## COAST FILM NOTES

By FRED SCHADER.

Los Angeles, March 19.

The Thompson Buchanan play, "The Bridal Path," has been screened under the title of "Look Before You Leap," by Goldwyn. E. Mason Hopper directed.

The cast for "The Ace of Hearts," a Gouverneur Morris story, which Wallace Worsley is to direct for Goldwyn, includes Leatrice Joy, Lon Chaney, John Bowers, Hardee Kirkland, Roy Laidlaw and Edwin N. Wallace.

"The Grim Comedian," an original story by Rita Weiman, is the next feature Frank Lloyd will direct for Goldwyn.

Frank Mayo's next Universal feature will be "Three in a Thousand," a Ben Ames Williams story, to be directed by Fred LeRoy Granville.

Eddie Polo's latest U serial, "The Seal of Satan," part of which was shot in Cuba, has been finished. J. P. McGowan, who directed, concluded work on the serial last week at Balboa.

Louis Gasnier has started on a new special for Robertson-Cole. Mark Strong is his assistant and Joe Dubray is at the camera.

J. Parker Reed, Jr., has re-engaged Mahlon Hamilton to play the lead opposite Louise Glau in "R 8."

Raymond S. Harris has been engaged by C. L. Chester as editor of the Chester Productions.

Mrs. Tod Browning (Alice Wilson), has decided to return to the screen. She will have an important role in David Butler's next production for the First National.

Bill Craft is leaving Los Angeles to become director-general of the Canadian Feature Film Productions. The company will specialize in outdoor northwest dramas and Craft will carry an organization with him that he will recruit here. The name of the star of the organization is not yet announced.

"Charge It" will be the title of the next Clara Kimball Young feature which is in the course of making at the Garson studio.

Paul Hurst and Louis Chaudet have formed their own producing company and will make a five-reel feature at Independence City, formerly the D. W. Griffith lot.

Louise Glau called an anti-censor meeting for last Saturday at which it was said that all the stars would attend, but no one could discover where the meeting was going to be held, which made it difficult to find out if the press agent's prom-

ises were kept. The idea behind it is to get all of the stars to make single or two-reel pictures directed against censorship, which are to be given to the exhibitor free of cost.

Just how Oliver Morosco expects to get away with some of the things that his press department would have one believe is hard to understand. Within the last week 26 plays were named as having been turned over by the producer to the scenario department of his newly-formed picture corporation for adaptation to the screen. There are several in the list recently filmed by other companies which undoubtedly paid for the right to do so. For instance, there is the Jack Lait play, "One of Us," filmed by Famous Players, with Wallace Reid as the star. Some one ought to check up on the Morosco copy before it is sent out.

Metro has purchased Anthony Hope's "Prisoner of Zenda."

All of L. A. was treated to material for a new gab-fest with the publication here of a series of love letters as evidence of Burrill S. Mills in an action for divorce from his wife, Mrs. Christine Red Mills, in San Francisco. The local papers carried the letters verbatim. They contained the names of Wallace Reid, Cullen Tate and Dave Howard. The latter wrote the greater part of them.

James Kirkwood has departed from Los Angeles. It is reported that New York is his destination and the object of the journey is to close a deal whereby he will become a Famous Players star.

Conrad Nagle is to be the leading juvenile in the next DeMille special and he will play opposite to Dorothy Dalton and Mildred Harris.

George Stewart has been engaged by Metro to support Alice Lake.

Ruth Roland has returned to Los Angeles. She will start work at the Hal E. Roach studios on "The Golden Canyon," a new serial, on April 15.

Clarence L. Brown, who has been acting as assistant to Maurice Tourneur, is to be given an opportunity to direct a picture on his own. Mr. Tourneur is to finance the production.

The Marshall Nellans are divorced. The action was completed in court here last week with the director not entering a defense. During the hearing, the mother of Mrs. Neilan stated her son-in-law was infatuated with another woman, and the court obtained the name of

Blanche Sweet as "the woman in the case." Mrs. Neilan's lawyer placed in evidence a property settlement dated June 3, 1920. It provides Mrs. Neilan should receive \$200 weekly, a new limousine, and \$50 weekly in trust for the education and care of their son. The property settlement is approximately \$50,000.

Ed Flanagan and Ply Moran are supporting Bebe Daniels in "The March Hare" for Realart.

Gaylord Lloyd, brother of Harold, has signed a contract with Hal E. Roach to star in a series of one-reel comedies.

Margaret Armstrong (Mrs. Pattie Mannon) has been granted a decree of divorce from Joseph P. Mannon on the grounds of desertion.

Sidney C. Smith, one of the "Hall-room Boys" has filed an action for divorce from his wife, Ruth Smith, alleging a statutory offense.

The Screen Writers Guild is about to purchase a club house in Hollywood. The Guild now has a membership of 200.

Nigel de Bruller has been engaged for the role of Richelieu in "The Three Musketeers."

Mr. and Mrs. Tom Moore have returned from their honeymoon in Honolulu.

Peggy Hyland is back in Los Angeles after having completed her contract abroad with the Samuelson Films, Ltd.

William Forrest Cornett, who was

divorced from the screen favorite, Mollie Malone, in 1919, has remarried. His second wife is Julia Condit Smith, a Denver society girl.

Dasie de Verdile, a soloist, who has appeared in all of the larger picture houses here, has started suit against Dr. C. C. Smith, local dentist, to recover \$150,050 damages for the loss of her voice. Her husband is also suing for \$50,000. She alleges that the dentist's carelessness was the cause of her losing her voice after he had treated her.

Irving M. Lesser is to distribute the series of 24 Scattergood productions to be made by Edna Schley. They are to be two reel comedy-dramas based on the Saturday Evening Post "Scattergood" stories. Three are already completed; they are "Scattergood Makes a Match," "Soothing Syrup," and "Down the Line." The balance are to be delivered at the rate of one a month for the next two years.

Albert E. Smith and his wife are making a flying trip to New York. They are to return shortly and make their permanent home in California.

Oscar A. Price is here and in almost daily conferences with William McAdoo. Price is the president of the Associated Producers.

Ford Sterling, the picture comedian, sailed for Europe Saturday on the "Olympic" for a vacation abroad. Mr. Sterling completed his contract with Special Pictures Corporation some time ago, he stated before leaving.

## STOLL CO. CLOSES; ATTACHMENT FOLLOWS

Executive Staff Notified Saturday—Attorney Acts Quickly.

More than a flurry of excitement permeated the offices of the Stoll Film Corporation of America last Saturday morning when the then existing executive staff received notification their services were no longer required.

Ralph Proctor, general sales manager, who has a contract until next October, placed his claim in the hands of Attorney Nathan Burkan, who attached the corporation's bank accounts, films on hand, projection machines, office furniture and everything in sight. The attachment debarred the Kessell Laboratories from cashing a check for \$13,000 paid for film printing.

Sir Wilfred Cook, said to be Sir Oswald Stoll's personal representative, arrived from London Monday in time to witness the attachment proceedings, and Jeffery Bernard, managing director for the Stoll Film Co., of London, sailed for home Tuesday.

Pathe Exchange has taken over the distribution of the English productions sent to America by the Stoll Film Co.

## "Wild Men of Africa"

PARAMOUNT-VANDENBERGH  
Exploration Series

FROM a region hitherto unpenetrated by white men, Dr. Vandenberg has brought pictures more thrilling than any thriller, more dramatic than any drama.

You will gaze upon a hundred things that no white man has ever seen before. You will see more strange and amazing things than you have seen in all your life before.

The New York Globe says:

"One of the real events of the screen year. More thrilling in a single flash than a drama could have in all its five reels."



- No. 1—"Jungle Dancers"
- No. 2—"The Lion Killers"  
Edited and Titled by  
TOM McNAMARA
- No. 3—"Slaying the Hippopotamus"
- No. 4—"The Land of the Pygmies"  
Edited and Titled by  
ERNEST MAAZ

## NEWS OF FILM WORLD

The Eastman Kodak Co. is planning to build a motion picture theatre as part of the Rochester (N. Y.) Academy of Music, to cost \$1,500,000.

Newspapers in Paris are conducting a warfare against German films which, they charge, are being poured into the French market under the guise of American product and bearing American titles.

In his examination before a Paris magistrate, Andre Himmel, held on a charge of swindling, declared he expected to get money for buying up European theatres out of his American associates in the Franco-American Cinematographic Corporation. He declared Augustus Fleischman, until recently a director of the concern, had authorized him to obtain options on theatres abroad.

Earl Carroll's motion to vacate a stay of trial pending the return of certain necessary depositions in his injunction and damage suit against the Republic Distributing Corporation, was granted in the Supreme Court Monday, which immediately restores the action to the calendar. Carroll, on the allegation he wrote the scenario for "12.10," a Herbert Brenon production, distributed in America by the Republic, is suing to permanently enjoin its release and exhibition on the charge he was not reimbursed for the script by Brenon. Brenon produced the picture for the British and Colonial Kinematograph Co., of London.

The Jans Pictures, Inc., is defendant in a \$21,975 Supreme Court suit brought by Abraham C. Nathan on an assigned breach of contract claim. Franklin E. Backer, who is the assignor of the claims, alleges a written contract dated Dec. 20, 1919, whereby he was to act as general manager for the Jans Pictures at an annual salary of \$15,000 for a period of one year, with a year's renewal, said salary to be paid in weekly installments. The plaintiff alleges there is \$6,375 due Backer for salary on his first year's services and \$15,600 for his second year, totalling the \$21,975 sued for. Jans, through Nathan Vidaver, his counsel, has filed a demurrer on the grounds of insufficient cause for action.

Judge Valente in the City Court last week granted the A. H. Fischer Features Corporation's motion to set aside a \$900 verdict in Garnette Sabin's favor on the ground it was a compromise jury verdict, which is against the legal statutes. Miss Sabin had sued for \$1,800 damages alleged to have been incurred when she was forced to rent a new studio following vacating her former studio controlled by the Fischer Features. The reason therefore, she maintained, was because the landlord had refused to supply her with a property man and electrician as per alleged agreement. Nathan Vidaver is acting for the A. H. Fischer Features.

A picture house at North Pelham, N. Y., is to be erected during the next few months by a corporation controlling several other community theatres throughout Westchester county.

Benjamin P. Schulberg, president of the Attractions Distributing Corporation, and Jake Bachman, the film man, have acquired all right and title to the stock of the Preferred Pictures, Inc. The Preferred is a close corporation organized by Walter F. Welch. It will operate both as a producing and releasing unit.

Moe Streimer has been appointed manager of the United Artists' New York exchange, succeeding A. C. Berman, who sailed for England last week to assume the management of the United Artists' offices in London.

Suit to recover \$11,050 from Herman Katz and John E. De Wolf, the organizers of the Paralta Plays, has been filed in the Supreme Court by Andrew V. Patterson. The plaintiff alleges that he was induced to purchase 100 shares of stock at \$100 par value each in 1917, when the film producing company was first organized, on the understanding he was to receive dividends meanwhile and he returned his \$10,000 at the end of two years. He admits receipt of \$350 dividends and claims \$1,050 accrued royalties plus the \$10,000, which has not been returned him, although demanded.

Realart is starting the constructing of a third stage at its Hollywood studio. It will have an area of 7,000 square feet and the present open stage of 10,000 square feet will be enclosed with glass, more than doubling the existing facilities.

Sketches are being made for the construction of a \$300,000 theatre in Newark, N. J. Joseph Stern is listed as the owner and Kelly & Hall the architects.

"Straight from Paris," by Sada Cowan, the latest Clara Kimball

Young production for Equity, has just been completed. Others in the cast are Thomas Jefferson, Bertram Grassby, William Carleton.

The Fox studio is turning out another production featuring Mrs. Carr, the star of "Over the Hills." It is to be entitled "Footfalls," directed by Charles J. Brabin.

Marc MacDermott has been engaged to play opposite Elsie Ferguson in "Footlights," directed by John S. Robertson.

"Back Pay," the Fannie Hurst story will be done into a picture by Cosmopolitan from a scenario by Frances Marion, at the International's studios in New York. Frank Borzage will direct. Seena Owen has arrived from the coast to take the leading role. Miss Marion also wrote the scenario for the Cosmopolitan's production, now making, starring Marion Davies, of "Enchantment," from a story by Donn Byrne. Robert Vignola is directing.

Beulah Livingstone is going abroad in June on behalf of the Talmadge sisters whom she represents as publicity director. She will spend six weeks in all in both capitals establishing the Overseas News Service, and appointing foreign agents to direct the publicity in all European countries for the Talmadge girls.

J. E. Atkinson, Metro's general manager, assumed the financial responsibility of a new production Tuesday, when his wife presented him with a daughter.

Bayard Veiller makes his debut as a director for Metro next week on the coast as the producer of

"The Woman Next Door," with May Allison starred. Heretofore Veiller had been connected with the Metro scenario and production departments in a general advisory capacity.

Whitman Bennett has signed Percy Marmont for his next production to be started immediately.

Harry Raver, who brought "Cabrera," the first \$2 picture, over here, has re-entered the importing business.

Kenneth Harlan has been engaged as leading man for the Hope Hampton production of "Star Dust," the Fanny Hurst story, scenarized by Anthony Paul Kelly, which is being directed by Hobart Henley. A complete cast of "types" is being carefully selected.

George Walsh left Monday for the coast to appear in a big feature, which is to be directed by R. A. Walsh and scheduled for release via First National.

"Ghosts of Yesterday," the second of the Norma Talmadge releases put out by Selznick, was released this week.

The first, "Panthea," was placed upon the market several weeks ago.

The Universal Film Mfg. Co.'s employees will hold a dance and entertainment at Floral Hall Saturday evening, April 23.

A warrant of attachment for \$14,450 has been issued to the New Jersey Studio Co. against the Albert Capellani Productions, Inc. The attachment is based on a lease by the Capellani company of the Solax Studio in Fort Lee, the N. J. Studio Co. claiming back rental due, and alleging the studio was subleased to the Selznick company without their sanction.

## CLOTHES IN PICTURES

In "Society Snobs," of which Conway Tearle, unabashed, claims authorship, Mr. Tearle also plays the lead, that of a waiter at the Ritz-Carlton, who loves a young society miss, unbeknown, of course, to the lady, and showers bouquet of orchids on her daily. Tearle is introduced into society as a count traveling incog, asks the girl to marry him, and when the knot is tied the truth is revealed, with mother feeling peeved, to think her daughter is the wife of a waiter, but daughter realizes they are all a lot of snobs and decides to join hubby, who is off on some engineering job in Buenos Aires.

Martha Mansfield as the young heiress did not impress as an actress. Even her looks failed to help. A good word at least may be said of her costuming. One of the gowns worn at the Ritz, while lunching, was of dark blue georgette with glass beads forming a stripe effect caught in at the waist with a sash of light satin. As a bride she really looked a picture in white satin and pearls. The headdress was quite regal, made high in front, of satin, trimmed with orange blossoms and pearls, while bunched at the back was flowing tulle. Another gown that appeared quite effective was of dark chiffon made up of numerous tiers that were embroidered in white silk and beads.

"The Greatest Love," Vera Gordon's latest picture, is one of those films drawn out in the beginning, and when it becomes interesting the five reels are over, so it must finish. The picture deals with mother love, with the boy, the favorite, as in "Humoresque," but instead of a violinist, in this picture he is an architect, well played by Hugh Huntley. A young miss in the early part of the picture, Dot Willins, is splendid as the wayward sister, and Bobby Connelly, although a big boy now, is still as clever as when a wee mite with Vitagraph.

Gowns mean nothing, only a couple standing out, one, worn by Yvonne Shelton, of black satin that appeared to be gathered half way down the skirt, with the rest perfectly plain. The grey toque of silk fringe was quite smart worn with this frock. Ray Dean had a dainty but simple semi-evening dress of black taffeta, that had an apron effect of soft shadow lace, also contributing to the bodice.

Miss Gordon's acting, as always, is delightfully natural, and her expression so sweet when gazing at her children, giving the impression not only on the screen, but off, she is a devoted mother.

Those who read Mrs. Henry Wood's book "East Lynne" and liked it, will find the picture quite different, and perhaps not so enjoyable. It is rather drawn out and too much posing by the players. Mabel Ballin who plays the heroine, Sybil Vane, had rather a bad habit at gazing into the camera. She is beautiful and sweet in her evening frock of light colored chiffon, with trimmings of heavy lace. An afternoon frock worn by her was smart, with its peter pan collar of lace, and large bow, made on straight lines, except at the hips, where the material jutted out in the shape of pockets.

## MARK STRAND

Broadway at 47th Street

Beginning Sunday, March 27

Broke all records at the Regent

Theatre, Paterson, N. J.

Broke all records at the Strand

Theatre, Syracuse, N. Y.

Watch its record at the New

York Strand.

ALBERT A. KAUFMAN Presents

ALLEN HOLUBAR'S

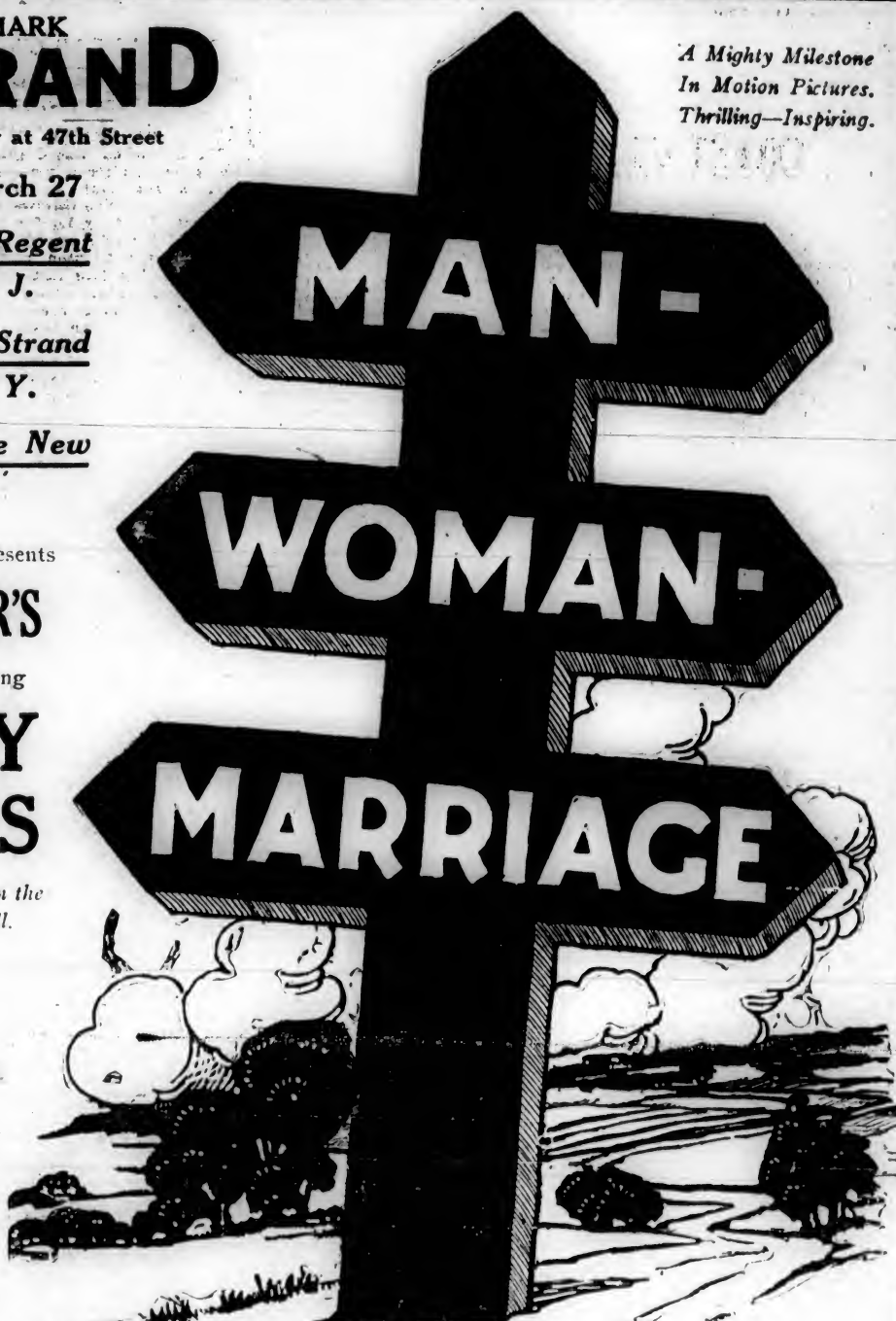
DRAMA-ETERNAL, starring

DOROTHY PHILLIPS

Adapted by Allen Holubar from the theme by Olga Linck Scholl.

9 AMAZING REELS

A First National Attraction



A Mighty Milestone  
In Motion Pictures.  
Thrilling—Inspiring.

A Big 5 Production and Powerful Reason Why

There'll be a Franchise everywhere

## PENN. LEGISLATOR TELLS THEATRES TO DEAL SQUARE

**Representative Golder States When Public Finds Theatres Are Acting on the Level, There Will Be No Bills Against Them—Joint Meeting in Philly.**

Philadelphia, March 23. "When the public finds the theatres will give a square deal there will be no more bills affecting the theatres."

That statement was made by Chairman Golder of the Ways and Means Committee of the House of Representatives at a hearing here Monday over the measures now pending at Harrisburg, including the prohibition of raising theatre prices Saturday, providing for a 1 per cent. tax on the gross and forbidding the sale of seats that cannot give a clear view of the performance. The meeting was attended by several theatrical people. Mr. Golder said:

"There have been a great number of bills in the Legislature affecting the theatre interests. This is due to the fact that the public has little confidence in the men who control the theatrical enterprises in this State.

"In the first place, too many persons have bought seats in theatres in which they could neither see nor hear, and when they protested they found they were unable to get their money back. In the second place, I am unable to see why the public should be forced to pay twice as much for seats on Saturdays and holidays as on other days. When the public finds the theatres will give a square deal there will be no more bills affecting the theatres."

Thomas M. Love, manager of the Forrest, replied his theatre now allowed only 10 tickets to a hotel for advanced sale.

"How is it, then," asked Representative J. W. Smith, "if you go to a box office three weeks before a performance you can't get a good seat, but if you go to an agency the night of the performance you can get the best seats in the house, provided you are willing to pay for them."

Mr. Love said that he knew of no such condition.

### WEBER-SMALLEY PRODUCTION

Los Angeles, March 23. Lois Weber has returned to Los Angeles from New York and is at work on the first of two productions she expects to make this year as an independent producer. Her contract with Lasky ended with the completion of "Too Wise Wives," which she just finished titling.

Miss Weber has a releasing contract which calls for her to deliver two pictures annually, and her husband, Phillips Smalley, is also to make two productions a year for the same concern. The name of the releasing organization which is to handle the Weber-Smalley productions, however, is being held under cover for the present.

### HOUSE RAISES PRICE.

Syracuse, N. Y., March 23. The Robbins-Eckel, under new management this week, will raise its night picture scale five cents, commencing next Sunday.

Matinee prices remain unchanged. It is one of the leading local film theatres.

### Auctioning "Determination."

Washington, D. C., March 23. The announcement that the unfinished film "Determination" was to be sold at auction at the United Film Company's studio in Grantwood, N. J., gave the many purchasers of the stock here a little hope that something may be realized on their money. This company had its headquarters in the local Munson Building and employed a large number of young men of good connections to sell the stock. They disposed of a large quantity of it.

Jack Coogan, Sr., father of little Jackie Coogan, who played the orphan child in Chaplin's "The Kid," has signed to play in pictures at the Fox Studio on the coast.

Alice Duer Miller has been added to the list of authors in Goldwyn colony on the coast. She left for Culver City last week. Kathleen Norris is slated to join the Goldwyn coast authors on her return from Europe in a fortnight.

## CALIF. PROTECTS WORK OF SCENARIO WRITERS

**Senate Favors Registering Original Scripts.**

San Francisco, March 23. Favorable report was made by the Senate Judiciary Committee of Assemblyman Baker's bill designed to prevent theft of motion picture scenarios at the State Capitol last week during an executive meeting.

The bill provides a plan for filing copies of scenarios, stories, lectures and sermons with the Secretary of State, such copies to be used as prima facie evidence in civil actions to recover damages. The law is designed to serve as a protection to scenario writers.

### ATTACHES FOR \$52,000

**John J. Glavey's Suit Against Broadwell Attractions.**

John J. Glavey secured an attachment for \$52,378.58 against the Broadwell Productions, Inc., this week in his suit for breach of contract. Glavey, who was instrumental in closing the deal whereby Broadwell secured the film rights to the "Nick Carter" detective stories, holds a two years' contract dating from March 24 last as "general publicity man, scenario examiner and general representative." His salary was \$250 for the first 13 weeks, \$275 for the next 13 and \$300 per week for the balance of the contract.

He claims \$2,450 back salary and \$18,728.58 damages for breach of the agreement. For a second cause for action, he alleges a two years' renewal option by either party and estimates his damages for that period at \$300 a week to total \$31,200. In all he is suing for \$52,378.58.

Glavey's affidavit alleges the Broadwell Productions, Inc., to be a Massachusetts corporation, capitalized at \$300,000.

## FRENCH PICTURE NOTES

Paris, March 11.

After some controversy, the syndicate of exhibitors has arranged with the French Society of Authors for a compromise royalty on songs sung in the picture houses, the tariff offered now being 2.50 francs for each artist on the program, per show, for halls with a capacity of less than 500; 4 francs for halls seating over 500 to 1,200, and 6 francs when the registered capacity is over 1,200 persons. Thus, if a large hall has two singers on the bill, rendering three ditties each (as usual), the royalty will be 12 francs per performance, to be paid to the Society of Authors.

Lucien Lehman, a French producer, sailed this week on the "Savoie" for New York.

Louis Feuillade has left for Algeria where he is to produce a new film for Gaumont.

Charles P. Cochran is now resting in Spain, having passed through Paris recently where he remained a few days to see the shows. He is reported to be making rapid progress toward health and is expected back in Paris soon, on his return to London.

In a German motion picture magazine E. Fakobsohn publishes some amusing notes concerning the careers of film stars. Emil Jannings ran away from home and went to sea as cabin boy, then performed in travelling shows before becoming a leading personage on the stage and screen. Joe May, son of a well-to-do family in Vienna, squandered his fortune, opened a flower shop at Trieste, then became agent for a motor car manufacturer, kept race horses until 1903 and then commenced to write scenarios. Vago

## RESTRICT FREE FILM SHOWS TO 6 A MONTH

**Tentative Ruling in Penna. on School Screenings**

Harrisburg, March 23.

The State Industrial Board has given its approval to five tentative rulings governing the exhibition of motion pictures in schools, churches, auditoriums and other public places where films are shown for educational purposes, it was announced today.

The board will hold a public hearing April 12, when approval or objection may be voiced. It was by the board that the purpose of the rulings is to bring educational exhibitions into conformity with the existing code governing all motion pictures and to draft regulations that will meet with safety standards. The rulings are:

The films exhibited shall be restricted to those used for educational purposes.

Projectors of an approved type shall be used, or a fireproof enclosure must be provided. Such projectors shall during all times of operation be in charge of a licensed operator.

The number of exhibitions given shall not exceed six per month.

Admission fees shall not be charged.

Application for permission to use such public places must be made to the Industrial Board and the aisles and exits shall be investigated by the Bureau of Inspection of the Department of Labor and Industry. The safety of such places must be assured in a report to the Industrial Board.

### NO ACTION ON CENSOR

**Both Houses at Albany Have Measure—Disposal Deferred**

Albany, N. Y., March 23.

No action on the Clayton-Lusk bill providing for a picture censor in New York state was looked for in the Legislature this week.

Senate Majority Leader Lusk introduced his bill, amended to conform to the Clayton measure in the Assembly late last week, and it was referred to committee. The proposal will hang fire until public hearings have been held, and then will be reported out.

The picture men have not outlined their plans to contest the passage of the legislation, but it is anticipated that they will be well represented at the hearings.

Larsen, born in Copenhagen, was formerly a schoolmaster in a village school. Asta Nielsen, daughter of a laundress, became after many vicissitudes one of the most popular actresses in Denmark and afterward star of the cinema. Ernest Lubitsch started in a clothing establishment. Henny Porten belongs to a family of artists. Mia May began her career as a super in a Vienna theatre. Ossi Oswalda was a dancer in Berlin, the same as Pola Negri, who at 14 years of age was a pupil of the Dancing Academy of St. Petersburg. Fern Andra made her debut as a wire walker. Erna Morena at 17 years of age was a student of the history of art, afterwards a nurse, and finally played in a music hall in Brussels, where she was discovered by Reinhardt. Gunnar Tolnæs, son of a university professor, first studied law, then medicine, passed his examinations as a doctor, to become an actor.

"Scenario" (Paris) states the celebrated Spanish torero, Juan Belmonte, has signed a contract with an American producing company to appear in a film inspired by the famous song of Oliveros and Castelli, "El Relicario."

The Albertina Film Co. has been formed in Berlin with a capital of 3,000,000 marks and proposes to execute four films a year, with Albertini in the principal role.

According to statistics published in Prague the imports during 1920 of foreign films into Czechoslovakia were: Germany, 54 per cent. (61 per cent. in 1919); France, 21 per cent. (compared with 13 per cent. in 1919); America, 13 per cent. (also 13 per cent. in 1919); Italy, 4 per cent. (5 per cent. in 1919); Northern Europe, 5 per cent. (no change); national production, 3 per cent. (the same as the previous year).

## LOS ANGELES FILM PLAYERS LOOK FOR 100% EQUITY CASTS

**Two Coast Organizations Slated to Affiliate with A. E. A.—Producers Talk It Over—Clash on Question Regarded As Inevitable.**

## WEST VA. EXHIBITORS FORM STATE ASSN.

**Exhibitors Meet in Charleston National Affiliation.**

Charleston, W. Va., March 23.

One hundred picture theatre owners of this state met in convention at the Kanawha Hotel here, representing a total of about 200 theatres. Men from the National Motion Picture Theatre Owners Association were present and helped to form a state organization.

F. C. Smoot of Parkersburg was appointed chairman. It was resolved to form the Motion Picture Theatre Owners of West Virginia. Several thousand dollars was raised in a few minutes to defray organization expenses. Officers elected were: F. C. Smoot of Parkersburg, president; Cecil E. Tipton, Huntington; M. A. Sybert, Moundsville; E. W. Cullen, Welch; W. C. Brown, Bluefield, vice-presidents; James A. Carrier, Charleston, secretary; H. H. Robey, Spencer, treasurer.

On account of a secretary from Charleston being elected this city will be the permanent headquarters of the state organization and offices with a full force will be opened immediately, it is announced.

A congressional committee was appointed comprising M. A. Sybert, Moundsville; C. E. Tipton, Huntington; H. D. Solomon, Clarksburg; T. L. Kears, Charleston; F. C. Smoot, Parkersburg; G. D. Cullen, Welch.

### NEW AGENCY FORMED.

**Johnston-MacFarland, Inc., Headed by Photographer.**

Alfred Cheney Johnston and James Hood MacFarland, until recently connected with the F. P. organization, have incorporated a theatrical agency and advertising bureau under the name of Johnston-MacFarland, Inc., with offices at 67-69 W. 46th street.

Mr. Johnston is known for his portrait photography of legitimate and picture stars, while Mr. MacFarland, who was with the F. P. for six years, has been one of the strong young men in that company's eastern division, having served in the exploitation, distribution and production branches.

The new firm will conduct a general agency, handling stage and screen artists, and also will act as play brokers and propagandists for people and productions.

### STUDIO IN RICHMOND, VA.

Richmond, March 23.

A new picture studio built by the Richmond Interstate Pictures Corp., backed by local capital, will be ready for operation April 15, at which time a series of two reel comedies directed by Walter Irving will be started.

### FOX STARRING JOHN WALKER

Los Angeles, March 23.

John Walker will be starred by Fox in specials to be made at the Fox-west coast studios.

Walker scored in Fox's "Over the Hill."

### Memorial Services for Mastbaum.

Philadelphia, March 23.

Theatrical and picture people from this city and New York will attend the annual memorial exercises for Stanley V. Mastbaum, to be held at the Eaglesville Sanitarium, near Norristown, Sunday afternoon, April 3, at 2:30 o'clock.

### Fox Sends Giblyn West.

Charles Giblyn left March 23 for the coast to direct in the Fox studios.

Katharine Hillaker has been engaged to write titles for the Goldwyn-Bray Pictographs.

Los Angeles, March 23.

The picture producers have had no intimation as yet as to what steps the Actors' Equity Association intends to take in enforcing the "closed shop" rule in regard to picture casts. That there will be a clash on the question in the near future is almost certain. There is sufficient gossip among players who hold membership in the Equity at this time to indicate that there is going to be an attempt made here to compel the employment of 100 per cent. Equity casts in productions. At the meeting last week of the Producers' Association it is said the question was informally discussed without any intimation as to what steps the producers would take in the event that the demand is put up to them.

Within the last week the Los Angeles Actors' Association and one other local players' society decided to cast their lot with the Equity and a combination of the three may be effected within the next month. When this is accomplished the producers may hear from the combined actors' associations.

The recent cuts in salaries that have been made at the various studios had much to do with the swaying of the sentiment of the players to get together in one body.

Since the majority of votes received from the association membership indicate that that body is to join the Equity, the producers have laid off of doing business with the employment agency branch of the association. The regular agencies on the outside are taking advantage of the condition and corraling all of the business. Late last week there were but 24 votes outstanding at the association, but those already in make certain that the organization will be absorbed by Equity on April 1.

### F. P.'S. GERMAN MADE.

**"Anne Boleyn" as "Deception" Showing at Criterion.**

Famous Players has secured the American and Canadian rights to "Anne Boleyn," a German ten-reeler which will be released shortly under the title of "Deception."

The picture was directed by Ernest Lubitsch, who directed "Passion."

This is the first feature of foreign make produced by a concern outside of the Famous Players organization to be handled by that corporation since 1914, and the second since F. P. has been in business, the other being "William Tell," also a German film, made by the Deutsche Bioscope.

"Deception" goes into the Criterion for a run, when released, probably following "The Faith Healer."

### HAM'S JAIL CLOSE-UP.

Houston, March 23.

"Shorty" Jack Hamilton, former picture star, arrested here on a charge of robbery by firearms, following a hold-up near the Turning basin, was released today and the case dropped. Hamilton said "I have learned enough about jail life (nearly a week) from the inside to make a film chuck full of realism."

### Loew's Newest in Bay Ridge

The Alpine, Bay Ridge, Brooklyn, the latest of the Loew houses to approach completion, is scheduled to open in about four weeks. The Alpine is located at Bay Ridge and Fifth avenues. It will have a seating capacity of 2,500, minus a balcony, all of the seats being on the ground floor.

The policy will be straight pictures.

### New James Opening at Columbus

Columbus, O., March 23.

The new James Theatre here will open Monday night, March 23.

Virginia Valli left for the coast this week to play opposite Bert Lytell in his next two pictures for Metro.

Friday, March 25, 1921

## PICTURES

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N. Y. GOVERNOR FAVORS  
CENSORSHIP OF FILMSWould Eliminate Objectionable  
Pictures Entirely.

Governor Miller of New York, in an interview this week declared himself in favor of a picture censor and expressed the opinion that objectionable films should not be edited, but should be eliminated entirely.

"I have not read the bill (Lusk-Clayton measure), and, so far as my personal opinion goes," he said, "I have not got beyond the point of feeling that there is a crying need for some method by which objectionable motion pictures may be eliminated."

"I would not create a board to separate the good from the bad and cut out portions of a film. I would have them eliminate the production of the whole picture if parts of it were objectionable."

"The whole problem lies in the fact that the picture producing business is too highly commercialized and the producers believe that the more sex appeal there is the more successful the film will be. They are wrong in this, as has been demonstrated time after time in the theatre. The plays that run the longest are the wholesome plays. It is not true that to make money it is necessary to pander to the grosser side of human nature."

"The element of sex is used in a vicious way in motion pictures. It makes a vicious appeal to young people. The sex element passes over the heads of the younger children, so that they are not harmed by it—but the horror pictures, the blood-and-thunder serials, are just as bad. They have an evil effect on both young and old."

## RAVER TELLS OF 'CABIRIA'

Corrects Figures Printed on Gross  
Taken In.

New York, March 21.  
Editor Variety:—In your last issue George Loane Tucker offers statistics covering the earnings of important motion pictures, among them d'Annunzio's "Cabiria," which was introduced here in 1913. There should be no objection to publication of these figures, as comparisons are interesting, but the statistician should know something definite about his figures before jotting them down so freely.

Concerning "Cabiria," which I retired from the screen, after slightly more than two years' run—contemplating a revival—there has been no statement made concerning its revenue, and I am amazed at Tucker's boldness in offering what he intends to be considered an official audit of my books, particularly as his guess is so far from being correct.

"Cabiria" played theatres on the K. & E. circuit on sharing terms, excepting the Knickerbocker, New York; Illinois, Chicago; Galety, Frisco; Globe, New York, and Nixon, Atlantic City, these being rented outright. Fifteen companies were so employed. The company's share from these engagements amounted to \$463,560.50.

Twenty prints of the film then played the larger picture and vaudeville theatres, either sharing or flat \$1,000 a week and an additional 10 per cent. of the gross. The additional company gross, up to the time all prints were retired and destroyed, reached \$165,700, or a total of \$629,260.50. The actual gross from admissions was, of course, much higher.

The profits were proportionately smaller than those of subsequent successes for the reason that "Cabiria" bore the expense of educating the public to pay as much as \$2 to see a moving picture, and this was not a simple undertaking, even with a production of such magnitude. Besides, "Cabiria" opened the eyes of American producers to the possibilities of expensively made pictures and thereby made it possible for Mr. Tucker and other directors to secure ample financial backing for the many recent successes.

Harry Raver.

## BIG ANIMAL PICTURE.

Guy Crosswell Smith, Ltd., will release next season as a \$2 feature a big wild animal picture entitled "The Heart of Africa"—the first big animal picture since the Paul Rainey special.

It will be exploited by Joe Lee.

PANTHEON'S CHOICE OF SCHAAP  
MAY MEAN BIG FOREIGN DEALFormer Railroad Executive and Allen Corporation's  
European Buyer Brings in Heavy Wall Street  
Interest—Credited with Scheme for Interchange  
of Stars and Remaking German Pictures Here  
and Ours There.

The election of P. Hendrik Schaap, downtown financier, as treasurer of Pantheon Pictures this week is regarded by Broadway wisemen as a move to tap German picture reserves in a way that will yield big returns in money. Germany has made any number of pictures that only need "dressing up" for this market, and Mr. Schaap, who has been as far removed from amusements as possible, has studied the opportunities in the interchange of pictures and found them worth while.

Schaap was director of foreign marketing for the Allen Corporation, and formerly an executive of the Kansas City & Southern Railroad.

By birth a Hollander, he was the first American civilian to enter Germany after the armistice. He went there in his capacity of expert for the Allen Corporation. While there he got his idea of the world possibilities inherent in the picture game.

Along Broadway Schaap is credited with having something to do with the scheme to send American stars to Germany and bring German

stars here to avoid the import and export duties on completed films. Uncompleted films would be exchanged and then American scenes for the American market, and German scenes for the German market in each country by stars who have crossed the ocean for the purpose.

A saving would here be effected, due to cheaper costs in Germany, where the large effects could be filmed and sent over. Details are lacking, but Wall Street money seems to be back of the movement. The success of "Passion" and the well-known popularity of American pictures in Germany are said to have pointed the way for the investment.

Work on Pantheon's first picture starts Monday at Port Henry, with Charles Miller directing and L. E. Taylor turning the crank. Joseph Stirling is superintending technical effects. Anetha Getwell will star, supported by Vincent Coleman.

## FILMING CLARA HAMON.

Acquitted Girl Reported Considering  
\$1,000 Weekly.

Despite the resolutions of the Photo Playwrights League of America, at Los Angeles, against the proposition to present Clara Smith Hamon on the screen as damaging to the picture industry, reports come from Ardmore, Okla., where the young woman was acquitted of the murder of Jake Hamon, that she is considering several offers from picture concerns.

It is claimed that one of the offers is for \$1,000 a week for 50 weeks.

That the film path may not be a smooth one for the girl is indicated by one of the attorneys representing Mrs. Georgia Hamon, widow of the slain man, who stated that steps would be taken to prevent any pictures tending to bring disgrace upon the latter's family from being shown, at least in Oklahoma.

## AITKENS ANSWER IN.

Brothers Make General Denial of  
Triangle Charges.

The answer of Harry and Roy Aitken in the \$3,000,000 suit for an accounting as officers and directors of Triangle Film was filed late last week, being in substance a general denial of all the allegations made in the earlier pleadings.

The entire reply covers only a sheet and a half of legal size paper and enters a perfunctory denial, paragraph by paragraph, except for admitting certain obvious items, such as being directors and the fact that a loan was made to the New York Motion Picture Corp. by Patrick Loftus and renewed by one Bru.

The next move in the litigation will be Triangle's reply to the counter claims set up by Hyman Winik and Joseph Simmonds in connection with certain loans and other matters specified in the original complaint. This answer is due around April 1 and, if there are no postponements, the issue will then be joined, although it is not expected the various suits grouped around the accounting will have action until autumn.

## MOROSCO AND "PARADISE"

Reported Tully's Play to Be Filmed  
—Big Offer Declined

Los Angeles, March 23.  
It is rumored Oliver Morosco is arranging to make a big film production of Richard Walton Tully's "The Bird of Paradise," for release by First National.

A number of large offers have been made for the picture rights to "The Bird of Paradise," regarded by those in the industry as a great prize. Two years ago Mr. Tully refused an offer of \$150,000 and fifty per cent. of the profits for the rights.

## Pearl White's Annual Sailing.

Pearl White will start her annual foreign tour May 12, leaving New York on that day.

FOX SHAKE-UP DUE  
WITH SHEEHAN OFFGeneral Mgr. Goes to Europe  
Leaving Robbins "List."

A big shake-up in the Fox Film Corporation, especially in the publicity and advertising departments, is looked for now that Winfield R. Sheehan, vice-president and general manager, has sailed for Europe. Sheehan, according to employees, left his usual "list" behind him with Hermann Robbins, sales manager, in charge of executions.

Charles McClintock, it has been said will shortly assume charge of exploitation.

Of the publicity department, Vivian Moses, with Leslie Jordan as his assistant, has been head. This department, excepting only Wells Hawks, is in Sheehan's charge. Hawks is on William Fox's personal staff and does special work for the head of the firm.

Sheehan's position with the company is unique in that he holds the balance of power between Fox himself and the Prudential Insurance crowd of Newark which has heavy holdings in the concern. A year or so ago Sheehan's share was increased in order that he would not be tempted away.

## EASTMAN'S HOUSE

Reported Rochester Film Man Connected  
With Theatre Project.

Syracuse, March 23.

George Eastman, of the Eastman Kodak Co., of Rochester, will invade the Syracuse theatrical field, according to a report today. Mr. Eastman, already interested financially in theatrical enterprises in Rochester, is said to be the backer of interests proposing to erect a 3,000 seat picture theatre in this city. It is understood that negotiations for a site already have been opened and the property under consideration is, in part, the old home of the Syracuse Free Dispensary at Warren and E. Onondaga streets. It is regarded as one of the best theatre locations in the city. With 3,000 seats, the new theatre would be the largest in the city, legitimate or otherwise.

According to reports current, Charles Goulding, manager of the Cayuga, at Auburn, N. Y., and Myron Bloom, manager of the Quirk at Fulton, N. Y., are linked with the new enterprise.

A second new theatrical venture loomed up as an actuality Wednesday. Architect James B. Randall started plans for the new house that the Fitzers will erect in W. Fayette street, between Clinton and Franklin streets. The Fitzers recently annexed a 100x250-foot plot there and will start work upon the new house during the summer. The Fitzers now control the Happy Hour and until lately operated the Regent.

## KEITH EXCHANGE RENAMED

Now Called Peerless—Booking 100  
Days

The former United Film Booking Offices have been renamed the Peerless Booking Corporation, with offices on the fourth floor of the Palace building. The Peerless supplies the films for the Keith, Moss and Proctor houses in Greater New York, New Jersey and as far up New York state as Schenectady, with a total of 100 days' booking.

George Trilling and C. M. McDonald are in charge.

## LIGHTMAN SETTLED UPON

A. P. Waiting to Adjust With Warren—Meeting April 10

Los Angeles, March 23.

A member of the Associated Producers ("Big Six") is authority for the statement that they have arrived at a definite understanding with Al Lichtman, whereby the latter is to become its general sales manager as soon as a settlement can be reached with Frederick B. Warren for a cancellation of his existing contract, which expires September 1.

He added that there was every disposition to make a liberal financial settlement with Warren to relinquish his contract and quite certain an amicable adjustment could be arrived at before April 10, on which date the annual meeting of the directors of the Associated Producers will be held, when the verbal understanding with Lichtman could be formally ratified.

Al Lichtman arrived in New York Wednesday morning. When asked to confirm the above semi-official statement he declined to say anything for publication.

F. B. Warren was equally non-committal.

## WEST COAST PRODUCTIONS

Metro and Vitaphone Moving to  
West Coast from East.

Los Angeles, March 23.  
Metro will confine all of its productions in the future, it is said, to the coast, discontinuing producing in the east.

T. Daniel Frawley is slated to direct the May Allison picture.

Vitaphone is also set for west coast productions only, report says. Alice Joyce, Corinne Griffith and others now east are coming west.

## FRENCH TRADE SHOWS.

Paris, March 10.

A special presentation for the press was given by Gaumont in the Hippodrome (Gaumont Palace), Paris, last Saturday afternoon to show the latest releases of this firm. The program included "Seraphin ou les Jambes Nues" by Louis Feuillade, for the Belle Humour series, with Blacot as star; "Le Roman d'un Jeune Homme Pauvre" from the popular novel of Octave Feuillet; "Le Tourbillon" (first episode), a serial in 12 parts adopted by Guy de Taramond. The reels were well received by a big crowd.

KU KLUX BACK OF  
NEW WHEELER PICTUREAll Propaganda Purposes Dis-  
claimed by Film Firm Head.

The Ku Klux Klan, with headquarters in Atlanta, according to declarations of the chief lieutenant in New York of Col. William Joseph Simmons, Imperial Wizard, is going into picture production on a large scale. These pictures will not be propaganda for the Ku Klux, but will deal with patriotic subjects.

Producing will be in charge of Wheeler Productions, 1520 Broadway. This organization is headed by Clifford Slater Wheeler, whose break with William Moore Patch after the financing of "It's Up to You" occasioned some talk recently. Wheeler is a Yale man who went through the world war as a captain in the American army.

"Talk of the Ku Klux spending millions on propaganda," said Captain Wheeler this week, "is bosh so far as I can learn. A wealthy man whom I met casually some time since said he had studied the picture game with the view of making money and asked what I thought of it. I told him. Later he came through with the backing for a picture, the idea and story for which we showed him among others. Our aim is to produce pictures emphasizing the value of one flag, one language, one country, one allegiance—in short, Americanism—and he chose one emphasizing the beauty of old-fashioned home life. If he himself is connected with the Ku Klux and can get his organization to O. K. our picture, so much the better. We welcome the endorsement of patriotic and religious organizations."

Sensational rumors of millions to be spent by the Ku Klux in newspaper and picture propaganda were as fully disposed of yesterday by those in a position to know. According to the informed executives of the organization saw the advantages lying in their O. K. on what they considered a worth-while picture. This practice of approving or disapproving pictures is followed by many organizations.

The idea of getting a hand in this way led to considering the value of investing the organization's funds in a clean, desirable entertainment and helping make it pay by boosting it. It was felt the necessity of large dues would be done away with and the organization would be promoting its ideas about Americanization wholesale and at a marked profit instead of a costly expense.

## FAMOUS LEND PEOPLE

Clara Beranger Doing Talmadge  
Continuity

There seems to be an ambitious effort by Famous Players to "loan" their staff writers to other concerns while the industry is lagging. Clara Beranger has been loaned by Famous to write the continuity on "The Wonderful Thing," acquired by Joseph M. Schenck for Norma Talmadge.

"The Wonderful Thing," as a legit production, was offered last year by George Broadhurst at the Playhouse with Jeanne Eagles in the star role. The silent partner then was Famous Players. Herbert Brenon is directing, this making the third Talmadge production Brenon is completing under an agreement calling for four.

## 1,200 FRISCO HOUSE.

San Francisco, March 23.

Another new motion picture theatre for the Excelsior district in the Mission has been announced. R. A. McNeil, W. G. Bailey of the New Lyceum and R. E. Baines will be the owners. The house will be the second planned for the near future in the district. It will be on Mission street, between Brazil and Persia avenues. Cost \$100,000; capacity 1,200.

## MacDonald Contract Renewed

News of the renewal of contract between Katherine MacDonald and First National was announced as having been completed Tuesday.

The star has been signed for a series estimated to take two years in the making. One of her directors will be Jerome Storm.

HEAR YE! HEAR YE!! HEAR YE!!!

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